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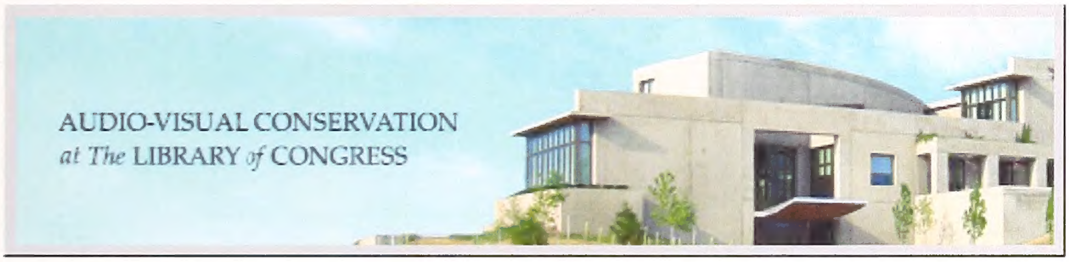
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MOTION PICTURE HERALD

REVIEWS
(In Product Digest)

An American Romance
Mystery Man
The Last Horseman
Welcome, Mr. Washington
Follow the Leader
Candles at Nine
Law Men
Minstrel Man

Copy
JUN 15

X Copy

TELEVISION:

"Will supplement radio and screen without conflict"—M. H. AYLESWORTH

"Will have no effect until satisfactory profit becomes available"—PAUL RAIBOURN

13 CURRENT HIT SONGS FROM SCREEN; ONE FROM BROADWAY

"FREE MOVIE DAY" SUPPLIES FINAL BOND DRIVE PUSH

VOL. 156, NO. 1 JULY 1, 1944

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TWENTY YEARS OF LEADERSHIP
1924-1944
MGM

"What a Summer Show Better than a cooling plant!"

BIG SPLASH AT
THE ASTOR, N. Y.
World Premiere
is Glorious!

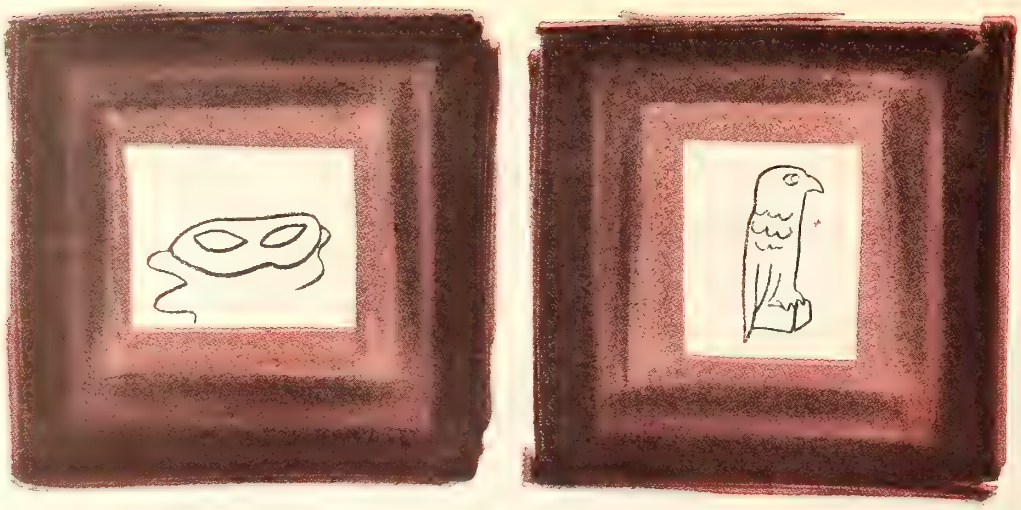
M-G-M's
MAMMOTH TECHNICOLOR
MUSICAL SPECTACLE

BATHING BEAUTY

"BATHING BEAUTY" starring Red Skelton with Esther Williams, Basil Rathbone, Bill Goodwin, Ethel Smith, Jean Porter, Carlos Ramirez, Harry James and his Music Makers with Helen Forrest, Xavier Cugat and his Orchestra with Lina Romay. Photographed in Technicolor. Screen Play by Dorothy Kingsley, Allen Boretz and Frank Waldman. Adaptation by Joseph Schrank. Directed by George Sidney. Produced by Jack Cummings. An M-G-M Picture

EVERY THEATRE: FREE MOVIE DAY, JULY 6TH!
"THE FIGHTING FIFTH" VICTORY CLIMAX!

W



'THE MASK OF DIMITRIOS' AND 'THE MALTESE FALCON' ARE THE SAME KIND OF PICTURE!

"MASK OF D

IS READY RIGHT NOW AND RIGHT F

It's From Eric Ambler's Famed Mystery Masterpiece. With

SYDNEY GREENSTREET · ZACHARY SCOTT · FAYE EMERSON · PETE LOR

ARNERS'

MITRIOS"

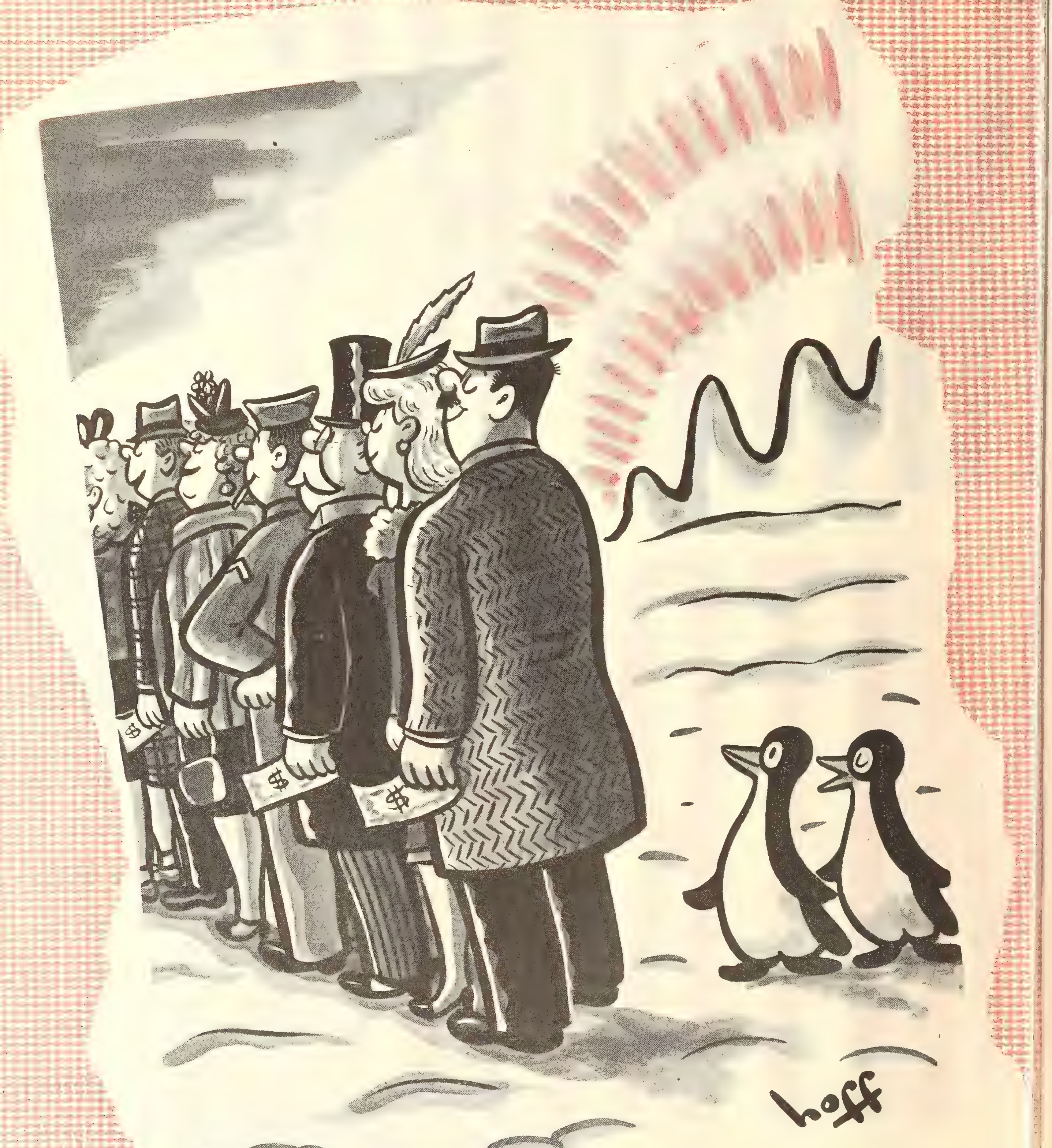
CRIME FOR PLEASURE
CRIME FOR PROFIT

NOW!

VICTOR
FRANCEN

JACK L. WARNER, Executive Producer
Directed by JEAN NEGULESCO • Produced by HENRY BLANKE • Screen Play by Frank Gruber

ALL AMERICA WAITS FOR "FREE MOVIE DAY" JULY 6th!



"The guy in Kansas City told 'em there'd be a short wait for all seats for **TAKE IT OR LEAVE IT!**"

20th CENTURY-FOX

MOTION PICTURE HERALD

COLVIN BROWN, *Publisher*

MARTIN QUIGLEY
President and Editor-in-Chief

TERRY RAMSAYE, *Editor*

Vol. 156, No. 1

July 1, 1944

"FREE MOVIE DAY"

THE "Fighting Fifth" War Loan campaign reaches its patriotic peak appropriately in the week of the Fourth of July with its dynamically promoted "Free Movie Day", July 6, with admissions for premiums on bond sales.

Interesting adventure in a saturation barrage of radio promotion in cooperation with the theatres, starting the night of July 5, promises a new test of the medium.

The hope and prospect is for the biggest war loan day in the experience of this, the biggest of wars.

This war is consuming money at the same mad rate that powder burns in a rocket.

While we spend Over There we must buy over here.

The guns of victory are hungry.

■ ■ ■

THE BENJAMIN WARNER

WITH pride and reverence the sons of the House of Warner view the honor to their father, and the founder, in the launching of the S.S. Benjamin Warner, christened in his name, to take the water Saturday at the Kaiser yards at Richmond, California.

The occasion is an event of the industry of the motion picture, too. It was in the natal year of "the story picture", 1905, that the late Mr. Sam Warner discovered the screen and opportunity. A traveling projection equipment and one print of "The Great Train Robbery" were for sale, for $150. The father took fifty dollars out of his till, and pawned his gold watch and chain for a hundred. Thereupon the Four Warner Brothers, Sam and Harry and Albert and Jack, were in the movies. Now there is a third generation, represented by Captain Jack L. Warner, Jr., who is probably somewhere in Normandy, fighting for the land of liberty to which his grandfather came from Poland so long ago.

The ties of family and the qualities of filial devotion so characteristic of the Warners are reflected in the arrangement by which Mrs. Annie Robbins, eldest daughter of Benjamin, is to be the matron of honor at the launching, where Miss Lita B. Warner, daughter of Sam Warner, will sponsor the brave ship, which is, incidentally, the last of the Liberties. The invocation is to be by the Reverend Dr. Rudolph I. Coffee, who many a year ago officiated at the weddings of Mr. Harry M. and Major Albert Warner. It is a proud day for Benjamin and all the members of the House of Warner. They have written a chapter in the American saga.

Appropriately, on this patriotic occasion, a large scale model of the Statue of Liberty is to be unveiled at the shipyards in sequel to the launching of the ship.

* * *

AN expression of the responsibly patriotic Americanism of this motion picture family came last week in a message from Mr. Harry Warner to an exhibitor gathering in which he discussed the obligation of the screen, saying:

"Whether a producer makes a picture for pleasure or for profit, for pure entertainment or for pure education—or just for art's sake—he is up against the incontrovertible fact that it will produce some effect, for good or for bad, on its audiences."

A lot of the customers know that, too. Responsibility runs from studio stage to theatre screen.

* * *

THE screen's performance across the years has been marked by a growing awareness of the debt of conscience which Mr. Warner so succinctly states. There have been, and will ever continue to be, shortcomings and erring enterprises, but in the main the course of the motion picture has been in the service of the commonwealth.

That has been an important element in the success of the screen and its rise to dominance as entertainment. It has offered the best for the most people for the least money. The stage has lost ground continuously since the motion picture became competent, and the whole answer is not to be had in the economic advantages of picture production and distribution. A large part of it is in the greater responsiveness of the films to the wishes, ideals and ambitions of the Common Man.

The stage, losing to the films, sought to win by addressing itself to minorities with acutely socially conscious and message-laden drama. The result has been ever shrinking audiences. Now the stage is a fading art because it does not deliver to the people. It costs too much in saying too little to too few.

So it comes that Mr. John Golden has made a gift of $100,000 to a fund and movement for "the cultural advancement of the legitimate theatre", as announced by the Dramatists Guild in New York. Mr. Golden says: "The theatre needs more playwrights and more good actors. For years a subsidized—national or civic—theatre, free to produce the finer things and at low prices for the people, has been devoutly wished."

Half of Mr. Golden's gift is for that, and the rest for "encouragement and relief for dramatists, actors and others in the legitimate theatre".

That rather tells the story. The truly popular arts, competent in the service of the multitudes, need no subsidies. They pay their way with profitable service.

In a larger sense there is only one art—the art of expression, the telling of stories and the conveyance of emotions. The older mediums, like stage and opera, wane into ineffective age, supported by the generosity of sentiment. The motion picture has prospered into its dominance as the new better way of saying and telling. It will stay dominant so long as it is the better way and continues its policy for serving the whole people.

■ ■ ■

WAR and NEWSREELS

AS was to be expected, last week's observation on this page about newsreels and the war has brought reverberations. It was stated flatly that the substitution of a pre-canned two-reeler from the War Department on the subject of the Invasion-to-come for what the newsreel editors had prepared on the same subject, and in the same

[Continued on following page]

THIS WEEK IN THE NEWS

SEE television adding to radio, with screen role minor Page 13

RALLY nation's showmen for final push in Bond drive Page 15

PRC to release forty to forty-five features next season Page 16

EXPECT MGM to offer total of thirty-six in new season Page 16

13 hit songs from screen, with only one from Broadway stage Page 17

BRITISH Film Council delays pending report on monopoly Page 26

J. ARTHUR Rank to produce story of Mary Magdalene Page 28

BOX Office Champions for the month of May Page 36

SERVICE DEPARTMENTS

Hollywood Scene Page 37

In the Newsreels Page 33

Managers' Round Table Page 43

Picture Grosses Page 42

Shorts on Broadway Page 41

What the Picture Did for Me Page 40

IN PRODUCT DIGEST SECTION

Showmen's Reviews Page 1969

Advance Synopses Page 1971

Short Subjects Chart Page 1972

The Release Chart Page 1974

On to Chicago

HOLLYWOOD was stoutly represented at the Republican National Convention at the Chicago Stadium this week. Louella Parsons, Hedda Hopper and Gracie Allen converged at the clambake equipped with typewriters, political primers and dizzy hats to aid in writing their columns. David O. Selznick and Cecil B. DeMille, producers, attended as delegates from California. Will H. Hays, president of the Motion Picture Producers and Distributors of America, was present, as an observer. Clare Booth Luce, who is related to the movies by marriage, was much in evidence, on the platform, over the air and before the news cameras. She is always on Time.

Miss Parsons, in her column Monday said the political big wigs asked her questions "about their screen favorites. They wanted to know about Lana Turner, Betty Grable, Clark Gable and all the others. I can't be rude," she explained, "so I must stop and tell them. But how am I going to get my political education if they insist on talking about movies."

Miss Allen told reporters she was "positively not running for president." At midweek, Mr. Dewey, who, up to Wednesday, was not running for president, was the convention's nominee.

WAR and NEWSREELS

[*Continued from preceding page*]

intent, was an invasion of the newsreel and of the motion picture. It substituted two reels of pre-canned anticipation of the Invasion, prepared by the War Department, for the normal one-reel release of newsreel preparation for the same occasion. For the first time in the history of the newsreels, and of this industry, they missed an edition. That is no trivial precedent. It is no less than saying that the newsreels and the organized industry did not on this occasion adequately tend to their business. That is not correct.

Meanwhile, among the reverberations, The Herald had not been on Broadway more than an hour last Friday when its editor had a call from the operating head of a major circuit, saying in effect that the decision to discard the newsreel and use the Government's two-reeler was in fact his and that of a contemporary circuit operator. They liked the release. The fundamental policy of the newsreel was not their special problem. So in sequel the newsreels elected to issue the two-reeler from the Government in lieu of the normal release. That version of the development, then, would put the operators of two circuits with a total of about fourteen hundred theatres in the position of deciding policy for between fourteen and fifteen thousand theatres which were not at the meeting.

The reluctant newsreel editors made the decision in an official sense. It is said that even the War Department was astonished. The like probably will not happen again.

—*Terry Ramsaye*

Short Circuit

NOT even the excitement of convention time and the customary genuflection to leading politicians sways Western Union, only public medium for wired messages, from observance of the wartime ban on messages congratulatory.

Thus, Wendell Willkie, 1940 presidential candidate, world traveler and writer, and chairman of the board of Twentieth Century-Fox, on Wednesday found his wire to New York Governor Thomas E. Dewey, rejected.

Mr. Willkie wanted to congratulate Mr. Dewey, from New York City to Albany, upon the latter's nomination that day in Chicago by the Republicans, 1,056 to 1, for the presidential candidacy.

The Associated Press carried Mr. Willkie's message which, after congratulations, said in part: "You have one of the greatest opportunities in history."

The same day, Governor Dewey attempted to reply to Mr. Willkie, and late that afternoon it was not known whether Western Union was holding firm.

Use of a national press service to carry a message is not precisely unknown to Hollywood's public relations agents.

Films for War

ANTICIPATING the new demands of the war-made functions of photography in the military machine and concerns of government, it is announced by General Aniline & Film Corporation that its Ansco division, concerned with photosensitive materials, is to increase its capacity some 25 per cent with an investment of another million dollars in plant. This appeared in a report made Thursday to James E. Markham, alien property custodian, and his predecessor, Leo T. Crowley, through the president, George W. Burpee. The major part of Ansco's output for 1943 went to war. Much of the product pertains to specialized photographic services about which little will be said until after the war. The camera plant, says the report, is devoted entirely to war work, producing precision instruments and parts of other mechanisms. "The alien property custodian holds 98 per cent of the voting stock of the company," says Mr. Burpee . . . "and the company never shall be allowed to return to German ownership. . . ."

Easy Color

THE great American snapshooter may now expose a color film, develop it at home, and in 90 minutes produce a sparkling transparency. No longer will he have to wait a week, and, during wartime, perhaps months, for that transparency.

This boon was conferred on him this week by Ansco, successor to Agfa, which through photographic dealers and newspaper advertisements apprised the public of the development. Of the 90 minutes of processing, only 15 require darkness. The chemicals required are comparatively few, are packaged for home use in kits, and are priced for the home user. The film is slightly less expensive than Kodachrome, which requires processing by Eastman in Rochester. So far, it is available in cut film, and in 16mm. Newspaper and photo syndicate photographers have reported on it enthusiastically.

Servicing of the Hollywood industry with Ansco color film has not been decided. It is understood such servicing would require Ansco plant expansion costing $8,000,000.

Previewers

THE Army maps its basic strategies with the aid of film. In four film rooms, deep in the Army's Pentagon Building headquarters, Washington, D. C., high officers assemble regularly to see battle films rushed from the various fronts. They also see training and orientation films, produced by the Signal Corps and by Hollywood producers.

Mr. 100% Rodgers

THE sales manager's dream of one hundred per cent representation came true Wednesday when William F. Rodgers, vice-president and general sales manager of Metro-Goldwyn-Mayer, was notified in Cleveand, where he stopped enroute from the studio at Culver City, that through the cooperation of theatre owners, Leo-the-Lion would appear on the screen of every regularly operated motion picture theatre in the United States of which the sales department has a record.

The final figures disclose that 16,459 theatres at some time during the Twenty-Year Anniversary Week, June 22-28, booked at least one subject from Metro-Goldwyn-Mayer.

"It means," Mr. Rodgers said, "that many an exhibitor had to rearrange his schedule to include an MGM subject in his program during the week of June 22-28. That is typical of the American showman of the motion picture business, and this recognition comes from the heart of the business man who has ever given unstintingly to the many activities of his community."

Like Peas in Pods

'MIDST cocktails and trappings of the executive dining room at Warner where the food standard has resisted some of the strictures of war, Ary Lima, general manager for that company in Brazil, found time to say and ears to hear him say:

"Brazilians and Americans have the same ideals, the same likes and dislikes—and that applies to motion pictures, to food and clothing—and above all else, to our common enemies. . . . I am pleased to find out that great care is being used by the studios to represent Latin-American types on the screen as they really are in Brazil and the other countries of Central and South America.

"I am eager to tell the Brazilians about the work of the CIAA, the Motion Picture Society for the Americas, the thorough research and foreign departments, and the great staff of technical advisers. This, to me, is a practical demonstration of good neighborliness and courtesy."

Four-Year Wind

MGM'S and David O. Selznick's "Gone With the Wind" closed at the Ritz theatre, Leicester Square, London, June 9 after a record run of four years and two months. London town won't be the same without it, according to C. A. Lejeune, writing in the New York *Times* last Sunday. Miss Lejeune said the film had become "a piece of social history. It has been the one constant factor in the changing fortunes of World Conflict No. 2." During the blitz, when many theatres had to close temporarily, the customers kept flocking to the Ritz to see Scarlett O'Hara and Rhett Butler in Technicolor.

The film played during the fall of Norway, the Low Countries and France; the Greek and Libyan campaigns; Pearl Harbor, Casablanca and Teheran; the North African invasion; the Italian campaign and up to three days after the invasion of France.

MGM statisticians who have been kept busy since 1939 tabulating the film's record runs, estimate the picture has been seen by a total of 85,000,000 people throughout the world; 65,000,000 in the U. S. and Canada and 20,000,000 in foreign countries.

When it closed at the Ritz in London it had chalked up a world's record of 232 consecutive weeks at a two-a-day policy. Nearly five years ago the picture opened day-and-date at the Empire, Palace and Ritz and after five weeks at the latter house it continued at both the Palace and Empire for additional weeks and then reopened at the Ritz. The Selznick film will go on the road in England in a second nationwide release.

No Injunction

FEDERAL Judge Samuel Mandelbaum in New York Tuesday denied May Davies Martenet, author, her request for an injunction restraining United Artists Corporation from distributing "Voice in the Wind," produced by Robert Ripley and Rudolph Monter.

Miss Martenet claimed the title of the film was unlawfully appropriated by the producers, whom she is not suing, and seeks an accounting of profits derived by United Artists from distribution of the film because "Voice in the Wind" was the title of a novelette she wrote and which was published in *McCall's Magazine* in August, 1942. She had asked for an injunction pending determination of her suit for damages, stating she sold publication rights to the magazine but reserved film rights for herself.

The distributors said they had spent large sums of money in advertising the film and had contracted and negotiated for more than 4,000 showings of the picture.

The court ruled that "Anyone may use (a title) unless some fraud is intended," and that "No such claim (of fraud) has been made here."

Tennessee Feuds

THE MAYOR of Milan, Tenn., J. M. Croswell, is allowing the two local motion picture houses to continue their Sunday schedules in spite of the fact that a recent election resulted in a vote of 150 against Sabbath movies and 51 in favor. The Mayor said the results did not reflect "the will of the people," because the polls closed at 4 P.M. instead of 7 P.M., denying the toilers the right to cast a vote.

In Jacksonville, Tenn., where theatres may operate on Sunday only if a "free will offering" is taken, two exhibitors, J. Virgil Posey and H. H. Blakeney were fined $50 each in City Court, officials claiming that a 25-cent contribution was compulsory.

In Knoxville, Tenn., a new move has been started to bring film entertainment to the citizenry on Sundays. At Meridian, also same state, A. L. Royal, owner of the Royal and the Ritz, objected to the local clergy interfering with his Sabbath schedules, claiming "We are only receiving a contribution just the same as the preacher solicits a contribution in the church."

Trouble in OCR

TEMPORARY delay in the development of adequate theatre facilities for war production areas, a project which the Office of Civilian Requirements undertook several months ago, was seen in Washington Tuesday as the result of the recent resignation of John Eberson, theatre consultant to the War Production Board, and the reported resignation of George McMurphy, chief of the OCR amusement and recreation section.

Only 68 new theatre and remodeling jobs have been approved by the OCR out of the potential 200 houses which the Government agency proposed eventually to provide. It is understood the amusement division's difficulties were climaxed last month when the pressure of non-theatrical amusement interests, including race track and bowling operators, for new facilities aroused a reluctance in WPB bureaus to authorize the use of highly critical war materials for amusement projects. The situation became so serious, it was said, that higher officials of OCR and WPB were understood to have taken a hand.

Since that time, however, applications for new theatres have been held in abeyance with the explanation that the manpower situation, particularly on the west coast where Fox West Coast Theatres planned to build several theatres, made it impossible to divert labor from necessary war plant and war housing constructions. The Fox West Coast applications are still awaiting approval.

Help Wanted

CHICAGO night clubs, with or without national conventions, have called upon Hollywood talent to come to their rescue and save them from the depression into which they have been thrust by the 30 per cent tax, which went to 20 per cent this Saturday. The Chez Paree, local night club, has been spending an average of $8,000 to $10,000 a week for talent and has the William Morris Agency combing Hollywood for film stars. So far, the agency has come up with Lena Horne who is booked for August at a reported $3,500 a week. There is an attempt being made to bring Gracie Fields back in autumn. Ted Lewis is opening in July at the Rio Cabana in Chicago, and if, at $7,000 per week he fails to bring the crowds back, the club plans to give up the ghost. Several other name Hollywood entertainers are being approached, but none, as yet, has risen to the bait.

Relief in Canada

REPEAL of the 10 per cent war tax on films and accessories imported into Canada is provided in the new Canadian budget, now tabled in the House of Commons, Ottawa. The budget also modifies film company and other corporation taxes, and would permit business losses in one year to be spread over three years for computation of corporation taxes. The Federal amusement tax remains at 20 per cent. Also remaining is the 100 per cent excess profits tax.

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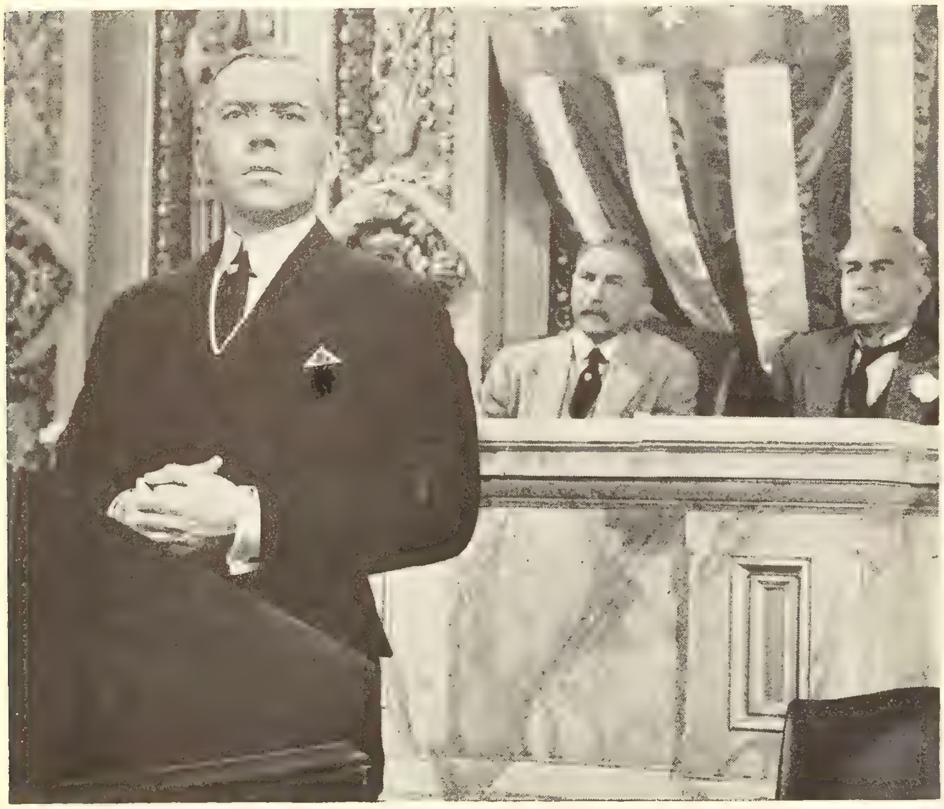
THIS WEEK the Camera reports:

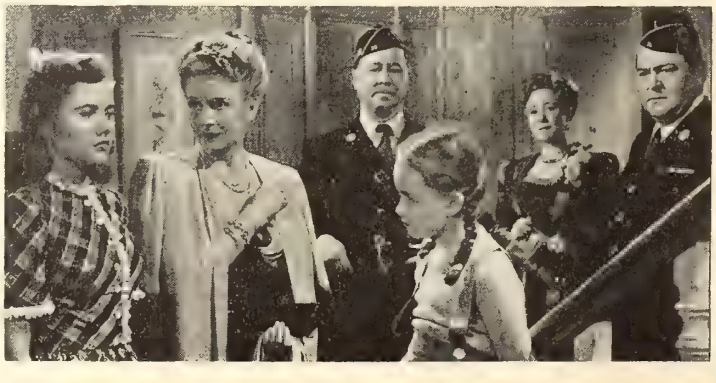


"WILSON". The somber person above is Alexander Knox, who portrays our First World War President in Darryl Zanuck's $4,000,000 super-feature, which Twentieth Century-Fox will begin to release this month in a number of special engagements, one of which, the world premiere, will be at the Roxy theatre, New York, the company's "key" house.

Above, appropriately posed, are Mr. Knox and his leading lady, Geraldine Fitzgerald, who portrays Wilson's second wife in the Darryl Zanuck Technicolor production.

"JANIE". The Warner picturization of the Broadway stage success is represented here in two scenes, above and at the right. Above, Robert Hutton, Clare Foley and Joyce Reynolds ("Janie"); at the right, in a dramatic scene, are Miss Reynolds, Ann Harding, Robert Benchley, Miss Foley, Barbara Brown, and Edward Arnold. The picture, Warners' first production scheduled for the 1944-45 season, will be released September 2.

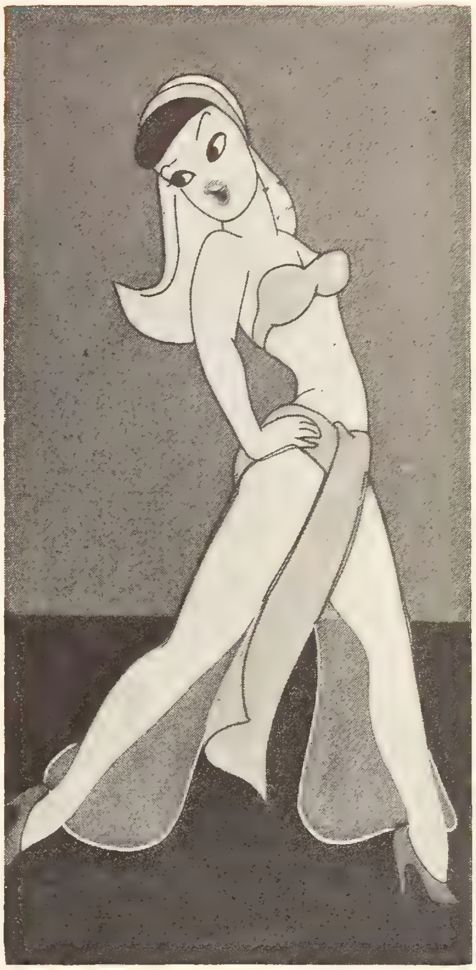
20TH-FOX New York employees held their annual outing last week. In the picture above are Jane Harley, Spyros Skouras, president, Doris Downes, Annette Downes, and Francis L. Harley, managing director for Great Britain.



WELCOME HOME. Jane Powell, a former Portland, Ore., girl who made good in Hollywood and is the singing star of United Artists' "Song of the Open Road", is seen at her broadcast in Portland, with Jack Kleepper, UA salesman, and A. J. Sullivan, UA branch manager. The picture opened at the Broadway theatre there.

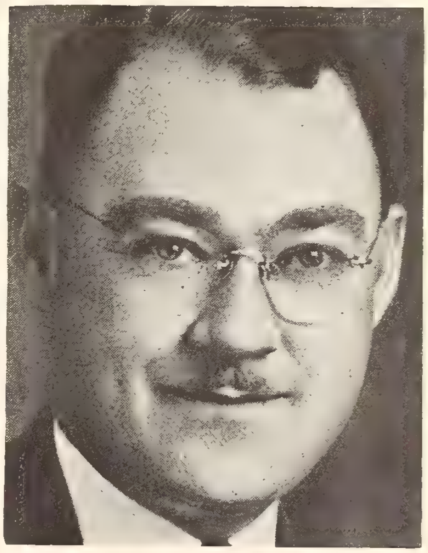
ON THE SET of Paramount's "Star Bright" are Lieutenant Colonel C. R. Thompson, producer Lou Harris, left, and director Hugh Bennett. Colonel Thompson was formerly ordnance officer on Lieutenant General Mark Clark's staff, in Italy. Convalescing from illness contracted in Italy, he told the producers how important "light" films were for fighting men.

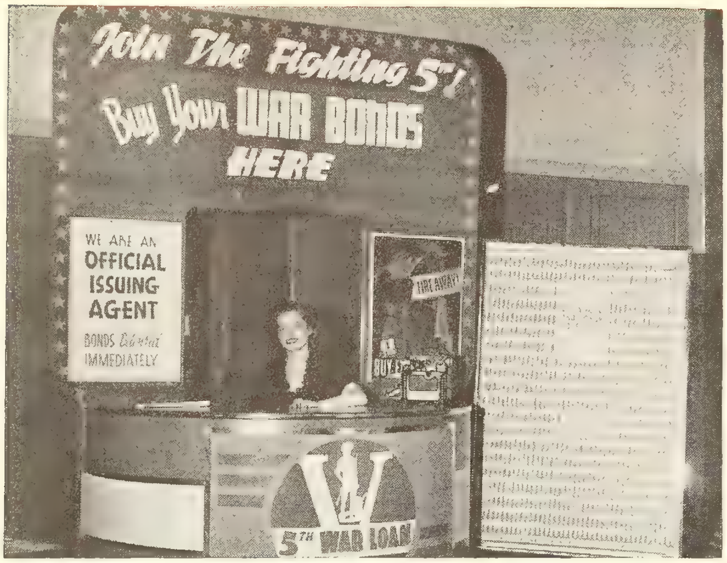
A STAR IS BORN . . . Presenting "Miss XTC", Walt Lantz's new cartoon character, who made her debut in "The Greatest Man in Siam" and will soon be seen in "Abou Ben Boogie". She was named by Miss Eleanor Lukofsky, of the Comerford circuit, Scranton, who received a $100 Bond for her nomination. The judges in the name contest were Universal's Maurice Bergman, Andy Sharick, and Mr. Lantz.



BONDS. The regional mid-Fifth War Loan drive meeting at LaSalle, Ill., brought many, including, in the group above, Ralph Lawlor, W. E. Banford, Edward Zorn, W. G. Bishop, and James Murray.

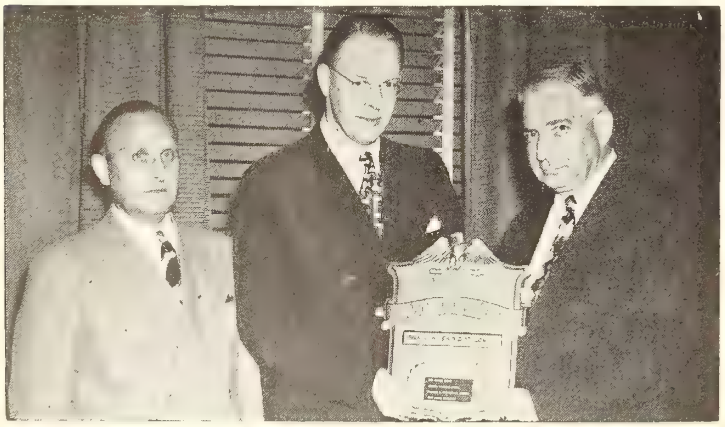
M. G. THOMAS has been appointed branch manager, at Cincinnati, for the Altec Service Corporation. The appointment, by Warren Connor, district manager in Cincinnati for the company, was announced from the home office in New York last week.





BONDS, and a booth. This one, set in the lobby of the Des Moines theatre in the city of that name, has the added attraction of being "womanned" by Miss Betty Fort, daughter of Mrs. Pearl Fort, manager of the Eastown theatre, Des Moines.

CONGRATULATIONS. Bob White, right, independent exhibitor and co-chairman of the WAC Fifth War Loan campaign in Oregon, is on the receiving end, at Portland. His well wisher is Kenneth M. Martin, executive manager of the state War Finance Committee. The occasion was the conclusion of the Bond sales meeting at the Henry Kaiser shipyard.



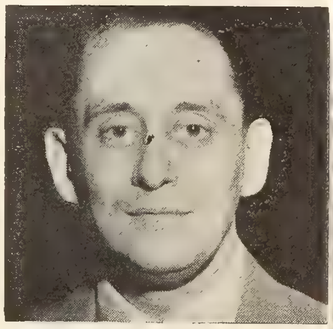
IN PHILADELPHIA, at the Paramount exchange, Earle Sweigert, right, receives a bronze award for the sale of Bond seats, at the "Going My Way" premiere, from Louis J. Finske, while Ulrik Smith, left, watches.

What they say

ABOUT TELEVISION:

The exploring cameraman finds most exhibitors undisturbed by the new medium

The Question: Do you think television will bring star competition similar to the situation created by radio?



DAVID MATE, Oxford Theatre, Little Falls, N. J.: "No . . . and I think it will help stimulate the motion picture business just the same as in the early days of radio people heard stars such as Eddie Cantor and were anxious to see them in pictures."

SIDNEY SAMUELSON, business manager, Eastern Pennsylvania Allied: "I do not think television will affect film stars in their theatre aspect adversely. Radio builds up stars. I think that without doubt television will bid for photogenic stars and in that sense be competition; but I still maintain the effect will be to build up the stars."

MORRIS BROSKIE, State Theatre, West Orange, N. J.: "I personally think television will supersede present entertainment and I think it will also improve our business . . . by interesting the public. The competition will be the same as now . . . I don't think there will be any monopoly. I do think that at the beginning the little fellows may perhaps be hurt by stars' appearance on television."

HARRY KALMINE, Warner circuit general manager: "Television will have its own stars; it will make them, the same as radio. No matter what medium of entertainment there is, anyway, the entertainers will go from one field to the other. I see no threat in it; no more so than in radio."

MRS. HELEN HILDINGER, Hildinger circuit, Trenton, N. J.: "I feel that at first we will feel the competition very strongly, but I feel sure that, when the novelty wears off, we will again come into our own in the theatre. I think stars on television will enhance the attraction of the motion picture: people will want to see the stars again and again . . . and on film as well as television."

SEE TELEVISION ADDING TO RADIO; SCREEN ROLE MINOR

OUT of the babel of argument, prediction and worry that has stewed in recent months about the present and future of television there came two clear statements this week.

M. H. AYLESWORTH, from his long experience as an authority on communications, ranging through the screen, radio and newspapers, concludes that television is primarily entertainment for the home, that it will be, in effect, principally an extension of the present function of radio and without any serious disturbance of the present motion picture functions or operations.

He sees, further, an important role for Hollywood as a reservoir of ready-made talent and he is sure that equitable arrangements for the fulfillment of that role can be made.

PAUL RAIBOURN, economist, engineer and television adviser to Paramount Pictures Corporation, arrives at the same conclusion, though by a somewhat different route. He sees little or no change in existing functions "until a satisfactory profit becomes available" through television operation. Even then he thinks the motion picture industry will be capable of absorbing the impact and utilizing the new medium to extend its service.

In both conclusions there is calm reassurance that the motion picture industry as it is now constituted is well prepared, or will be, to retain its function, its audience—and its profits.

Raibourn Says:

Television "will not have much impact upon the motion picture or any other existing form of entertainment or culture" until a satisfactory profit becomes available, and then "you are going to see television jump in an extraordinary way."

In the opinion of Paul Raibourn, economist, and television adviser to Paramount, the conditions which will make that satisfactory profit are already apparent, and within 10 years, he predicted, "television will have replaced a large part of our facilities for dissemination of intelligence."

Mr. Raibourn delivered a critical analysis of television's relation to motion pictures, to the Radio Executives' Club Television Seminar in New York last week.

Motion Picture Film vs. Electrical Television

In arriving at definitions of factors involved in analyzing television in its relation to films, Mr. Raibourn said:

"We thus conclude that, basically, it is motion picture film versus electrical television which represent intrinsically different media and that if there is any real question of 'who' will shove 'who' around, it is a problem of Eastman Kodak, Dupont and Ansco as against the Telephone Company, Radio Corporation, General Electric, Philco and DuMont rather than broadcasting companies as against so-called motion picture companies. These two latter groups are probably more likely to help each other than to hurt each other as they build talent for each other and make it popular. Motion picture companies may make films for television and television may supplement feature film fare in theatre programs. On the other hand, television might displace 16mm movies in the home or schools in a reasonable period of time and thereby destroy the dream of the film manufacturing companies of expansion.

PAUL RAIBOURN: "Broadcasting companies and motion picture companies are probably more likely to help each other than to hurt each other. . . ."

Television's one important characteristic, its ability to record events as they happen is also an economic characteristic, Mr. Raibourn noted. At present that procedure is expensive, but it is important because the emotional impact of certain events demand they be viewed as they happen, he pointed out.

Films not only allow the scene to be viewed later; they allow the choice of the viewing time, Mr. Raibourn also noted; emphasizing that that time may be selected at the convenience of the audience, and in addition "an order of precedence can be arranged by which those who see are placed in the same time sequence as their willingness to pay a large or small amount for that privilege."

Mr. Raibourn then examined the visual impact of the two mediums, noting a difference which, he said, "time will perhaps overcome." He alluded to television's "more or less" visu-

(Continued on following page, column 1)

Aylesworth Says:

"Television will not take the place of the feature motion picture in the theatre but will serve primarily as an added attraction," in the opinion of Merlin Hall Aylesworth, executive counselor and specialist in communications.

"Television is basically entertainment for the home and, therefore, in my opinion, will not prove serious competition for the motion picture industry. Hollywood, however, will play an important role in the television to come," Mr. Aylesworth declared in an interview in his office high in RCA's towering Radio City home.

First president of the National Broadcasting Company in 1926, which post he held for 10 years, Mr. Aylesworth has had practical knowledge of the film industry during his career as attorney and radio and newspaper executive. From 1935 to 1937 he was chairman of the board of Radio-Keith-Orpheum Corp., RKO Radio Pictures and Pathe News. He still is chairman of the board of Radio City Music Hall.

Sees Place of Television In Theatre Limited

Mr. Aylesworth was emphatic in declaring that "although television will have its base in 'pictures,' it will be serviced by the radio industry and sold to sponsors by the broadcasters." Theatre television, he thinks, will prove too costly for the average exhibitor and its place on the theatre entertainment program, therefore, will be limited.

The radio executive stressed three major avenues of opportunity in discussing the future course of television in relation to the film industry.

1. Producing companies will utilize television for trailers of their own product, "bringing the trailer right into the home."

2. Hollywood will produce pictures with star talent which the telecasting companies will sell to sponsors.

3. Theatres will use television for special events.

In connection with this third point, Mr. Aylesworth pointed out that television in the theatre "will not be a novelty but definitely will be a permanent part of the theatre program. The exhibitor will use television for special events such as prize fights, racing, sports, public events of national importance, political party conventions, etc."

Predicts Television Will Support Box Office

"If after the war, there is a slump at the box office, which we can expect to a slight degree, exhibitors will rely upon television to bring in the customers," he predicted, indicating that the cost involved for installing television would be justified in this instance.

Mr. Aylesworth expressed the view that "after the war, I think you will see no depression here. However, I hope it won't be a big boom," implying that a false prosperity would result in the inevitable recession. "Adjustments will be made for reconversion to peacetime economy and particularly to help the labor situation. But there won't be the post-war depres-

(Continued on following page, column 2)

"SCREEN CAN HOLD POSITION"

(Continued from preceding page)

al imperfection as "compared with motion pictures"; and divided the imperfections into two classes: artistic, and "those inherent in the physical media."

Of artistic imperfections, he said: "These are usually a result of the spontaneity and the lack of time which television has to make its record—and also are economic." He added that in the making of a picture, however, there is "more second guessing than most outside the studios realize."

Analyzes Relative Costs of Pictures and Television

And, of the economic angle, he added that in films Grade A features cost for negative and positive from $500,000 to $4,000,000 for from 60 to 150 minutes of playing time, giving a cost of from $8,000 to $25,000 per minute; and that, in television entertainment, "how such sums can be profitably handled except by a direct return from every possible listener and values in accordance with the benefits received, is unknown at the present time."

Of imperfections inherent in the media, Mr. Raibourn said:

"As to the relative limitations of the physical media involved the *very best* a 35 millimeter theatrical motion picture can now do would be a comparative standard of 1,200 to 1,400 lines as compared with the theoretical possible 525 at present available on television.

"At 525 lines I should say increasing the number of lines will not add much picture quality unless brilliance is increased above the degree usual at present.

Mr. Raibourn then examined television in relation to the entertainment provided by motion picture shorts. Their costs, running from $1,000 to $8,000 per minute, begin, he said, to "merge with the higher range of sound broadcasting costs"; and he added: "If the relative values of sight and sound as selling media are anywhere near what we are all assuming they are, it is possible advertisers will be willing to put advertising on before their public at an amount which will correspond to these figures."

Doubts Theatres Will Be for Television Exclusively

Mr. Raibourn doubts exclusively television theatre. There is not enough material, unless the programs comprise soap operas and education, and he observes, the public does not like these in the theatre. He explained why Paramount, producer, distributor, and theatre owner, supported television.

The largest theatre owner, the company keeps daily records of attendance. Attendance varies with production, weather, season and opposition. It also varies with events of national interest, such as prize fights, Presidential talks.

The theatre business being of fixed cost, large attendance decreases can turn weeks ordinarily profitable into losses.

Television, Mr. Raibourn said, could "accentuate this tendency."

In 1937 and 1938, Paramount inquired about television, was told no apparatus was available for it, decided to develop its own.

"Since then," he said, "our study has convinced us that the theatre will lend certain values to television which are not possible in the ordinary home assembly." These values, he said, were not ready for disclosure.

Staff Photo

M. H. AYLESWORTH: "Television in the theatre will not be a novelty, but . . . if there is a post-war slump at the box office, exhibitors will find that it will bring in the customers."

Urges Definition Of FCC Power

(Continued from preceding page)

sion which followed the last war because industry and Government are planning better," he said.

Within five years after the war he prophesied there would be 2,000,000 television sets in the United States. Queried on what he thought of the theory advanced by Columbia Broadcasting System recently that television set manufacturers hold back product for five years until all technical improvements had been made after the war, Mr. Aylesworth replied, "I don't know the CBS theory, or the NBC or RCA theory. All I know is that the public will want television right after the war. They'll buy television sets and if a new model comes along with more improvements a year or two later, they'll buy that one. Before the war people bought automobiles every year. If they have the money and the desire they'll buy new television sets. Set manufacturers, perhaps, will arrange for trade-ins the way car manufacturers do. But the important thing is that the public will want to see television in their homes."

Expects Telecasters to Develop Own Talent

Hollywood talent, Mr. Aylesworth believes, will be used more for pictures made in the studios which will be sold by the radio companies to sponsors than for straight dramatic or entertainment pictures. The telecasters, he said, will develop their own talent, the way radio built up its program talent, but if star live talent is needed, the motion picture companies will furnish it.

Asked whether the radio industry would have to expand greatly its self-regulatory morals code to meet the new needs of television, Mr. Aylesworth said, "I don't see any great public policy question in television different from that of radio. Of course, it is true that television will be the uninvited guest in the home, and therefore will be somewhat different to handle, but the industry will structurally strengthen its code without any difficulty. After all," he added, "radio has had a very good record in this direction for years. You know, people won't accept things on the radio that they do in the motion picture theatre."

Mr. Aylesworth's principal interest at the moment is to see a new Federal Communications Act drafted and passed by Congress. In discussing his own ideas for a new law as proposed in an article published June 19 in *Broadcast Advertising,* he reiterated that the entire radio industry should have a hand in drafting the new bill. He doesn't believe that legislators know the radio business sufficiently to be able to write the new Act without guidance.

Urges Communications Act Be Made More Explicit

Briefly, Mr. Aylesworth proposes that the new Communications Act be more explicit in defining the powers and duties of the Federal Communications Commission "beyond the standard of 'public interest, convenience and necessity' which, like a kimono, covers everything but touches nothing."

He proposes that a "single administrator' be appointed to handle the licensing of radio stations and that a separate "court of appeals' be set up to aid the administrator in his functioning. He advocates business practice regulation by the Federal Trade Commission which now governs other communication media like newspapers and magazines and also examine radio scripts. The new act, he recommends also should take into consideration the futur problems which will arise out of the development of television and frequency modulatio broadcasting."

Preview Picture For Telecasting

The first film production for telecasting, by tl new RKO Television Corporation, was previewe by trade press writers Friday last, at the Patl New York home office. National Broadcastir Company press representatives squired the write into the projection room, explaining that the a proximately 30 minutes of silent newsreel cli would be supplemented by other footage, and bo groups integrated, in a sequence to be determin by events, in the NBC television coverage Mond night, of the Republican Convention in Chicago.

The coverage comprised the footage shown a footage made by RKO through Pathe for NBC the convention and flown to New York for t Monday night and subsequent telecasts whi through relay systems covered New York, Schene tady and Philadelphia.

As a first production, the footage is of mentio as a production for television, it may not fairly judged, even when accompanied by narration, whi was written over the weekend by NBC pe sonnel and on Monday night to be narrated them. It is not original; it is a library collectio its approach is necessarily the motion picture a proach. Whatever originality of approach was be seen on the television receiver was in t sequence of the clips and the commentary w them.—F. E. S.

Aid ODT Travel Drive

The Office of Defense Transportation in its n drive against civilian travel, will use every av able publicity channel, including a film bull titled, "Last Furlough," for July 20 release.

RALLY NATION'S SHOWMEN IN FINAL BOND DRIVE PUSH

Premieres Set New Record as Leaders Urge Need for Sustained Effort

As the Fifth of the War Loans backing the global battle fronts drove through to its final week, Bond sale figures leveled off, leaving high figures of the early buying surge dangling, and causing Claude F. Lee, the industry's consultant to the U. S. Treasury, to address a plea to the exhibitors of the country.

Mr. Lee announced that up to Wednesday night of last week, when the drive was approaching the half-way mark, $1,081,000,000, or 18 per cent of the $6,000,000,000 quota for individual sales, had been recorded, which, said Mr. Lee, "is neither good nor bad," adding, "the real situation is that the public is ready to buy Bonds, but they have to be contacted, (and) it is up to the theatre men of the country to put forth greater efforts and to see that everyone possible is contacted."

War Bond Premieres Set New Record

The brightest spot on the industry's drive horizon was the announcement that new records in the scheduling of War Bond premieres were being recorded.

Robert J. O'Donnell, national chairman, announced Tuesday that 4,715 premieres had been booked, as compared with a Fourth War Loan total of 3,182. Other figures announced by Mr. O'Donnell show 4,809 exhibitors were committed to Free Movie Day, against 3,403 for the previous drive, and 891 children's premieres. The total of all special events, as announced by the national chairman, had reached 10,415. The national committee pointed out that the figures were incomplete, that more events were still being scheduled.

On the boardwalk in Atlantic City the Warner theatre last week held a premiere augmented by a traveling troupe of Hollywood and radio stars and the Army Air Forces Training Command orchestra, sold all of the theatre's 4,200 seats for Bonds ranging from $25 to $50,000 per seat, and raised $6,215,250, a Fifth War Loan record to date.

In Wyoming scheduled premieres hit the 100 per cent mark, the first state in the history of the War Activities Committee to report all theatres participating. E. J. Schulte, exhibitor chairman for the state, made the report and added that 93 per cent of Wyoming's theatres would hold Free Movie Days, and 75 per cent were scheduled to run Children's Premieres.

Suggests Bond Booths in Exchange Buildings

Ned E. Depinet, national distributor chairman, last week suggested that every film exchange follow the example set in Detroit, where a Bond booth was set up in the Film Exchange Building, attended by the wives, mothers and sisters of film distribution people located in the building. In Philadelphia, in the Paramount exchange projection room, Earl W. Sweigert, district manager for Paramount, held a premiere and sold 33 seats for a total of $825,000 in Bonds.

BACK FREE MOVIE DAY, O'DONNELL URGES

Robert J. O'Donnell, heading the industry's drive for War Bonds, made a plea Monday to exhibitors to mobilize in full strength for Free Movie Day, July 6.

"This is a vital and urgent call for extra effort," said Mr. O'Donnell. "We must get more exhibitors to participate in Free Movie Day." The lull in the sale of "E" Bonds, as reflected in reported national sales total, was the basis of Mr. O'Donnell's plea.

At the same time it was announced that on July 5 there would be an unprecedented radio barrage publicizing Free Movie Day. Networks and local stations are making tieups with the industry in promoting the event.

Robert J. O'Donnell, heading the industry's drive, was informed late last week by Herman Gluckman that the film bulletin, "Young America Backs the Fighting Fifth," had been released with all newsreels, and that last Saturday Bond trailer No. 3, "From Your Boy Over There," formerly titled "Dawn of D-Day," was released. Fifteen thousand prints of the trailer were ready for distribution.

Mr. O'Donnell also announced that special recordings with a Bond drive appeal had been made by 12 Hollywood stars, and had been sent theatres for use as lobby broadcasts.

Tuesday all the 14 theatres in Reading, Pa., held simultaneous premieres, with the independents, Warners and Loew's collaborating. The idea was originated by J. Lester Stallman, manager of the Schad interests in Reading, and WAC chairman for Bucks County. The premieres received the support of newspapers, radio and county and city officials.

Loew's Theatres' Total Reached $6,200,300

At a rally held last Friday home office employees of Loew's Theatres, MGM and Station WHN, pledged $325,000 in extra Bonds. Monday it was announced that Loew's Theatres, through the period June 1 to June 23, sold $6,200,300 in Bonds as compared to $2,854,000 for the same period in the Fourth War Loan. The Pitkin theatre led Loew's New York theatres, and the Capitol in Washington the out-of-town theatres. In the first two weeks RKO Theatres sold a total of $1,982,475, not counting premieres.

Columbia Pictures made a corporate purchase of $2,000,000 in Bonds, apart from purchases made by employees of the company. The company's quota is $3,250,000.

Up to Thursday of last week the Southern California division of Fox West Coast Theatres had sold a total of 41,902 "E" Bonds, amounting to $3,168,075, according to Charles P. Skouras, president of National Theatres, in a telegram to Mr. O'Donnell. The comparable figures for the Fourth War Loan were 13,464 Bonds, amounting to $725,000. The circuit has scheduled a number of special events for its theatres, including premieres.

Henry Reeve, president of Texas Theatre Owners, Inc., last week, at his own expense, organized a series of War Bond meetings in San Antonio, Austin and Brownwood, rallying independent theatre owners.

L. A. Mercier of the Mercier theatre, who is also the Mayor of Fredericktown, Mo., passed his Bond quota at a rally featuring Pappy Cheshire, star of Republic Pictures and radio.

One Delaware Premiere Brings in $1,350,000

In the state of Delaware Wednesday night of last week, 14 premieres were held, bringing in a total of $1,350,000 in Bonds at one premiere alone, the Warner theatre in Wilmington, and $10,000 at Wilmington's only Negro theatre, the National, which is managed by John O. Hopkins.

On the same night a capacity crowd bought $1,203,375 in Bonds to witness a premiere at the Lincoln theatre in Miami Beach, Fla. With the premiere was a musical revue, "Sky Anchors," given by the OPA Locha Navy Air Corps, and an auction which brought close to $200,000 in sales.

At a Fifth War Loan Boxing Carnival sponsored jointly by the Texas WAC, the Houston War Sports Activities Committee and the Elks Club Bond group, held at the Coliseum in Houston, the Bond cash register registered a sale of $22,080,000. National Committee Chairman O'Donnell flew to Houston from New York to act as master of ceremonies.

790 Metropolitan Houses Sold 21% of "E" Bonds

At the Empire theatre in Fall River, Mass., managed by William S. Canning, $102,675 in Bonds were sold in the first six days of the drive.

Charles C. Moskowitz, chairman of New York's metropolitan district, reported that from the period of June 1 to 17, a total of 790 theatres sold 21.6 per cent of all "E" Bonds sold in that area, the aggregate theatre sales amounting to $8,275,871.

Monday the national committee received a telegram from Harry F. Shaw, state chairman for Connecticut, stating that special preliminary events in the state raised $1,211,896 in Bond sales.

In 15 small towns in Texas special events raised $5,776,000 in sales.

MGM'S "Dragon Seed" Set For Music Hall Run

MGM's top-budget production, "Dragon Seed," starring Katharine Hepburn and Walter Huston, and based on the Pearl S. Buck novel, will follow Columbia's "Once Upon a Time" into Radio City Music Hall, the theatre announced this week. The Columbia film opened at the Music Hall Thursday. MGM plans to sell "Dragon Seed" separately, away from its regular blocks next season.

Jacob Lasker Dies

Jacob Lasker, 78, exhibitor in Chicago in the early days of films, died there Monday, and was buried Wednesday in Memorial Park Cemetery. He owned the Jacob Lasker and Sons circuit. His widow, Ida, and two sons, Harry and Ben, survive.

PRC to Release 40-45 For Next Season

Product to Be Divided into Two Groups, McCarthy Tells Sales Meeting

PRC Pictures will release between 40 and 45 features, including Westerns, during 1944-45, it was announced by Leo J. McCarthy, general sales manager, at the company's fifth annual sales convention held in New York Wednesday through Friday at the Essex House.

Leon Fromkess, vice-president in charge of production, arrived in New York from Hollywood Tuesday, heading the out-of-town delegation to the meeting.

PRC product would be divided into two groups, Mr. McCarthy said. The first is known as the "Army" group, with divisions consisting of four "Generals," eight "Colonels" and eight "Majors." The second, or Navy group, consists of four "Admirals," eight "Commanders" and eight "Captains."

To Produce More of Product

Mr. McCarthy, who presided at all the sessions, said that PRC "plans to produce more and more of its own product, especially with the higher budgeted pictures" and announced that the first of the new season's releases would be "Dixie Jamboree," with Frances Langford, Guy Kibbee, Louise Beavers, Lyle Talbot.

Another film scheduled for early release next season is "Bluebeard," a psychological murder story featuring John Carradine, Jean Parker, Nils Asther and Henry Kolker.

"When the Lights Go on Again," now shooting, directed by William K. Howard and featuring Jimmie Lydon, Grant Mitchell, Regis Toomey among others, also will be released early in the new season. Jimmie Lydon also will be featured in a new series which the company will produce. The young actor will be cast with Freddie Bartholomew. First in this group with be "They Eloped One Night," scheduled to start shooting late in July.

Martha Tilton, radio star, recently signed for a series of PRC pictures, has completed her first feature, "Swing Hostess," which Sigmund Neufeld produced.

In the "Army" group, in addition to "Dixie Jamboree," "They Eloped One Night," "Bluebeard" and "Swing Hostess," are: "I'm from Arkansas," "Fog Island," "I Accuse My Parents," "His Adopted Daughter," "Here We Go Again," "For the Love of Mike," "Hollywood and Vine" and "G.I. Guy." The last four in this group will be produced by PRC.

Ritter and O'Brien in Westerns

Included in the "Army" classification will be the first four of a series of eight Texas Ranger Westerns co-starring Tex Ritter and Dave O'Brien, and four of the eight Buster Crabbe Westerns.

"Crime, Inc.," heads the "Navy" group. Others are "Queen of Burlesque," "War Marriage," "Wife of Monte Cristo," "Swamp Man," "Drums of Death," "Hannah from Savannah," "Kid Sister," "Bombshell of Brazil," "Eastside-Westside," starring Benny Fields, and the remaining Texas Ranger and Buster Crabbe releases.

Franchise holders and branch managers who attended included:

Albany-Buffalo, Bernie Mills, Leo Murphy, Jack Berkson, George Miller, Ben Smith; Atlanta, Ike Katz, Harry Katz; Boston, Zippy Goldman, Harry Gibbs, Sam Levine; Chicago, Henri Elman, M. Van Praag; Cincinnati-Cleveland, Nat Lefton, Harry Bugie, Rudy Mueller; Denver-Salt Lake, J. H. Ashby; Detroit, William Flemion, Anne O'Donnell; Indianapolis, Joe Bohn, Sam Abrams; Kansas City, Beverly Miller, John Muchmore; Little Rock, B. F. Busby; Los Angeles, Sam Decker, Harry Stern; Milwaukee, Ben Marcus, Joe Strother; Minneapolis, Abbott Schwartz; New York, Sidney Kulick, Lt. Commander Bert Kulick, Seymour Jonas, Frances Kulick; Oklahoma City, E. L. Walker, Harry McKenna; Omaha-Des Moines, Harry Rogers; Philadelphia, Herbert Given, Mrs. H. Given; Pittsburgh, Lew Lefton; St. Louis, Andy Dietz; San Francisco, Armand Cohn, Sam Sobel; Seattle-Portland, Lloyd Lamb, Harriet Lamb; Washington, George Gill, Fred Sandy; Canada, Harry Allen; New Orleans, Phil Sliman.

Home office executives who were present included: Mr. McCarthy, Fred Rohrs, assistant to Mr. McCarthy; Roberto Socas, foreign export manager; Jerry Edwards, legal department; Harry Blair, eastern publicity manager; S. S. Kestenbaum, field exploitation; John Cosentino, in charge of exchange operations; D. P. Wiener, accounting department, and Janet Rosenthal, in charge of prints.

Universal Holds Southern Conference in Atlanta

Universal Pictures opened its southern sales conference in Atlanta Wednesday at the Biltmore Hotel. The conferences were continued through Friday. Sales representatives from New Orleans, Memphis, Charlotte and Atlanta were present to hear Maurice Bergman, the company's advertising director, discuss advertising plans.

F. J. A. McCarthy, southern divisional sales manager, who presided as chairman, said that Universal for the season of 1944-45 would release 55 features, seven in Technicolor.

Among the pictures scheduled for production are a Deanna Durbin film in Technicolor, another with Charles Boyer co-starring with Miss Durbin, and three Abbott and Costello comedies.

Paramount Film Service, Ltd., In Toronto Sales Meeting

Paramount Film Service, Ltd., opened a two-day sales conference Wednesday at the King Edward Hotel in Toronto, with Charles M. Reagan, general sales manager, and Oscar Morgan, short subjects sales manager, on hand from New York. The district manager in Toronto, Gordon Lighthouse, presented Canadian sales policies for the new year coming up. Among the branch managers in attendance were Jack L. Hunter of Toronto, Tom Dowbiggin of Montreal, P. J. Hogan of St. John, D. M. Brickman of Winnipeg, W. O. Kelly of Calgary and Russel Simpson of Vancouver.

Monogram Releasing Six Features in July

Monogram will release six productions in July, reaching the highest point of its current schedule. "Range Law" will reach the exhibitors July 1. July 8 marks the general release of "Johnny Doesn't Live Here Any More." "Are These Our Parents?" is to be released generally June 15. July 23 will be "Three of a Kind," and July 29, "Marked Trails" and "Call of the Jungle" will be released.

Expect Metro to Have 36 Features In New Season

While Metro-Goldwyn-Mayer is on the way to winding up the current season with 35 features, production plans for next season call for a minimum of 36 features, with more top budget pictures scheduled than ever before. Production appropriations for 1944-45 aggregate between $40,000,000 and $45,000,000. Plans call for the production of the same number of shorts as this season.

The 35 MGM releases for the current season include "Tunisian Victory," made jointly by the United States and British Army staffs. The 34 films made on the MGM lot cost, on the average, an estimated $1,500,000, twice the average per picture before Pearl Harbor. Rising labor and material costs and unforeseen delays are held responsible for the doubled production costs. It is believed that the return of stars and directors from the Army, such as Clark Gable and others, may serve to pare the production costs.

The company had 12 pictures in each of its first two blocks this season, which were the fifth and sixth groups, five in the seventh and has set two for the eighth, the smallest the company has ever released as a package, necessitated by the demand for product by many first run houses throughout the country. The eighth block will be composed of "Bathing Beauty," set for release July 14, and "The Canterville Ghost," the third week in July.

It is said that William F. Rodgers, vice-president and general sales manager, plans to rush releases of "White Cliffs of Dover," which already has a number of first run bookings set through the summer; "Dragon Seed," which is to follow, and "An American Romance." These films, along with "Tunisian Victory," will bring the company's release schedule to 35.

Eight pictures recently finished and now in the stages of editing may be set by Mr. Rodgers as the ninth block shortly after his return to New York from Hollywood, where he has been viewing product. The eight include "Gold Town" (tentative title), "Kismet," in Technicolor; "Lost in a Harem," "Maisie Goes to Reno," "Marriage Is a Private Affair," "Meet Me in St. Louis," in Technicolor; "National Velvet," in Technicolor, and "The Seventh Cross." The latest Greer Garson-Walter Pidgeon film, "Mrs. Parkington," is almost finished, but plans have not yet been made for it.

The company has 10 pictures in production and 14 in different stages. Costs on current productions are understood to run about as follows: $3,000,000 for "Dragon Seed," $2,500,000 for "An American Romance," $3,000,000 for "Thirty Seconds Over Tokyo" and "Kismet," $2,000,000 for "National Velvet" and "Ziegfeld Follies," and $2,500,000 for "Bathing Beauty."

Pre-release Dates Are Set on "Mark Twain"

"The Adventures of Mark Twain," which Warner Bros. will place in general release July 22, will open for pre-release engagements before that date in about 100 situations.

The popular-price premiere of the picture, which played approximately 200 special dates limited to one week early last month, takes place July 7 at the Maestic, Providence. The following week it returns to Broadway for a run at the New York Strand, and also opens at the Capitol, Springfield; Roger Sherman, New Haven, and Metropolitan, Boston.

Other mid-July dates already set include the Orpheum, Seattle; State, Spokane; Strand, Marshalltown; Strand, Hartford; Palace, South Norwalk; Branford, Newark; 20th Century, Buffalo; Majestic, Houston; Orpheum, Dubuque; Mary Anderson, Louisville; Stanley, Jersey City; Fabian, Paterson; Montauk, Passaic; Mount Baker, Bellingham; Capitol, Vancouver; Palace, Columbus; Iowa, Cedar Rapids; Warner, Milwaukee; Queen, Wilmington; Grand, Lancaster; Capitol, York; Cambria, Johnstown; Centre, Salt Lake City; Orpheum and Colonial, Ogden; Montana, Butte; Earle and Ambassador, Washington; Strand, Cumberland; Colonial, Bluefield, W. Va.

13 HIT SONGS FROM SCREEN; ONLY ONE FROM BROADWAY

Indicative of Movement of Tin Pan Alley to Coast; Songs Aid Exploitation

The song-pluggers have deserted Broadway for Hollywood. The revolution which began with "The Jazz Singer" in 1927 is complete.

During the second week of June, 1944, 13 of the 25 songs most frequently played over the radio networks were from the scores of motion pictures and only one was from a Broadway musical show. Eleven were original publications. In sheet music sales during the same week the screen led the stage about four to one, and the leader of the Hit Parade that week was from a picture, not an uncommon honor for screen hits.

Analysis of the figures was made by music publishing companies affiliated with Warner Brothers, producers of the Jolson musical which started the march.

Music Publisher and Film Relations on Firm Ground

For the past several years the relation of the motion picture to the music publishers has grown steadily. Today the relationship is established on firm ground.

Sometimes a picture popularizes a song, and sometimes vice versa. Exploitation of screen scores is a two-way proposition. The exploitation is largely in the hands of the music publishers. Several of the major companies have either direct or indirect tieups with certain publishers. Some of the companies own publishers outright, others have a financial interest, still others a working agreement. The publishers throw all their resources into what Tin Pan Alley commonly refers to as plugging a number, and, plugged, the number goes from publisher to radio to the screen and on to bathtubs.

Under the operating title of Music Publishers Holding Corporation the publishing firms of Remick Music Corporation, M. Witmark and Sons and Harms, Inc., handle the music interests of Warner Brothers.

Among Warner tunes listed among the leaders at the time of the survey were: "As Time Goes By," from the film "Casablanca"; "Time Waits for No One," from "Shine On, Harvest Moon," "Some Day I'll Meet You Again," from "Passage to Marseille"; "They're Either Too Young or Too Old," "How Sweet You Are" and the title song from "Thank Your Lucky Stars."

Twentieth Century-Fox Has No Music Subsidiary

Twentieth Century-Fox has no music publishing subsidiary. The firms of Bregman, Vocco and Conn; Robbins, and Mills and Triangle publish most of the company's music.

The company's "Coney Island" made popular the musical number "There's Danger in a Dance," "Goin' to the County Fair" and "My Heart Tells Me," were both made popular as result of "Sweet Rosie O'Grady." "The Gang's All Here" made popular two numbers, "No Love, No Nothin'" and "The Polka Dot Polka." Currently "You're My Little Pin Up Girl" and "Time Alone Will Tell," musical highlights in the film "Pin Up Girl," are getting public attention.

Not all of the film companies have tieups with publishers. Columbia has none, but has had considerable success of late with song hits, two numbers in particular having scored with top honors on the Hit Parade over periods of weeks. "It's Love, Love, Love" from "Stars on Parade," is the most recent of the Hit Parade leaders. "Long Ago and Far Away" was heard recently in "Cover Girl," in fact still is being heard in the picture, and has never been far away from the top of the Parade, and for a considerable period was on top. Another Columbia hit song was "Shoo Shoo Baby" from "Beautiful But Broke."

Three Publishers Handle Music from RKO Films

RKO has had most of its musical numbers published and plugged by three publishers, Shappell and Harms, Robbins, Miller Company and Southern Music Company. The company's recent musical "Higher and Higher" was the origin of two numbers that have become familiar titles in the first ten of the Hit Parade, "I Couldn't Sleep a Wink Last Night" and "A Lovely Way to Spend an Evening."

Metro-Goldwyn-Mayer owns the music publishing company of Leo Feist, Inc. Their exploitation methods are directed almost entirely at radio, including local stations as well as networks. MGM's "I Dood It" made "Star Eyes" popular. With "Milk Man Keep Those Bottles Quiet" from "Broadway Rhythm," the reverse is probably true. Feist is currently at work plugging "In Times Like These" which will be heard in the forthcoming MGM release, "Meet the People."

The first two numbers have been among the Parade's first 10, but "In Times Like These" is still in the exploitation stages and has yet to meet its test. It may become popular before the picture is released and help popularize the film, or it may not gain popularity until after the release of "Meet the People." And then again it may never be popular. Time will tell. The number presents a good opportunity to study the exploitation of a song prior to its screen appearance, and the eventual results.

Universal Song Numbers Highly Successful

Universal is another film company without publishing affiliations or tieups. Numbers from two of their films have gained a wide following, "Are You?" from "Weekend Pass" and "The House I Live In," the song hit of "Follow the Boys."

Paramount wholly owns two publishers, Famous Music Corporation and Paramount Music Corporation. The biggest of their most recent musical hits was "Sunday, Monday or Always," heard in the picture "Dixie" and one-time leader of the Hit Parade. "Suddenly It's Spring" was written especially for the screen version of "Lady in the Dark," and has gained a popular following. "Going My Way" has produced two popular numbers, the title song and "Swinging on a Star." A song that has been reported gaining in popularity but is still short of making the Parade list is "It Could Happen to You" from the current release, "And the Angels Sing."

Republic, without publisher affiliation, has a policy of harnessing music with a double duty. Popular songs for this company are not there only to entertain but to publicize as well. Republic was the first to make a habit of picking a song hit, planting it in the film, and in some cases building the picture around the music, and giving the picture the song's title, such as "Pistol Packin' Mama." Other Republic examples in this category are "Rosie the Riveter," "Three Little Sisters," "San Fernando Valley." In each case the story was built around a song title already made popular by music publishers.

In October, 1942, Republic's "Youth on Parade" produced a Hit Parade number, "I've Heard That Song Before." And last year they released a film called "Hit Parade of 1943" and came up with a song hit, "Change of Heart."

Stage Shows Hit New Midwest Low This Summer

The Midwest, once one of the most productive markets for stage shows, will see a new low this summer in the number of theatres operating with combination policies. The chief reasons, following a check-up among operators buying stage attractions, include the scarcity of box office bands or vaudeville unit shows and the improved screen product which holds up quite well on its own.

The most conspicuous development in the combination field recently was the decision of Balaban and Katz not to play the top band units in the Chicago theatre this season because of the percentage deals demanded by the booking offices. The Chicago is now playing revues primarily and the grosses have been as good and in some cases better than during the same period last year when the screen bills were augmented by top name bands.

This summer, the independent Oriental in Chicago is playing all top name bands, offering them 50 per cent of the gross. Because the Oriental depends almost entirely on the draw of the stage shows, it has found it practical to attract these box office shows with 50-50 terms. Among bands given such deals include Tommy Dorsey, Xavier Cugat, the combination of the Andrews Sisters and Mitch Ayres' band, Guy Lombardo, and Horace Heidt.

Warners has eliminated stage shows from the Paramount in Hammond, Ind., which for years played a band or vaudeville unit at least one day a week. Sam Roberts and Nicholas Boila, operators of Keith's, Indianapolis, closed that house last week for the summer. Keith's played stage shows Thursday through Sunday.

Both the Standard Theatres Company and the Great States Theatres, operating in Illinois, Indiana and Wisconsin, have had fewer stage shows this year than in recent years. This condition is also true of the Mort H. Singer Theatres which no longer run regular stage bills in the Orpheum theatres in Omaha and Indianapolis.

Only houses in the Midwest to continue with stage shows through the summer are the Chicago and Oriental, Chicago; Stratford, Chicago (Saturdays and Sundays); Riverside, Milwaukee; Palace, Rockford, Ill. (Fridays through Sundays); Bijou, Battle Creek, Mich.; Englewood, Chicago (Thursdays through Sundays), and the St. Charles, St. Charles, Ill. (Sundays).

"Snow White" in Final Week At Manhattan Theatre

"Snow White and the Seven Dwarfs" started the thirteenth and final week of its Broadway run at the Manhattan theatre June 27. The Walt Disney cartoon feature will be followed by the same producer's "Fantasia."

OWI Is Seeking Dubbed Product For Europe

More than 50 films have been dubbed into French and Italian by five major companies in the last year and a half and the overseas film division of the Office of War Information is trying to arrange with the companies for release of two pictures each for OWI distribution abroad as soon as France and other European countries are freed.

Robert Riskin, director of the overseas film unit of OWI, said in New York Monday that several distributors had "promised" two pictures each, dubbed in French and Italian, for the OWI. A home office foreign department executive, however, said that several of the companies "had not yet agreed to the plan." He indicated that some distributors were reluctant to turn over dubbed films to the OWI and would prefer to wait until the military situation in Europe permitted distribution through their own channels abroad.

40 Titled Pictures Available

The dubbed versions, if released to OWI, would be in addition to the 40 super-imposed titles which all the film companies made available nearly two years ago. Warner Bros. leads in dubbing with 18 pictures in French and about 10 in Italian. MGM has five in French and six in Italian; Universal, five in French; Columbia eight in French and Italian; Twentieth Century-Fox one in French and others in preparation. Paramount, RKO and United Artists, according to home office executives, have been waiting to see how the situation develops before going ahead with their dubbing.

A partial list of the dubbed versions includes:

Warner Bros.: "Princess O'Rourke," "The Maltese Falcon," "Sergeant York," "Yankee Doodle Dandy," "Air Force," "Strawberry Blonde," "The Great Lie," "All This and Heaven, Too," "Always in My Heart," "They Drive By Night," "Virginia City," "Till We Meet Again," "Sea Wolf," "The Sea Hawk," in French. "Sergeant York," "Sea Hawk" and "Yankee Doodle Dandy," in Italian.

Universal: "It Started With Eve," "Destry Rides Again," both of which probably will be made available to the OWI; "Phantom of the Opera," "Back Street" and "Flesh and Fantasy," in French. "Shadow of a Doubt," "Appointment for Love," Italian.

Columbia: "Cover Girl," "Sahara," "Adam Had Four Sons," "This Thing Called Love," "The Desperadoes," "You Belong to Me," "The Lady Is Willing" and "Men in Her Life," in French.

MGM: "The Ziegfeld Girl," "Shop Around the Corner," among others.

Kastner, Lawrence in France

Mr. Riskin indicated that Lacy Kastner and Laudy Lawrence, former industry executives who have been overseas for the OWI during the past year, were now in France with the invasion armies. He said that both had been due to go immediately after D-Day. Mr. Kastner heads OWI operations for liberated Europe and Mr. Lawrence has charge of the North African, Mediterranean and Middle East territories. Mr. Riskin and Major Arthur Loew, newly assigned by the Army to act as assistant to the OWI film head, probably will leave the U. S. shortly for a trip to the liberated French areas to survey OWI and Army Psychological Warfare Board motion picture activities.

The OWI overseas film division will make 26 shorts this year, Mr. Riskin said, in one and two reels, four more than were produced for the last fiscal year. In addition, 12 two-reel subjects are being produced in Hollywood with the cooperation of the studios, at the request of the OWI. Scripts are being prepared by the Writers Mobilization Board under supervision of a committee of three, Allan Scott, Emmet Lavery and Robert Rossen. The films will deal principally with propagandizing the democratic way of life, Mr. Riskin said.

Nimitz Honors Hayward

Captain Louis Hayward, screen star and Marine officer, was awarded the Star Medal this week for his work in filming the battle of Tarawa. Admiral Chester W. Nimitz made the citation.

New Ticket Tax Seen Doubling Revenue from Amusements

Washington Bureau

Initial collections under the one-cent-on-five Federal admission tax, effective last April 1, indicate that the new levy, plus improving business, will practically double the U. S. Treasury's collections from the motion picture and amusement industries, it was disclosed in Washington this week.

A total of $28,617,079 was collected by the Government from theatres in May, the first month in which the new tax was reflected in Treasury receipts, based on the public's April box office payments, and compared with $14,907,919 in April payments to the U. S., and $14,625,615 in May, 1943.

While some part of the increase in April collections is from the opening of the national baseball season, the proportionate gain from that source this year was not as large as in previous seasons because bad weather caused postponement of many ball games.

With the heavy May receipts, the Revenue Bureau announced, collections for the first 11 months of the Government's fiscal year of 1943-44 reached $179,048,830, an increase of $35,707,584 over the $143,341,246 recorded for the same period a year ago, while for the first five months of the calendar year the revenue amounted to $87,257,126, an increase of $24,428,130 over the $62,828,996 reported for 1943.

The higher tax resulted in nearly doubling the revenue from the third New York (Broadway) district, where collections increased from $2,228,332 in April to $4,360,450 last month. Revenue from the district in May, 1943, was $1,856,159.

All of the increase was in collections at the box office, which jumped from $1,964,280 to $3,755,806, and in admissions to roof gardens and cabarets, which increased from $204,084 to $575,151.

Columbia Registers New Securities with SEC

Columbia registered with the Securities and Exchange Commission in Philadelphia Monday 7,880 shares of no par value common stock and 7,880 purchase warrants for one share each of no par value of common stock. The proposed public offering price for the common stock is $20, for the purchase warrants, $10. Net proceeds, estimated at $58,830, would be used as additional working capital, the company said. A. Montague, general sales manager, was named underwriter.

Lesieur Promotion Head Of United Artists

Howard R. Lesieur has been appointed sales promotion manager of United Artists, it was announced last week. His relinquished post as production manager will be assumed by Nathan Lax, formerly of the Sterling Advertising Agency. Before joining United Artists, Mr. Lesieur was connected with Hanff-Metzger advertising agency, as contact on the Paramount Pictures account.

Authorized Film Trucks Found Not Suitable

Certificates of authorization to purchase seven-ton trucks, obtained for the New York film truckers from the War Production Board apparently does not solve the truckers' delivery problems. A spokesman for the New York State Film Delivery Service declared that the trucks authorized were of the low-gear type and were not suitable. Another effort will be made to obtain the larger trucks, it was said.

MGM Branch Managers To Visit New York

MGM branch managers again will make visits to the home office at the rate of two a week. Each will spend a week getting acquainted with innovations and ideas. According to present plans, the managers will begin arriving July 10, with Sam Gardner, of Salt Lake City, and Lou Amacher of Portland, Ore., the first scheduled.

Libel Suits Dismissed

Three libel suits totaling $600,000 in damages sought, brought against RKO Pictures, Inc., by Mrs. Minna Wright of Fall River, Mass., and her son and daughter, were dismissed in Federal Court, Boston.

Master Dismisses J. H. Cooper Suit

Francis W. H. Adams, special master appointe by Federal Judge Murray Hulbert last year t conduct hearings on the suit filed in 1933 by Para mount against Joseph H. Cooper, Rialto, Inc., In terstate Theatres, Inc., and J. H. Cooper Enter prises, Inc., of Colorado, recommended in a repor to Federal court Tuesday in New York that th suit be dismissed for lack of jurisdictional ev dence.

Mr. Adams' report, based on a defense motic for an order vacating the alleged service of th summons and complaint, indicated that while M Cooper transacted considerable business in Ne York City, Paramount had been unable to sho sufficient facts to warrant the claim that the d fendants were jurisdictional residents of New Yo State.

The action involved alleged breach of contra and Paramount sought to enjoin Mr. Cooper fro transferring ownership of stock in the three co panies. In 1933, Paramount filed suit, allegi that Mr. Cooper was to reorganize his theatre i terests in Colorado which were owned by Publ Theatre Corporation and also to form a holdi company in which Paramount and the defenda were to be 50-50 owners.

Billings Named Editorial Director of Time, Inc.

Effective July 10 John Shaw Billings, 46, ma aging editor of *Life* Magazine, will become e torial director of the *Time-Life-Fortune* public tions, including the March of Time on the scre and on the air, it has been announced by Her R. Luce, editor-in-chief. Daniel Longwell, exe tive editor of *Life,* will succeed Mr. Billings managing editor on the same date. When March of Time cinema was founded in 1934, M Longwell became its promotion manager.

RKO Declares Dividend

At a meeting of the board of directors of Ra Keith-Orpheum Corporation in New York W nesday, all officers were reelected for the com year and a dividend of $1.50 per share on the per cent preferred stock of the corporation declared. The dividend is payable August 1, 1 to stockholders of record July 20, 1944, consti ing the regular dividend for the current quarte

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MacArthur Has GI Film Taste, Staff Officer Reports

General Douglas MacArthur, commanding Allied ground troops in the South Pacific, is a film fan, and he likes the same fare the "G.I." likes. The report of the General's tastes came from Lieutenant Colonel Joseph R. McMicking, of the General's staff, during an address on the National Broadcasting Company "Army Hour" Sunday evening, during which Colonel McMicking, in Hollywood, presented three "Fuzzy-Wuzzies," native tribal emblems, to the winners of a poll conducted among troops in the General's command, for the "bests" among actresses, actors and pictures.

The awards went to Greer Garson, in the first category, Humphrey Bogart, as the best actor; and to Jack L. Warner, for producing the best picture, "Casablanca."

Colonel McMicking said of General MacArthur that he believes films are the best entertainment, even as do his men, and that the awards represent a desire in the South Pacific to express the belief in a forthright manner, and that the "Fuzzy Wuzzies" are the South Pacific's "Oscars." The Colonel added the film shows meant to the soldiers six hours a week in their home back-yard; that the average attendance per show was 3,000; that some shows were within 50 yards of the front—and that even Japs had been found, and captured, watching them.

Paul Hunter Consolidates Liberty Film Magazines

Liberty Magazine, Inc., has purchased three screen magazines, *Screenland, Silver Screen and Movie Show*, from Hunter Publications, Inc.

With this move the several publishing interests directed by Paul Hunter are brought under one corporation. Prior to August, 1942, when Mr. Hunter became president of Liberty, he was the publisher of the three screen magazines which Liberty Magazine, Inc., has now purchased.

Mr. Hunter continues as president and publisher. He owns the entire capital stock of Liberty Magazine, Inc.

Edward Maher, vice-president and editor, becomes editorial director of the corporation. Homer Rockwell, hitherto vice-president of Hunter Publications, Inc., becomes a Liberty vice-president and advertising director.

Warners to Purchase Schlesinger Studio

Under the terms of a sale now in its final stages, Warners will acquire the Leon Schlesinger cartoon studio to operate as a direct subsidiary, effective July 1. The purchase includes all of Mr. Schlesinger's film properties and rights, but excludes his by-products business consisting of cartoon strips, books, etc., to which he will devote his future activities.

Wingart Rejoins 20th-Fox

Earl Wingart has rejoined Twentieth Century-Fox to head a special service division of the exploitation department under Rodney Bush, exploitation manager, it was announced this week by Hal Horne, director of advertising and publicity. For the past two years Mr. Wingart has been with the eastern division of the Public Information Committee of the motion picture industry, prior to which he was publicity manager of Twentieth Century-Fox.

John Stuart Joins OWI

John Stuart, Jr., has resigned from the editorial staff of MOTION PICTURE HERALD to join the overseas branch of the Office of War Information as of July 1. He was married June 25 to Ruth E. Sherman of Flushing, L. I. Mr. Stuart and his bride are spending their honeymoon at Nantucket Island, Cape Cod. He came to Quigley Publications in January, 1941, from the Philadelphia *Evening Public Ledger.*

Three Features Open At Broadway Houses

"Christmas Holiday," starring Deanna Durbin and Gene Kelly, had its premiere at the Criterion theatre in New York on Tuesday; "Once Upon a Time," co-starring Cary Grant and Janet Blair, opened at the Radio City Music Hall Thursday, and Saturday "The Hairy Ape" was scheduled to have its New York premiere at the Globe theatre.

Wednesday night, eve of the opening of "Christmas Holiday," 12 radio stations had 15-minute programs, relating the rise of Deanna Durbin, tracing her film experiences from her first screen appearance in 1937 to her current release.

During the early part of July the Jules Levey production, "The Hairy Ape," distributed by United Artists, and starring William Bendix and Susan Hayward, will open in 22 key Loew theatres throughout the country, the first July 6.

Goldwyn Obtains Release Rights

"The Way Ahead," a Two Cities Films British production, for which Samuel Goldwyn has distribution rights in all territories outside the British Empire, will arrive in New York next week by Clipper.

Mr. Goldwyn is expected in New York for the preview, which will be attended by the trade press, and be followed by an early release, according to the Goldwyn New York office.

The picture, which stars David Niven and received good British press notices following its London world premiere, is one of several whose distribution was seen as a prize for either Twentieth Century-Fox, under its world-wide agreement with Arthur Rank, principal owner of Two Cities; Eagle-Lion, Mr. Rank's own distributing unit, or Mr. Goldwyn, who several years ago made a contract with Two Cities. The contract provided an option on the picture to aid realization of his blocked sterling balances at a time when currency exports were regulated strictly by the British Treasury. Part of the Goldwyn blocked sterling was made available to Two Cities, in return for distribution options on several pictures, of which "The Way Ahead" is one.

Mr. Goldwyn at present has a distributing contract with RKO Radio Pictures.

F. & M. Plans New St. Louis Theatre

Plans for the construction of a 2,206-seat motion picture theater at Hamilton Avenue and Chippewa Street in Southwest St. Louis after the war have been announced by Harry C. Arthur, Jr., general manager of Fanchon & Marco. The theater will be built in the center of a two-acre site owned by Sam Komm, owner of the Komm chain of neighborhood theaters and will be operated under a long term lease by the Missouri Amusement Corporation, a subsidiary of Fanchon & Marco. Komm will erect the building.

The theater will be named the Hampton Theater. The first draft architectural drawings provide for ample parking space for patrons' cars on the site.

Plans for similar neighborhoor theater expansion and rehabilitation are now being made and will be announced as soon as the negotiations for the sites have been completed.

Graetz Back from Hollywood

Paul Graetz, president of the A. F. E. Corporation, has returned to New York after a trip to Hollywood, where he completed a deal with Ray Lewis for the reissue in the U. S. of three David O. Selznick productions, "Garden of Allah," "Tom Sawyer" and "The Prisoner of Zenda."

Plan Dinner for Ruff

Edward G. Ruff, manager of the Paramount exchange in New Haven for the past seven years, now promoted to Boston, will be honored at a dinner party July 10, tentatively set at Oakdale Tavern. Mr. Ruff has been succeeded by John Moore, former sales manager at Boston.

Universal Sets Release Dates To December

W. A. Scully, vice-president and general sales manager of Universal, this week announced new season release dates running through November 24. Among the highlights of the schedule will be the Technicolor production, "Gypsy Wildcat," starring Maria Montez, Jon Hall and Peter Coe, released September 1; "The Merry Monahans," starring Donald O'Connor, Peggy Ryan and Jack Oakie, September 15; and the all-star musical, "Bowery to Broadway," November 3.

The schedule of releases for the first quarter follows:

September 1, "Gypsy Wildcat"; September 9, "Moonlight and Cactus," with the Andrews Sisters, Leo Carillo, Elyse Knox, and Mitch Ayres and his orchestra; September 15, "The Merry Monahans"; September 22, "Pearl of Death," Sherlock Holmes story, starring Basil Rathbone and Nigel Bruce; September 29, "San Diego, I Love You," produced by Michael Fessier and Ernest Pagano, and co-starring Louise Allbritton and Jon Hall.

October 6, "The Singing Sheriff," starring Bob Crosby; October 13, "See My Lawyer," starring Olsen and Johnson with Grace McDonald, Alan Curtis, Noah Beery, Jr.; October 20, "The Climax," a Technicolor production starring Susanna Foster, Boris Karloff and Turhan Bey; October 27, "Babes on Swing Street," starring Peggy Ryan, Ann Blyth and Leon Errol.

November 3, "Bowery to Broadway"; November 10, the Inner Sanctum story, "Dead Man's Eyes," starring Lon Chaney, with Jean Parker, Paul Kelly and Thomas Gomez; November 17, "Reckless Age," starring Gloria Jean; November 24, "The Suspect," starring Charles Laughton and Ella Raines.

All films are completed and ready for release with the exception of "The Suspect," which is now in preparation.

National Carbon Installs New Sales Arrangement

A New sales setup under which all company products will be handled nationally from seven divisional offices is being installed by National Carbon Company, Inc., it is announced. Four of the new offices are in operation and the others will be added by October 1. All sales activities in the Southeast have been consolidated under a new Atlanta division office, with J. F. Warnell as division manager. C. C. Joslyn is manager of the new Dallas division. At Kansas City, A. C. Bryan has taken over as division manager. On the west coast, R. P. Tolles assumes the direction of the new Pacific Coast division. The three division offices yet to be opened will be in Chicago, Pittsburgh and New York.

Cagney Film Scheduled For Foreign Openings

After strong business in England, "Johnny Come Lately," first feature from William Cagney Productions, now is opening in other foreign territories, through distribution by United Artists. This first James Cagney vehicle now is playing extended runs in the English Provinces, Ireland, Scotland, Wales, Sweden and the Panama Canal Zone. "Johnny Come Lately" is scheduled to open this month or has been sold for July release in the following countries: Australia, Argentina, Brazil, Cuba, India, Peru, Mexico, and a deal is now pending for a premiere in Colombia.

Comment on "Purple Heart" Compiled into Brochure

A brochure containing the press comment on Darryl F. Zanuck's "The Purple Heart" has been prepared by the publicity department of Twentieth Century-Fox and is being sent to exhibitors all over the country who have not shown the film.

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British Council Delays Report on Monopoly

Council Term to Expire in August; Data Awaited to Still Industry Debate

by PETER BURNUP
in London

Despite the wish of the Board of Trade's president, Hugh Dalton, that the British Film Council's committee of inquiry press on with its report concerning the potentialities of industry monopoly, no sign of the long-awaited recommendations can be discerned.

Sir Walter Citrine, general secretary of the Trades Unions Congress and one of the committee's most significant members, returned recently from his deliberations in Washington on international labor problems. Philip Guedalla, widely regarded as the committee's moving spirit, has been ill. The term of office of the present council expires in August; its members, in accordance with the Quota Act, being appointed for three years only. Maybe the investigators will move now with more expedition and announce their findings before the new council takes over. It is hoped in many quarters that may be so, for the debates on monopoly threaten to get out of hand.

Conform Clearly to Pattern

These excessively vocal activities grow in volume; conform clearly to a pattern of attack which is being prepared for Parliament when debates are initiated on the present Quota Act's successor. They are compounded mainly of earnest argument, partly of irresponsible, ill-natured sneers, partly of superior attitudinizing.

Characteristic of the last is a vehement attack on J. Arthur Rank—inevitably the acknowledged target of all the agitators' shafts—appearing in a publication known as *Documentary News Letter*. This is ostensibly the organ of the country's documentary film makers. The invective was produced in comment on Mr. Rank's post-war plans for utilizing the cinema for the advancement of the nation's educational system.

Speaking of the manifest potentialities of the place of film in education, *News Letter* concedes that Mr. Rank clearly has a plan. But the publication is concerned not so much with the spiritual aspect of Mr. Rank's activities or with the objective nature of his educational aims, but only with their economic implications.

Scores Rank's Views

Says *News Letter:* "To predict its (the educational plan's) economic basis we must consider Mr. Rank as a millionaire and an amateur economist; to predict the content of his educational films we must consider him as a millionaire, a Methodist and an amateur politician. . . . Mr. Rank has a nostalgia for orthodox mid-nineteenth century economics. He believes in unbridled private enterprise under the sole surveillance of God."

That bugbear of monopoly, it is to be observed, is the cornerstone of the documentarians' preoccupations, just as it is of all the other sections of the Industry's workers who aim at ruling its roost.

The suggestion of a sinister politico-economic design behind all the planning of Mr. Rank and his associates is a common factor in all the welter of pamphlets and speeches which constitute the preliminary barrage of the impending Parliamentary attack. It motivates, for example, the elaborate post-war plan proposed by the Association of Cine-Technicians leading to public ownership of the industry.

The ACT's plan was put forward once again recently at the London Trades Council annual conference, was the occasion there of enthusiastic approval, and is clearly in line for early discussion by the Shadow Cabinet of the Labor Party as a preliminary to adoption, in some form or other, as part of the party's vast program for post-war political control.

Writer Group Has Committee

Come now the thoughts on the subject of the non-trade union but closely corporate body of the Screenwriters' Association. The association, not to be left out, set up a committee to ascertain once more the reasons for the alleged non-distribution of British films in the United States. The committee has produced a lengthy document which has been circulated among Members of Parliament, Government departments and other circles. It takes the form of an involved analysis of wartime conditions; postulates that those conditions will rapidly come to an end; dilates on the circumstances that America takes annually from this country some £18,000,000 in respect of film hire, whereas eight years ago the comparable figure was £7,000,000.

Most interesting feature of the association's case is the conclusion that the Quota System is one of the bugbears of the present setup, depending, primarily, as it does, on distribution in this country through the medium of the American companies. The association claims that there will be no solution of the problems of world-marketing of British films until the American companies concede them what the association characterizes as "equitable distribution in the American market."

Have Own Remedies

The Screenwriters have their own specifics for the ills of the industry.

They suggest:

(1) Stronger protection of the home market than the present quota system allows. This should make it possible under post-war conditions for medium-cost films, the forcing ground for talent and the essential basis of a healthy industry, to make a profit in the home market alone.

(2) A Film Bank to finance independent British producers.

(3) A Cooperative Distributing Organization, with State support (through the medium, say, of the Film Bank) for the distribution of independent British productions in the world market, and, where desired, in the home market.

Analyzed, the Screenwriters' plan follows closely that of the ACT and other groups.

State ownership of motion picture affairs may seem remote to people who, as the critics declare, still live in a world of mid-Victorian economics. That some measure of control, considerably more severe than that now obtaining, will presently come into being is the firm belief of many forward-looking legislators even in the present Parliament.

That State Film Bank, suggested beachhead for the nationalizers' advance, is being widel discussed. It was mooted as long ago as 1936 when the drafting of the present Quota Act wa argued. What was known as the Moyne Committee, appointed to advise the Government o the preliminaries to the Act, specifically recommended that the State should encourage th formation of financial organizations to financ approved British production units. It was no adopted but the persistent advocacy of the ide merits careful attention. It will assuredly reac the stage of Parliamentary ventilation ere long

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N. J. Allied Hears Distributors

The assembled members of the Allied Theatr Owners of New Jersey, meeting in their Silve Jubilee convention at the Hotel Chelsea in Atlar tic City, ended three days of business and soci sessions Thursday of last week, in a discussion product shortage and participation in the curre War Loan, and a banquet.

The final business session was held in the afte noon with distributor representatives addressi the exhibitors. Leon Bamberger appeared in t dual role of representative of RKO and the W Activities Committee. He said that New Jers had fallen behind other areas in scheduling W Bond premieres, and announced that througho the nation 3,831 premieres had been set.

The distributor representatives all outlined the companies' plans and described forthcoming a current product and exploitation programs. the conclusion of the meeting Harry Lowenstei Jersey Allied president, called the convention a journed.

Twentieth Century-Fox was host at a cockt party, while MGM lit 20 candles on a cake in hon of its anniversary.

At the banquet following the cocktail party t diners were greeted by Mayor Joseph Altman Atlantic City. Sidney Samuelson reviewed Je sey Allied's 20 years. Claude Lee spoke as t industry's consultant to the U. S. Treasury in t Bond drive and brought the campaign's results to date.

Life membership certificates in Jersey Alli were presented to Mr. Samuelson and P. S. Har son, and wallets to Abram Myers, Irving Dolli ger, George Gold, Lee Newbury, Joseph Seid and Leon Rosenblatt. All but Mr. Myers, who the national Allied general counsel, are past pre dents of the Jersey organization.

Also revealed late Thursday was an addition the resolutions adopted at the convention, one posing sales of pictures on percentage terms a demanding flat rentals on all pictures. The re lution authorized a fund-raising move to obtain objectives named by legal processes should ne tiations fail.

Vanguard Heads Discuss "Since You Went Away"

Vanguard executives met in Chicago Mon to discuss sales plans for "Since You W Away." Those in conference were David Selznick, Neil F. Agnew, vice-president and tribution head, and Hugh Owen, general s manager for the United States and Canada.

Mr. Selznick, producer of "Since You W Away," is a delegate to another sales conventi the Republican National Convention. The f print of the picture arrived in New York week.

The Chicago conferences are expected to clude final arrangements for the New York miere of the film at the Capitol theatre July and the discussion of appointments of sales re sentatives for Vanguard in Chicago and the W Coast.

Special Paramount Common Stock Offering Sold

A special offering of 52,800 shares of Param Pictures common stock was sold on the New Y Stock Exchange last week by Merrill, Ly Pierce, Fenner and Beane.

"THANKS!"

The Twenty Year Birthday of the Friendly Lion is being observed with fitting ceremonies throughout the nation. An unprecedented tribute was paid to M-G-M during its Anniversary Week. 16,446 showmen representing 99.98% of the nation's motion picture theatres — *all but three!* — played an M-G-M subject on their screens. Likewise throughout the world this famed trade-mark was flashed on thousands of screens in recognition of M-G-M's Twenty Happy Years of sincere effort toward the welfare of our industry.

To the exhibitors who made it possible, thanks from the grateful heart of Leo the Lion and his associates. To the trade press and to the newspaper and magazine editors who helped him celebrate, thanks for all the kind words.

Your generosity and your faith inspires The Friendly Company to the even greater future which we share together.

THE YOUNG BLOOD TEST!

"He's even better than he was twenty years ago!"

ANNIVERSARY PRODUCTIONS

"WHITE CLIFFS OF DOVER" (*Irene Dunne, Alan Marshal*) • "AN AMERICAN ROMANCE" — Technicolor — (*Brian Donlevy*) "DRAGON SEED" • (*Katharine Hepburn*) "TWO GIRLS AND A SAILOR" (*Van Johnson, June Allyson, Gloria DeHaven, Jose Iturbi, Jimmy Durante, Harry James, Xavier Cugat*) • "BATHING BEAUTY" — Technicolor — (*Red Skelton, Esther Williams, Harry James, Xavier Cugat*) "KISMET" — Technicolor — (*Ronald Colman, Marlene Dietrich*) • "MEET ME IN ST. LOUIS" —Technicolor — (*Judy Garland, Margaret O'Brien*) • "MARRIAGE IS A PRIVATE AFFAIR" (*Lana Turner*) • "THE SEVENTH CROSS" (*Spencer Tracy*) • "NATIONAL VELVET" — Technicolor — (*Mickey Rooney*) "THE CANTERVILLE GHOST" (*Margaret O'Brien, Charles Laughton, Robert Young*) "ZIEGFELD FOLLIES"—Technicolor—(*All Star Cast*) • "THIRTY SECONDS OVER TOKYO" (*Van Johnson, Robert Walker, and Spencer Tracy as Lieutenant General James H. Doolittle*) "MRS. PARKINGTON" (*Greer Garson—Walter Pidgeon*) • "WITHOUT LOVE" (*Spencer Tracy—Katharine Hepburn*) • "THE THIN MAN GOES HOME" (*William Powell—Myrna Loy*) "LOST IN A HAREM" (*Bud Abbott—Lou Costello*) • "THE PICTURE OF DORIAN GRAY" (*George Sanders, Donna Reed*) • "THE HONEST THIEF" (*Wallace Beery*)

Every Theater: Free Movie Day, July 6th! "The Fighting Fifth" Victory Climax!

Rank Will Make Story Of Mary Magdalene

Del Giudice Is Producer; Leader Plans Version of "Pilgrim's Progress"

London Bureau

Long known as a subject near to his heart, and one whose merits he has often commended, J. Arthur Rank's "Mary Magdalene" seems now to be approaching production stage. Mr. Rank's pre-occupation with sacred themes is well known. Long before he created his present organization he financed a little film—it was his first known association with the motion picture—called "Thy Words Were a Lamp Unto My Feet."

The film, amateurishly made, was produced by the Religious Film Society. It told the story of a last-war prisoner, escaping from a Turkish prison camp, making his way across the Holy Land guided only by the names of villages recorded in the Old Testament. The Rank advisers, acknowledging the dramatic potentialities of the story of the Woman of Magdala, had forebodings of reactions in religious circles.

Rank Persisted in Plan

Mr. Rank persisted, however, arguing that such ventures, for example, as the Passion Play at Ober-Ammergau, was ample justification of his belief. Several authors were set to the job of producing provisional treatments of the story, but none developed satisfactorily.

Under the scheme devised by the British Film Producers' Association on prospective film subjects, the title "Mary Magdalene" was registered a year ago in behalf of Gabriel Pascal.

The association maintains three separate tables of registration: original titles, copyright titles, titles in public domain. The "Magdalen" film fell into the last, but it appears that not Mr. Pascal but Filippo del Giudice's Two Cities organization presently will undertake to make the sacred subject.

Mr. Del Giudice lately has been in continual conference with Clemence Dane, famed novelist, dramatist and scenarist, in regard to the "Magdalen" film. Miss Dane is currently engaged on a treatment of the story whose outlines at least commend themselves not only to Mr. Rank but to other persons of influence whose views have been sought.

To Make "Pilgrim's Progress"

There's another Rank project well under way, a filming of John Bunyan's "Pilgrim's Progress." Humphrey Jennings—rapidly climbing script writer—highly regarded by Mr. Rank himself, was put to doing a script of the Bunyan classic. Other people have essayed that hazardous enterprise in the past. Mr. Jennings has delivered his script, which is now the subject of debate among art directors, production managers, publicity experts and the like. But Mr. Rank has ordered the film made.

Symptomatic, maybe, of his concern with sacred subjects is the circumstance that Mr. Rank lunched recently with the Archbishop of Canterbury. There's an organization over here —born of war, fostered in the current grave anxiety of the nation—known as the Christian Forward Movement. Its announced function is to promote discussion of secular developments. Inevitably the motion picture came on the Movement's agenda. The organizer, Michael Clarke, headmaster of Repton School, was bidden by the Archbishop to produce for debate with him the two most formidable experts in films. Mr. Clarke brought Mr. Rank and Sir Alexander Korda.

It is said Sir Alexander shone in wit on the occasion. But Mr. Rank, telling Dr. Temple (the Archbishop) of his production plans, was the more impressive.

Air Film Next for Two Cities

Next Two Cities picture definitely to go on the floor is Anatole de Grunwald's effort, variously known as "For Johnny" and "Rendezvous." It's a tale of Anglo-American cooperation in the air, written by dramatist Terence Rattigan, to be directed by Anthony Asquith.

The film will be the first of the Two Cities films to occupy the stages at Gainsborough's Shepherd's Bush plant, under the new arrangement whereby the Maurice Ostrer facilities are placed at the disposal of Del Giudice.

Trouble has arisen in the case of two early hoped-for productions: "Two Cities" and "Six Men of Dorset." As previously reported "Two Cities" is another tale of Anglo-American endeavor in the war. It was planned by John Sutro to make a picture of the perilous conflict between the British matlow (matelot) and the American sailor. Half the picture was to be done in America, the other in England. And both the British Admiralty and the U. S. Navy Department had promised to help. But the invasion has halted the plan. Similarly, "Six Men"—tale of Britain's earliest trade union martyrs—is held up by the exigencies of war, with Roy Boulting named as director, a captain in the Army editing film chronicles of battles.

Portman Set for "Two Worlds"

In revising their schedule, Mr. Rank's production people have ample scope. Next following "For Johnny" (or "Rendezvous") will be "Man of Two Worlds," the story of the African Negro and his tragic entry into the world of the whites. Eric Portman, now regarded as Britain's foremost star, will figure in this.

Mr. Portman is scheduled also to play Byron in the piece of that name which Mr. Rank has been prevailed upon to let be produced immediately "Two Worlds" is completed.

Then comes Duff Cooper's "Talleyrand" and the screening of Winston Churchill's story of his great ancestor, Marborough. There is a feeling here that both those last mentioned tales will be made in Hollywood by Two Cities under the Rank-Skouras plan of joint production.

Miss Dietrich Lauds Films' Value on Fighting Front

Marlene Dietrich returned to New York after a 10-week tour of Italian and African war theatres, under the auspices of USO-Camp Shows and the Hollywood Victory Committee, and reaffirmed the importance of films to the morale of the men on the fighting lines. Miss Dietrich will return to Hollywood shortly to discuss plans for her next MGM picture.

Columbia Declares Dividend

Columbia Pictures Corporation has declared a quarterly dividend of 68¾ cents per share on the $2.75 convertible preferred stock.

Supply Service Expanded by RCA

A broad expansion of equipment service to exhibitors was disclosed by the RCA Victor division of the Radio Corporation of America with the announcement that a complete line of theatre equipment would be offered exhibitors in the immediate post-war period.

Homer B. Snook, sales manager of the company's theatre equipment section, declared that in addition to a full line of RCA sound reproducing systems, Brenkert projectors, and RCA screens, the equipment to be offered under the new expanded policy included nationally known lines of power supply equipment, chairs, carpets and other accessories.

Distribution of the new equipment lines will be handled in the field by RCA's nationwide organization of independent theatre supply dealers, many of whom have formerly distributed these same products.

Print Processing Lags in Britain

The extremely limited color film processing facilities available in England as the result of needs of government and army film units is causing a severe distribution problem for commercial films, the Kinematograph Renters Society general council was informed last week.

Topical films in Technicolor awaiting distribution in London, among them Paramount's "The Story of Dr. Wassell," were in a particularly delicate position, inasmuch as prolonged delays in color print processing might lead to loss of topical value at the box office, it was said.

As a result of the situation methods were discussed by the KRS general council of granting processing priorities for limited color facilities available to new and important features and t Walt Disney short subjects over reissues and the dubbing of foreign versions of British films.

Mexican Producers Not Opposed to Dubbing

Despite protest of the film players' union an studio and theatre workers over exhibition i Mexico of Spanish-dubbed American product, the Mexican Producers and Distributors Association i not opposing the practice, according to Salvado Elizondo, president.

"I consider the Mexican industry will not be af fected in the least with such dubbing and, there fore, in behalf of the Mexican producers, do no see any inconvenience if American producers carr out their plan and use for that objective Mexica artistes and technicians if they believe that is con venient. American pictures dubbed in Spanish," h states, "never can prejudice the distribution o Mexican pictures, inasmuch as the success of thes pictures is due not to the language but to the at mosphere and the fact that they have already bee enthusiastically accepted by all the Spanish-speak ing public on the American continent."

Improve Film Delivery To Troops in France

Under arrangements approved by the Kinema tograph Renters Society general council in E gland, American troops in France soon will b able to see the same films concurrently with thei showing to the military in camps in England. Lo don distributors will supply the films at toke royalty terms agreed upon with the British Joi Ordering Board and the army will fly them.

Industry Gives $34,706 To New York Fund

The industry and its employee groups contri uted $34,076 to the Greater New York Fund du ing the period of the 1944 appeal, it was announce at the Fund's third report luncheon last week.

Reserves Verdict On New Trial Plea In New Haven Suit

Judge Carroll C. Hincks of the U. S. District Court, New Haven, has reserved decision on the plaintiff's motion for a new trial and to set aside the verdict of dismissal in the Prefect Theatres, Inc., $5,450,000 anti-trust suit against the major companies, after hearing argument by counsel. An unusual exhibit presented by the plaintiff in support of its contention that sufficient evidence of conspiracy had been introduced to make it incumbent upon the jury to decide the case, whether it should find "nominal" or "substantial" damage, was the interchange of off-the-record correspondence between one of the jurors in the hearing and the judge.

George A. Cromie, juror number three, addressed the judge three days after the directed verdict was entered, stating most of the jurors had believed there was enough "documentary and contributory evidence and common sense inference to prove conspiracy," and that they were shocked when directed to dismiss, and wondered what would have happened if they had refused to follow the judge's instructions. The judge replied in a nine-page letter, copies of both correspondence being mailed to both counsel, that "under the law . . . it was incumbent upon the plaintiff to establish not only a conspiracy but also pecuniary damage as a result thereof." "However," he states, "there is no reason why I should not say that I was left with the impression, apparently like yourself, that there was substantial evidence for the jury on that issue," i.e., conspiracy.

The defendants opposed the motion for a new trial and to set aside the verdict generally and filed a motion to strike the plaintiff's motion and exhibits from the files, which they later withdrew. Judge Hincks asked the counsel to confer on the possibility of his entering a ruling denying the plaintiff's motion but stating officially what he had written unofficially to the juror, that although in the judge's personal view there had been sufficient evidence of conspiracy, he still adhered to the view no damage had been shown.

Stockholders Approve Pathe Lab. Merger

Merger of Pathe Laboratories, Inc., New Jersey corporation, with the California corporation of the same name, into Pathe Industries, Inc., an Ohio corporation, was approved Tuesday at a stockholders' meeting in Bound Brook, N. J.

Also approved was the following slate of officers: Kenneth M. Young, chairman of the board; J. Stinson Young, president; Robert W. Purcell, vice-president; Karl Herzog, treasurer; M. M. Malone, secretary; and C. L. Peckham and Arthur B. Johnson, assistant secretaries and treasurers. The board of directors, likewise approved, will consist of the two Youngs, Mr. Purcell, Henry J. Guild and Raymond J. Morfa.

Two Cameramen Wounded In Normandy Invasion

Three casualties, including one unnamed fatality, were among the 16 British Army cameramen who were dropped by parachute in Normandy. Sgt. D. T. O'Neill, formerly of Fox Photos, and Sgt. William Greenhaigh, former Pathe newsreel man, were wounded. Others in the group, which got film off for England before noon of D-Day, June 6, were: J. H. Mapham, A. C. O. Laing, A. M. Midgeley, J. P. Christie, W. N. Slague, D. W. Ginger, J. N. Johnson, H. Parkinson, I. J. Grant, R. Learherborrow, G. E. J. Laws, R. V. Watkins, A. C. Cross and P. F. Carpenter.

Johnston Joins International

John LeRoy Johnston was named director of advertising and publicity for International Pictures this week, succeeding Jack Mulcahy, resigned. Mr. Johnston goes to International from a similar post at Republic studios.

Industry War Record Cited In Congressional Record

A close-up of the war contribution of the motion picture industry was inserted this week in the *Congressional Record* by Senator George L. Radcliffe of Maryland.

Submitting the report of the theatres division of the War Activities Committee for inclusion in the last number of the *Record* to be issued prior to the Congressional recess, Senator Radcliffe called attention "to the splendid work which is being done by the theatres of the country in connection with war activities."

The WAC report shows that 16,432 theatres are members of the theatres division and, in addition to showing war pictures and news clips which are made available, last year raised nearly $8,000,000 for infantile paralysis, the Red Cross and United Nations Relief, a figure which already has been exceeded this year with $4,000,000 collected for infantile paralysis and over $6,000,000 for the Red Cross.

Raw Stock Shows Sharp Increase

Film production in 1943 reached a total of 546,000,000 feet, it was disclosed at the weekend by the War Production Board.

Statistics regarding film manufacture, showing an increase last year of 30 per cent as compared with 1941, were given by officials of the motion picture section to the photographic film industry advisory committee.

While excellent progress has been made in increasing the production of film it was said further increase in some types might be necessary to meet increasing military and industrial needs. Members of the industry committee urged that military programs be developed as far in advance as possible so that manufacturers of film might have time to plan production.

Loew's Will Retire Bonds Of Cleveland Subsidiary

Loew's, Inc., was to retire all of the bonded debt of its subsidiary, Cleveland Theatres, Inc., July 1 at par and accrued interest, according to an announcement by Edgar A. Hahn, Cleveland counsel for Loew's. The debt aggregates $1,500,000. It is secured by the State, Stillman, Ohio, Park and Granada theatres, all of which are operated by Cleveland Theatres, Inc.

The obligations include about $150,000 in first mortgage bonds of the Stillman theatre plus $750,000 of first mortgage and generals, and first mortgage leaseholds of about $600,000 on other properties. Interest on the issues is five to 5.42 per cent.

The five per cent generals will be paid at the Cleveland Trust Company, and the other issues at the National City Bank. Loew's, Inc., has a 94.78 voting control of the five theatres, according to Mr. Hahn.

20th-Fox Denies Charge In Title and Song Case

The suit by Maude Nugent Jerome alleging unlawful use of the title and song "Sweet Rosie O'Grady" in the Twentieth Century-Fox picture of that name, was answered in New York Federal Court Monday with a general denial, a request for dismissal of the suit, and an assertion that some of the words and music were used because the company was entitled to use them inasmuch as they were assertedly in the public domain. At the same time, the plaintiff, and Samuel J. Buzzell, and Jack Mills, associated in the complaint, were named Tuesday in a notice filed by the film company for trial examinations and stipulated to by the defense.

Set Warner Trade Shows

Ben Kalmenson, general sales manager for Warner Bros., has set national trade show dates for three pictures next month. "Mr. Skeffington" will be screened Monday, July 17. "Janie," first release of the 1944-45 season, and "Crime by Night" will be shown Monday, July 24.

Appeal Board Modifies Award In Buffalo Case

Modifying the award of William Barrett, arbitrator in the Buffalo tribunal, in the Basil Brothers' La Salle theatre clearance case, the Arbitration Appeal Board June 23 in New York handed down its decision following oral arguments presented in May.

The arbitrator had reduced the 35 to 30-day clearance of the Strand, Cataract and Bellevue, first run theatres in Niagara Falls, N. Y., over the La Salle, to 17 days. Basil Brothers had appealed the award, in Buffalo's 24th case, demanding a further cut to seven days, claiming that no substantial competition existed between the LaSalle and the first runs.

The board found that competition did exist and that, therefore, first runs were "entitled to reasonable protection" of a maximum of 30 days' clearance over the LaSalle. It further based its decision on the fact that the "LaSalle's admission price is 20 cents less than that of the first runs and it has recently installed a parking space accommodating 200 automobiles, indicating an attempt to draw patrons from a much larger area."

Intervenors were the Cataract Theatre Corporation and Buffalo Theatres, Inc. Costs were divided equally among the Basil Brothers, the five consenting companies and intervenors.

The clearance complaint of G. L. Smith, operator of the York theatre, Los Angeles, against the five distributors was dismissed last Friday by Irvin Stalmaster, arbitrator, in the tribunal's 16th case. Mr. Smith demanded that the seven-day clearance of the Park and Franklin be eliminated and that the York be granted the same availability as other Los Angeles suburban houses charging the same admission prices. He also asked that the York be permitted to have 49-day clearance after Los Angeles first runs. The arbitrator found existing clearances reasonable. Intervenors were the East River Theatre Corporation and Laemmle Theatres.

Hearing on the clearance complaint of the Groton theatre, New Haven, the tribunal's eighth case, before A. A. Rubicoff, arbitrator, will be continued July 10 and 11, it was learned Monday.

A new clearance complaint was filed at New York Wednesday by the Stillson Realty Corporation, operator of the Cameo, Astoria, L. I., against all five consenting distributors, claiming the seven-day clearance granted the defendants over the Crescent in Astoria "unreasonable as to time and area." Complainant seeks the clearance eliminated.

A new clearance complaint was filed last Wednesday at the Boston tribunal, the 35th case. The L.G.M. Memorial Theatre Corporation, operator of the L.G.M. Memorial theatre, Lowell, Mass., against Paramount and RKO, claims that its 30-day clearance after the Rialto, which follows Lowell first runs by 60 days, is unreasonable and asks that it be reduced to 28 days between first and second run and to 15 days between second and third run. Named as intervenors were the Strand, Keith's, Merrimack, Rialto and others.

O'Bannon Is Promoted by Ross Federal Service

E. C. O'Bannon, Ross Federal Service branch manager at the New Haven has been promoted to manager at Cincinnati, and B. J. Brooks, national supervisor for the New England area, has taken over the New Haven post. Mr. O'Bannon joined Ross in 1939 and in 1942 was appointed service manager.

Obsolete RKO Tickets Go To Waste Collection

Seven and a half tons of obsolete tickets were contributed by RKO theatres to New York City's waste paper collection last week. The change in the amusement tax law made it necessary for all theatres to destroy all admission tickets with the former lower tax printed on them.

Isn't this what you've been waiting for...

this! One of the most talke
the American theatre

this! Bill Bendix
your theatr

this

YOU'RE JUST LIKE ALL THE OTHERS—ONLY FANCIER!

Jules Levey presents
WILLIAM BENDIX
gives his greatest performance!
SUSAN HAYWARD
in
"THE HAIRY APE"
with
JOHN LODER · DOROTHY COMINGORE
Roman Bohnan · Alan Napier · Tom Fadden
Screen play by Robert D. Andrews and Decla Dunning
Associate Producer Joseph H. Nadel · Directed by Alfred Santell
Produced by Jules Levey
RELEASED THRU UNITED ARTISTS

EUGENE O'NEILL'S
prize-winning play
FILMED FOR THE FIRST TIME!

ety brush-off!
kind of woman!

"I got a woman on my mind and she ain't good!"

Eugene O'Neill's
prize-winning play

SUSAN HAYWARD
in
"THE HAIRY APE"
filmed for the first time!

She ain't good because she's got me all mixed up. Me—I don't take no society.

ed of
on me!"
own,
...

Jules Leve

THE

Willian

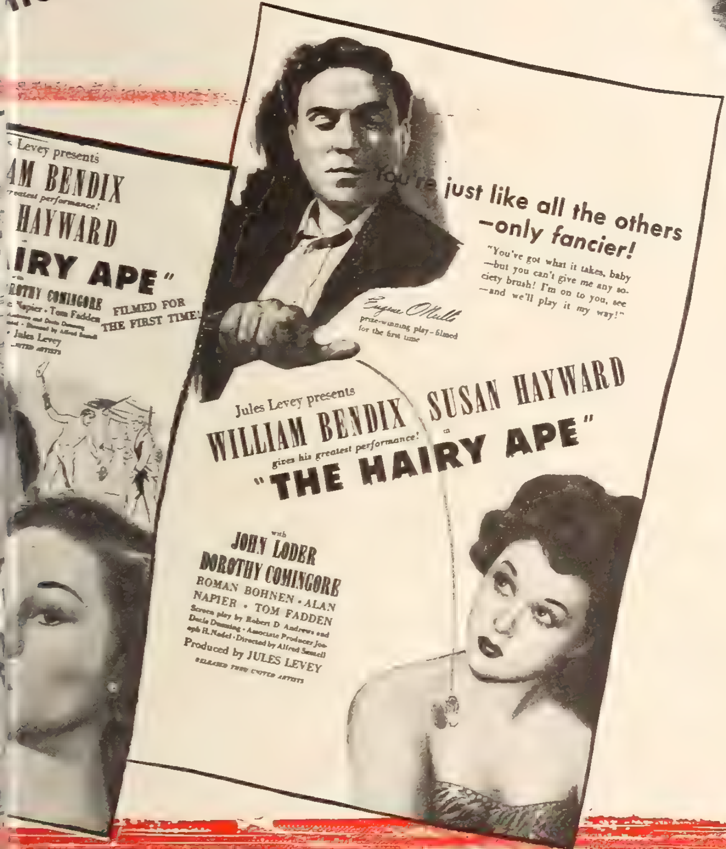
John Loder • Dorothy Comingore
Roman Bohnen • Alan Napier • Tom Fadden
Screen play by Robert D. Andrews and Decla Dunning • Associate Producer Joseph H. Nadel
Directed by Alfred Santell • Produced by Jules Levey
Released Thru United Artists

Never stop 'till you're over the top!
Fighting Fifth War Loan

out plays in the history of
THE SCREEN FOR THE FIRST TIME!

name that draws them to
a role that millions want to see!

smashing series of POWER ADS
r a campaign that will steal any
musement page in the country!


Levey presents
AM BENDIX
reatest performance!
HAYWARD
IRY APE"
ROTHY COMINGORE
Napier · Tom Fadden
Jules Levey
FILMED FOR THE FIRST TIME!

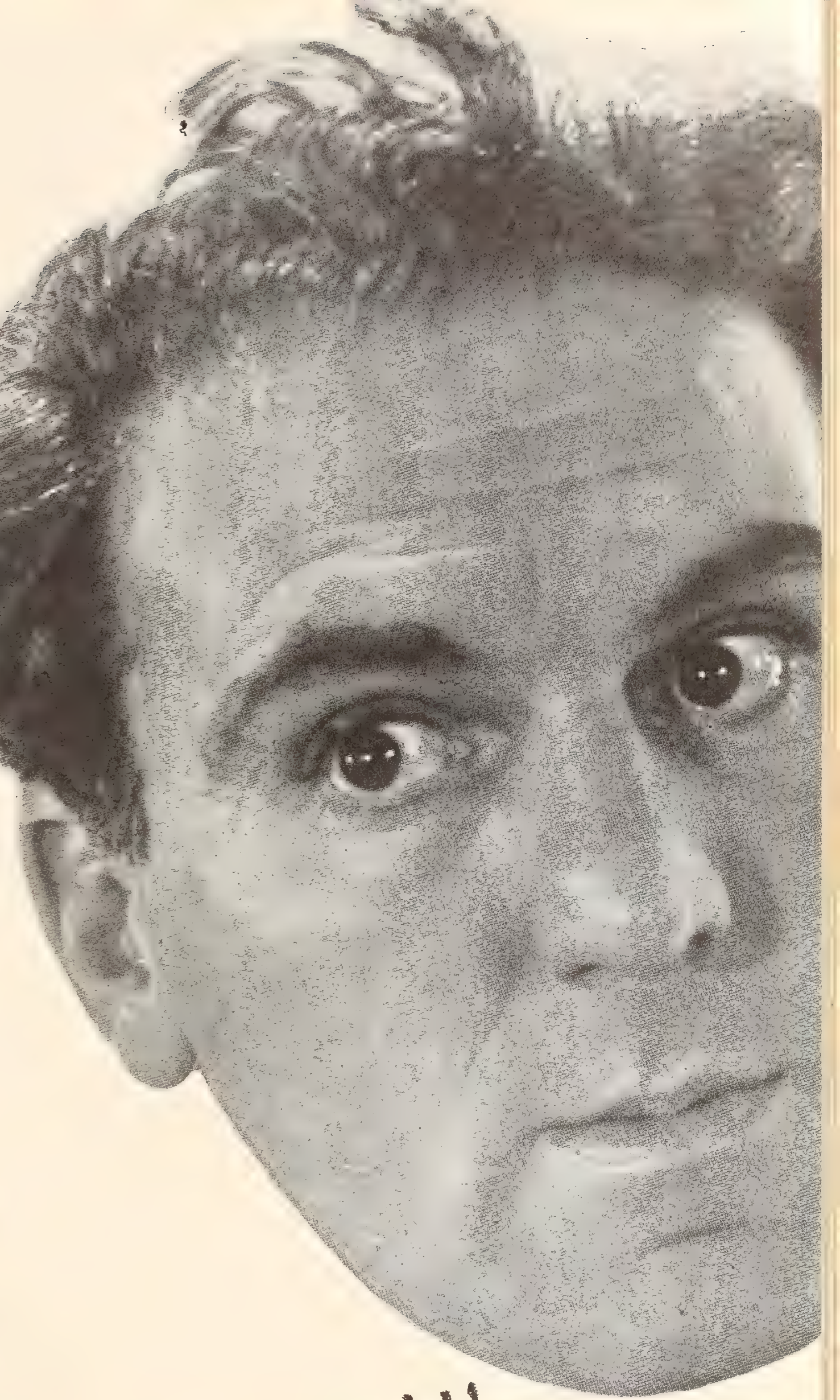
You're just like all the others —only fancier!

"You've got what it takes, baby —but you can't give me any society brush! I'm on to you, see —and we'll play it my way!"

Eugene O'Neill's prize-winning play—filmed for the first time

Jules Levey presents
WILLIAM BENDIX
gives his greatest performance!
SUSAN HAYWARD
in
"THE HAIRY APE"

with
JOHN LODER
DOROTHY COMINGORE
ROMAN BOHNEN · ALAN NAPIER · TOM FADDEN
Screen play by Robert D. Andrews and Decla Dunning · Associate Producer Joseph H. Nadel · Directed by Alfred Santell
Produced by JULES LEVEY
RELEASED THRU UNITED ARTISTS



All THIS is ready NOW at U.A.!

esents *Eugene O'Neill's* prize-winning play

HAIRY APE

co-starring

ENDIX and **Susan HAYWARD**

Never stop 'till you're over the
Fighting Fifth War Loan

Bolstad Warns Theatre Boom May Be Ending

Highlighted by a warning that an end of the current business boom is near, and that increased exploitation attention is necessary, business problems occupied the attention of western Canada managers of the Famous Players Canadian circuit, who convened last week at Banff Springs, Alberta. The warning was delivered by R. W. Bolstad, vice-president, who also cautioned that men returning from service might not be satisfied with junior positions.

Other speakers were J. J. Fitzgibbons, president, who at a ceremony was made a chief of the Sacree Indians; L. I. Bearg, who was appointed general western Canadian division manager; E. A. Zorn, who becomes general supervisor for Winnipeg and Calgary districts; Frank Kershaw, named general supervisor for downtown Vancouver; James R. Nairn, public relations director; Vic Armand and George Cuthbert, of the sound and projection department; Ben Geldsaler, C. S. Neville, Syd Gunn.

Among the guests were Senator J. W. de B. Farris, Vancouver, a circuit director; Wendell Farris, chief justice of British Columbia, and Bob Scott, Vancouver.

Associate partners present were Morris and Ted Beatty, Red Deer, Alta.; James Butler and N. C. Byers, Saskatoon; W. P. Dewees, British Columbia; H. Durham, Shaunavon; Alex, Arnold and Clarence Entwisle, Edmonton; Mary and Christine Graham, Regina; K. M. Leach, Calgary; Clarence Marshall, North Battleford; Jack and Nathan Miles, Winnipeg; E. W. Shackleford, Lethbridge; R. C. Sutherland, Weyburn; J. D. Watson, Regina; Sam Weiner, Winnipeg.

Managers attending the conference were: Ivan Ackery, Orpheum, Vancouver; C. Bahrynowski, Metropolitan, Regina; H. A. Bishop, Capitol, Winnipeg; H. Black, Capitol, Penticton; D. Borland, Capitol, Prince Rupert: Otus Bowes, Orpheum, Moose Jaw; L. V. Campbell, Strand, Trail; Paul Cardell, Calgary; G. Carson, Royal, Fort William; Martin Cave, Kerrisdale, Vancouver; Roy Chown, Strand, Calgary; C. Denham, Dominion, Victoria: C. Dilley, Colonial, Fort Arthur; C. Doctor, Dominion, Vancouver; P. D. Egan, Palace, Calgary; D. Fairleigh, Hollywood, Vancouver; E. P. Fields, Capitol, Moose Jaw; Frank Gow, Jr., Broadway, Vancouver.

J. M. Gow, Capitol, Nanaimo; Harold Gray, Orpheum, Fort William; Harry Gray, Lyceum, Winnipeg; H. Gunn, Osborne, Winnipeg; W. Harper, Empress, Kelowna; C. J. Hughes, Capitol, Nelson; Miss M. Hughes, Tivoli, Winnipeg; Bob Hurwitz, Starland, Winnipeg; M. Joiner, Capitol, Vancouver; Roy Keil, Strand, Edmonton; Bill Lacey, Variety, Calgary; Joe Millman, Kitsilano, Vancouver; C. S. Neville, Vancouver; W. V. Novak, Metropolitan, Winnipeg; R. Plumb, Daylight, Saskatoon; S. Pooley, Strand, Vancouver; Miss S. Precious, Winnipeg; M. Preiswerck, Atlas, Victoria; J. Proudlove, Gaiety, Winnipeg; Les Pugsley, Empress, Edmonton; J. Pungente, Capitol, Brandon; Jack Randall, Capitol, Calgary; Morris Rice, Princess, Edmonton; Dave Robertson, Uptown, Winnipeg.

J. Robertson, Capitol, Victoria; Sam Rosenblat, Western theatres, Winnipeg; Miss A. Scriven, Stanley, Vancouver; G. Shafer, Lyceum, Port Arthur; Miss D. Sinclaire, Alma, Vancouver; Claude Smith, Chill, Chilliwack; M. Stackhouse, Windsor, Vancouver; J. Stevenson, Western theatres, Winnipeg; H. Summers, Strand, Brandon; Charles Taylor, Playhouse, Portage, La Prairie; T. Thompson, Grandview, Vancouver; F. Tickell, Capitol, Fort William; P. Tucker, Capitol, Kamloops; Lance Webber, Regent, Vancouver; G. West, Crescent, Winnipeg; Miss E. Wikien, Lake, Fort William; F. L. Willis, Capiton, Regina; W. P. Wilson, Capitol, Edmonton; Bill Wilson, Garneau, Edmonton; W. E. Winterton, Capitol, Saskatoon, and E. Zetterman, Columbia, New Westminster

Legion Changes Rating on "Passage to Marseille"

Warners' "Passage to Marseille" has been changed by the Legion of Decency from a Class B, objectionable in part, rating to Class A-2, unobjectionable for adults, because "from the negative and all existing positive prints has been removed the sequence upon which the Legion's objection, 'the unethical killing of helpless enemies is sympathetically presented,' had been based." Six other films were held to be acceptable by the Legion this week.

They were: "The Great Moment," "Marine Raiders," "She's a Soldier, Too," and "Twilight on the Prairie," all Class A-1, for general patronage. In Class A-2 were "The Girl Who Dared" and "Take It Big."

Sears Plans London Trip To Study UA Operation

Confirming reports of several weeks ago, Gradwell L. Sears, vice-president in charge of distribution for United Artists, said last weekend in New York that he planned to leave for London as soon as transportation could be arranged. It was indicated that Mr. Sears would survey UA's British operations while in England and that he would discuss with J. Arthur Rank arrangements for UA quota production. A study of the company's Odeon Circuit interests also is on his London agenda. David H. Coplan, former UA Canadian distribution head, has been acting managing director for United Artists in England since E. T. Carr resigned to join Eagle-Lions Films Ltd., the new Rank distribution company organized earlier this year.

DeSylva in Deal With Paramount

Paramount this week announced the completion of a deal by which B. G. "Buddy" DeSylva, executive producer of the studio, would be given his own production unit on a basis similar to that of Hal B. Wallis, who became affiliated with the organization a month ago.

Mr. DeSylva's deal is for not less than three years, and may be continued for a longer period. He will produce not more than three important pictures, and not less than two, annually. Mr. DeSylva will continue to carry on his present duties as executive producer until September 15, after which he will devote his entire time to his own production unit. Mr. DeSylva attended the University of Southern California, and won fame as a song writer while in his early twenties. He formed the music publishing firm of DeSylva, Brown and Henderson in the late twenties, and began to produce musical shows. Later he became a film producer, making many of the most successful Shirley Temple pictures for Fox Film Corporation.

Returning to Broadway in 1939, he had three hit shows on Broadway simultaneously, "Louisiana Purchase," "DuBarry Was a Lady" and "Panama Hattie." He took the post of executive producer of Paramount three and a half years ago, and has made such films as "For Whom the Bell Tolls," "Lady in the Dark," "Star Spangled Rhythm," "Going My Way," "Wake Island," "So Proudly We Hail" and "The Road to Morocco."

Sound Men's Contract Approved by WLB

The first of the new contracts recently negotiated between the IATSE and Altec, RCA and the sound maintenance departments of the large circuits covering 560 sound maintenance men, has been approved by the War Labor Board. The contract covers some 33 sound maintenance men throughout the country employed by the Warner theatre circuit.

Boucher Joins Meiselman

Frank Boucher, for the past two and a half years general manager of the Washington K-B Theatres, leaves that post July 15 to become general manager of the Meiselman Theatres in the Carolinas. Prior to joining K-B, Mr. Boucher was New York zone manager for the Schine Circuit.

To Get Back Wages

Welgot Trailer Service, New York City, and Consolidated Film Industries, Inc., Fort Lee, N. J., have voluntarily agreed to reimburse their employees for back wages and overtime due them under the Fair Labor Standards Act. As a result, 32 employees will receive a total of $3,712.61.

Sergeant Arneel Wounded

Sergeant Gene T. Arneel, formerly of the editorial staff of *Motion Picture Daily,* has been wounded in action in Italy, according to word received in New York. Sgt. Arneel has served on the Italian front for more than six months.

McNutt Suggests National Tribute To Film Industry

The United States should pay tribute to the film industry's aid in mobilizing the country's manpower for war. The suggestion came this week from Paul V. McNutt, chairman of the War Manpower Commission. Mr. McNutt conferred Tuesday in Washington with a War Activities Committee subcommittee on the form of such a tribute. The subcommittee comprised Ned E. Depinet, RKO Radio Pictures president; Leon Bamberger and A. A. Schubart, RKO; Tom Connors, Twentieth Century Fox, and Henderson M. Richey, MGM.

They also are members of the WAC distributors' division, and discussed with Mr. McNutt the industry's own manpower problems, inasmuch as distribution has been ruled not "locally needed" and local exchanges must appeal individually to regional war labor boards for solution of problems. The conferees late Tuesday afternoon termed their talk with Mr. McNutt "pleasing" but added "the matter is at present in abeyance."

Mr. McNutt's suggestion that the country signalize the film industry's aid in recruiting also was outlined in a letter to the WAC early in June. He wrote: "We have in mind the development of a series of recognition programs which are to be known as national salutes to manpower. . . . We should like to give credit nationally to the motion picture industry for its achievement. . . . This includes not only the producers, stars and exhibitors, but the rank and file of the industry."

Union Financial Ruling Stands

The Internal Revenue Bureau has announced that no changes will be made in the former regulations for the filing of financial statements by unions and other tax-exempt organizations, due August 15.

It was disclosed, however, that where a parent organization files group returns for its local organizations, the parent must file a separate return covering its own income and expenditures. Any subordinate organization included in a group return which has income from rents or business activities must file a separate balance sheet as part of the group report.

The form for the filing of these returns was made available last week.

Hochstein's Trial Is Delayed to September 5

The trial of Harry Hochstein, former Chicago official, scheduled for Monday, was postponed in Federal Court, New York, until September 5, Boris Kostelanetz, special assistant U. S. Attorney General, announced.

Hochstein is charged with perjury before a special Federal grand jury probing racketeering in the industry. According to Mr. Kostelanetz, Hochstein lied when he testified that George E. Browne, convicted head of the IATSE, and William Bioff, convicted labor racketeer, were not present with certain members of the Capone mob in Hochstein's Riverside, Ill., home in 1934.

During the recent trial, which resulted in the conviction of six Capone ring gangsters, and a Newark, N. J., IATSE leader, it was brought out that the Capone mob planned the 1934 election of Browne to the IATSE presidency in Hochstein's home.

Honor Levine in New Haven

A large group of film and other friends attended a farewell luncheon party for Hyman Levine, new salesman at Boston for Warners, at the Hotel Taft, June 26. Mr. Levine has been in the New Haven film territory for 25 years, starting as Selznick exchange manager in 1919.

Publicity by WAC Stresses Free Films for Troops

In order to acquaint the general public with its activities, the War Activities Committee is now engaged in a varied and far-reaching publicity campaign. Special attention is being directed toward publicizing the industry's gifts to the Army Overseas Motion Picture Service. The campaign is under the general supervision of Francis Harmon, executive vice-chairman of the WAC.

An emblem has been devised, to appear on early autumn releases, which will call attention to the fact that the picture is also being shown to servicemen stationed in combat areas overseas.

A lobby poster has been designed to inform the friends and relatives of soldiers that pictures featured in American theatres are being exhibited on the battlefronts in all theatres of war where Americans are stationed. This poster will be sent to the 16,000 cooperating theatres.

Window displays, saluting the industry's gift shows to GI's abroad, shortly will be seen in large department stores throughout the nation. Associated Merchandising Corporation is furnishing the displays.

In an early August issue the *Saturday Evening Post* will carry an article by Pete Martin telling the entire story of the 16mm gift films. Following this, a two-color poster, designed by Curtis Publishing Company, depicting the story of the gift films, also will be released to the 16,000 theatres.

Western Newspaper Unit has issued a story about the project which has gone out to 2,500 newspapers. Several other stories have been sent to newspapers in key cities for use in special Sunday sections. Magazines and picture syndicates are being covered with photographs showing front line exhibitions of the 16mm films. Publicity also has gone out to radio stations.

A picture, "Movies at War," made by the Signal Corps of the U. S. Army and released through the War Activities Committee, has started its first runs in U. S. Theatres. The film tells the story of the project.

Cites Rise in Overseas Showings for Troops

Overseas film performances rose to over 93,000 shows and were attended by 32,706,193 persons inclusive of last April, Maj. John W. Hubbell, chief of the Army overseas motion picture service, told representatives of the industry at a luncheon yesterday at the Beverly-Wilshire Hotel, Hollywood. He also declared that attendance had doubled since the monthly average had fallen off in January, and discussed in detail the method of operating the overseas branch of the film service.

Lt.-Col. Joseph McMicking, aide of Gen. MacArthur in charge of entertainment in the South Pacific, eulogized the industry for free 16mm. prints, and said, "If men took a popular vote, I do not doubt but they would vote an 'E' pennant for the industry's contribution."

Other speakers were Mary C. McCall, junior chairman, executive committee of the WAC, Hollywood division, Joseph H. Seidelman, civilian consultant to the War Department on the gift films, and John C. Flinn.

Martel Honored at Luncheon

Thomas H. Martel, New York representative of the U. S. Army Motion Picture Service, which buys films for 1,174 Army theatres throughout the country, was guest of honor last week at a luncheon at the Hotel Adolphus, Dallas, given by J. B. Underwood, southwestern division manager of Columbia in Dallas. The luncheon was preceded by a cocktail party at the Variety Club.

Skouras' Daughter Wed

Diana Athanasia Skouras, daughter of Spyros Skouras, president of Twentieth Century-Fox, and Mrs. Skouras, was married Tuesday to Dr. George Anderson Fowler, at the Holy Trinity Church, Mamaroneck, N. Y.

IN NEWSREELS

MOVIETONE NEWS—Vol. 26, No. 85—Allied air forces aid land attack in drive on Cherbourg. . . . Chinese construct huge airfield for B-29's by hand labor. . . . Tito of Yugoslavia filmed in hideout with partisans. . . . Italian political leaders form new government. . . . In memoriam. . . . Angels of mercy. . . . Air cadets swim. . . . Royal horse show.

MOVIETONE NEWS—Vol. 26, No. 86—GOP convention meets in Chicago. . . . President signs GI Bill of Rights for service men. . . . Girls in war industry. . . . Major Wasmer candidate for governor. . . . Rome welcomes Highlanders, kilts ad all. . . . Latest pictures from France as Cherbourg falls.

NEWS OF THE DAY—Vol. 15, No. 283—Battle for Cherbourg. . . . First films of Marshal Tito. . . . Chinese manpower miracle creates U. S. bombing base. . . . Avenue of the Allies. . . . Princess Elizabeth heads a hospital.

NEWS OF THE DAY—Vol. 15, No. 284—GOP convention highlights: Warren is keynoter; spotlight on Dewey . . . Liberated French cheer De Gaulle. . . . American reserves pour in. . . . King George visits front. . . . Bill of Rights for GI Joe. . . . Army host to Rosie the Riveter.

PARAMOUNT NEWS—No. 86—Report from Free Rome. . . . Time out from war, Royal horse show. . . . First pictures of Tito's Yugoslav Partisans. . . . Paramount News presents B-29 drama.

PARAMOUNT NEWS—No. 87—Cherbourg payoff. . . . Front line leaders, King George and General Eisenhower. . . . Return to France—people of Bayeaux greet General De Gaulle. . . . Tornado disaster. . . . Nylons, 5,000 pair. . . . 1944 Republican convention.

RKO PATHE NEWS—Vol. 15, No. 88—Yanks, British win Carentan, Bayeux. . . . First films—inside Yugoslavia with Tito. . . . 70,000 coolies build B-29 Superfort base.

RKO PATHE NEWS—Vol. 15, No. 89—Republicans open Chicago convention. . . . FDR signs GI Bill of Rights. . . . General De Gaulle returns to France. . . . Reinforcements pour into French beachheads.

UNIVERSAL NEWSREEL—Vol. 17, No. 305—New regime in Italy. . . . Marshall Tito harries Nazis. . . . 5,000th Liberator. . . . Flying fish galore. . . . GOP in convention. . . . Proud mother of 23. . . . Royalty at horse show. . . . Aussie heroes home. . . . Avenue of Allies.

UNIVERSAL NEWSREEL—Vol. 17, No. 306—GOP meets to name candidate. . . . Allies advance in France. . . . FDR signs GI Joe bill. . . . Tornado sweeps two states. . . . WAAFS don WAC uniform.

ALL AMERICAN NEWS—Vol. 2, No. 88—Africans train for British Navy. . . . Negro publishers convene in New York. . . . Major Roberts of the 99th at Seder Center. . . . Chicago shows captured equipment and sells Bonds. . . . Select "Miss Harlem" in beauty contest. . . . First pictures: Famous 93rd Division fights wilderness of Bougainville.

PCCITO Trustees Hear Reports on Meetings

Reports from their representatives on recent meetings with Attorney General Tom C. Clark, and with George McMurphey, chief of the theatre section of the Office of Civilian Requirements of the War Production Board, and a report on the recent national Allied States Association board meeting in Philadelphia were heard in Portland, Ore., last week by trustees of the Pacific Coast Conference of Independent Theatre Owners. Attending were Hugh Bruen, George Diamos, Rotus Harvey, L. O. Lukan, Leroy Johnson, J. M. Hone, O. J. Miller, M. Mallecheck, William Graeper, Jr., Bob White. Mr. Graeper was elected trustee.

Republic to Open Mexican Branch

Morris Goodman, Republic's vice-president in charge of foreign sales, has left for Mexico City, where he will complete arrangements for the opening of a Republic branch office to handle sales and distribution in Mexico. The company recently set up its own distribution offices in Argentina, Brazill, Chile and Panama.

Three in Technicolor for Republic

Herbert J. Yates, chairman of the board, and James R. Grainger, president and general sales manager of Republic Pictures, announce that a contract has been signed with Technicolor Motion Picture Corporation, and that three top-budget productions will be filmed in Technicolor during the next 12 months.

Fitzgibbon Sees New Producing in Eastern Studios

Resurging feature production in New York is anticipated by the Fox Movietone Studio, which has a new stage, is adding the latest and best in sound equipment, and plans a post-war stage nearby.

"We've already outgrown what we have, even with two stages—we're going about 90 per cent of the time and we *need* another stage," Steve E. Fitzgibbon, manager of the studio, said in his office Monday.

Mr. Fitzgibbon said the studio always bid for Eastern production, and with the production there of Sol Lesser's "Stage Door Canteen" the tendency to regard Eastern production as feasible has grown so that now, "there's not a week but what one or more producers or people who would like to produce come in here seeking to promote an Eastern production."

The studio is now the only large one, and the only one with completely modern facilities, available for Eastern production, he noted. The former Eastern Service Studio, Astoria, is operated by the Army Signal Corps; the Warner Vitaphone studio in Brooklyn is closed.

War Interrupted Attempt

"I was in touch with the Mayor here several years ago when he wanted production to move from Hollywood to the East," Mr. Fitzgibbon said; "and the war interrupted the efforts of Clendenning Ryan, who he had appointed to promote such production. However, Mr. Ryan, before leaving for service, said he would resume his efforts because it was an important effort for New York City. And, lately, I have been in touch with Mayor LaGuardia, who has asked me to keep him informed."

Mr. Fitzgibbon's talks with producers could not be detailed, he said, but he disclosed that Edward Alperson, former RKO circuit general manager, who resigned several weeks ago to enter production, probably for United Artists release, and who purchased the stage play, "Decision," had been interested in producing at the studio. Mr. Fitzgibbon said that financial negotiations had been on for three weeks.

He added that the Sol Lesser production stirred the interest of OWI figures such as Garson Kanin, Burgess Meredith and Jean Renoir, so that several propaganda pictures for overseas have been filmed. The success of these has in turn stirred the interest of regular producers who also, he noted, had seen the success of other Eastern government production such as the pictures done at Astoria by the Signal Corps. All of which had proved to them, he said, the practicability of Eastern production.

Studio Has Two Stages

The Fox Movietone Studio, at 360 West 54th Street, New York, comprises two stages. One, built in 1928, is 106 by 75 feet, and 35 feet high. The other, built two years ago, is 125 by 105 feet, and 85 feet high. A third, which will be built after the war, will be on a lot 125 by 100 feet, at 10th Avenue and 53rd Street.

Available for the present two stages are three recording channels, RCA and Westinghouse; two mixing rooms, which will shortly be supplemented by another; a complete and very large Carrier air-conditioning system; a large prop department; recording studios; three projection rooms; the latest equipment. The latter is installed, and being installed, on high priority, a factor possible because OWI shorts have been filmed at the studios and because the Movietone newsreel, ruled essential, is produced twice weeekly there.

The studio handles, in addition to the film categories mentioned, the mixing for the Terrytoon studios, certain recording and other work for the parent company, Twentieth Century-Fox, testing and short subjects for all the other major producers, and commercial pictures for concerns such as Jam Handy. The commercial work comprises about 40 per cent of the total.

RED RYDER COMES

PRESOLD TO MILLIONS *through:*

Red Ryder Cartoon Strip in over 700 newspapers with a combined circulation of 15,000,000!

The power-packed series of Red Ryder books . . . 5,000,000 currently in circulation!

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★

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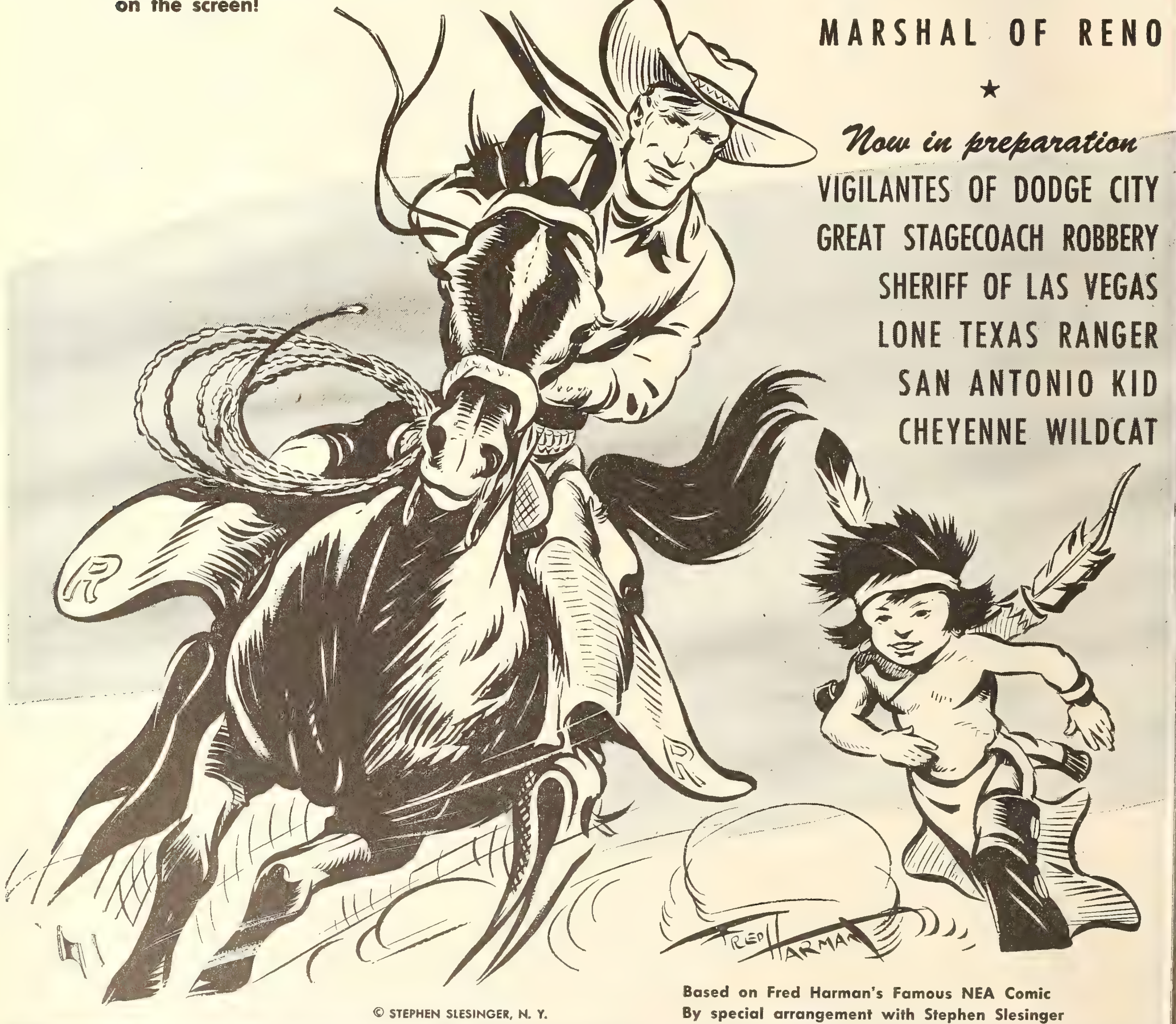
VIGILANTES OF DODGE CITY
GREAT STAGECOACH ROBBERY
SHERIFF OF LAS VEGAS
LONE TEXAS RANGER
SAN ANTONIO KID
CHEYENNE WILDCAT



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TO THE SCREEN....

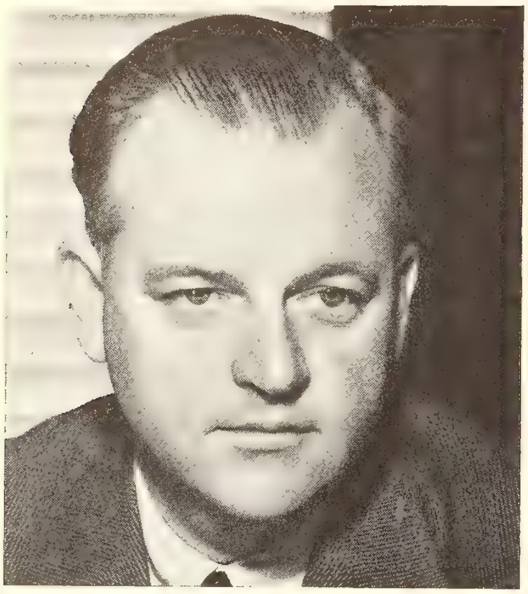
THE MOST POPULAR CARTOON CHARACTER OF TODAY IN 8 REPUBLIC OUTDOOR DRAMAS

WILD BILL ELLIOTT *as* **RED RYDER**
BOBBY BLAKE *as* **LITTLE BEAVER**
ALICE FLEMING *as* **THE DUCHESS**

ANOTHER SCOOP FOR
REPUBLIC
SHOWMANSHIP

JOIN THE FIGHTING FIFTH WAR LOAN

Box Office Champions for May



Roy Del Ruth, director

BROADWAY RHYTHM: Metro-Goldwyn-Mayer. Produced by Jack Cummings. Directed by Roy Del Ruth. Screenplay by Dorothy Kingsley and Harry Clork. Story by Jack McGowan. Based on musical, "Very Warm for May", by Jerome Kern and Oscar Hammerstein II. Cast: George Murphy, Ginny Simms, Charles Winninger, Nancy Walker. Release date, March, 1944.

William A. Wellman, director

BUFFALO BILL: Twentieth Century-Fox. Produced by Harry A. Sherman. Directed by William A. Wellman. Screenplay by Aeneas MacKenzie. Based on story by Frank Winch. Director of photography, Leon Shamroy. Technicolor director, Natalie Kalmus. Cast: Joel McCrea, Maureen O'Hara, Linda Darnell, Thomas Mitchell. Release date, April, 1944.

Wesley Ruggles, director

SEE HERE, PRIVATE HARGROVE: Metro-Goldwyn-Mayer. Produced by George Haight. Directed by Wesley Ruggles. Screenplay by Harry Kurnitz. Based upon book by Marion Hargrove. Director of photography, Charles Lawton. Musical score, David Snell. Cast: Robert Walker, Donna Reed, Keenan Wynn, Robert Benchley, Ray Collins. Release date, March, 1944.

David Butler, director

SHINE ON HARVEST MOON: Warner Bros. Produced by William Jacobs. Directed by David Butler. Screenplay by Sam Hellman, Richard Weil, Francis Swann and James Kern. Based on original story by Richard Weil. Director of photography, Arthur Edeson. Art director, Charles Novi. Cast: Ann Sheridan, Dennis Morgan, Jack Carson, Irene Manning. Release date, April 8, 1944.

Sidney Lanfield, director

STANDING ROOM ONLY: Paramount. Associate producer, Paul Jones. Directed by Sidney Lanfield. Screenplay by Darrell Ware and Karl Tunberg. Based on a story by Al Martin. Director of photography, Charles Lang. Musical score, Robert Emmett Dolan. Cast: Fred MacMurray, Paulette Goddard, Edward Arnold, Hillary Brooke, Roland Young. Release date, March 10, 1944.

Elliot Nugent, director

UP IN ARMS: RKO Radio. Produced by Samuel Goldwyn. Associate producer, Don Hartman. Directed by Elliot Nugent. Original screenplay by Don Hartman, Allen Boretz and Robert Pirosh. Musical numbers arranged and conducted by Ray Heindorf. Cast: Danny Kaye, Dinah Shore, Dana Andrews, Constance Dowling, Louis Calhern. No release date set.

THE *HOLLYWOOD* SCENE

Completed

MONOGRAM

Muggs Meets a Deadline

PRC

Swing Hostess

RKO RADIO

Tall in the Saddle

REPUBLIC

Code of the Prairie
San Fernando Valley

UNIVERSAL

Be It Ever So Humble

Started

COLUMBIA

Texas Rifles

MONOGRAM

Trigger Law
Baby Shoes

PRC

When the Lights Go on Again

PARAMOUNT

Kitty
Out of This World
Double Exposure (Pine-Thomas)

REPUBLIC

Man of Mystery

UNITED ARTISTS

Tomorrow the World (Cowan)

UNIVERSAL

The Frozen Ghost
The Old Texas Trail

WARNERS

The Corn Is Green

Shooting

COLUMBIA

Stalk the Hunter
Tonight and Every Night

M-G-M

The Home Front
Anchors Aweigh
Airship Squadron 4
Music for Millions
Son of Lassie
The Thin Man Goes Home
Ziegfeld Follies
The Picture of Dorian Gray
Thirty Seconds Over Tokyo
National Velvet

PRC

Bluebeard

PARAMOUNT

A Medal for Benny
Her Heart in Her Throat (formerly "Fear")
Here Come the Waves
Murder, He Says
Two Years Before the Mast

RKO RADIO

The Girl Rush
The Master Race
My Pal, Wolf (formerly "The Pumpkin Shell")
Farewell, My Lovely
Having Wonderful Crime
The Princess and the Pirate (Goldwyn)

REPUBLIC

My Buddy
Brazil
Atlantic City

20TH CENTURY-FOX

Thunderhead
A Tree Grows in Brooklyn
Laura
Something for the Boys
Winged Victory

UNITED ARTISTS

Dark Waters (Bogeaus)
Story of G. I. Joe (Cowan)
Three's a Family (Lesser)
Guest in the House (Stromberg)

UNIVERSAL

Can't Help Singing
My Baby Loves Music
Queen of the Nile
In Society
Bowery to Broadway

WARNERS

Christmas in Connecticut
Strangers in Our Midst
Objective Burma
Roughly Speaking
Hollywood Canteen

"TOMORROW THE WORLD" IS STARTED; 58 IN WORK

Hollywood Bureau

Production activity increased last week, as 2 pictures went before the cameras and six to the cutting rooms. At the weekend, there were 58 features in work.

Lester Cowan turned cameras on "Tomorrow the World," film version of the Broadway success. It's about a refugee child who has been exposed to Nazi philosophy during his formative years, with the result that when he is brought to America and placed in the home of a professor he almost wrecks the household and tries to kill the professor's small daughter. Two members of the cast, "Skippy" Homeier and Edit Angold, play the same roles in the film version as they did in the New York play. Fredric March and Betty Field are co-starred and Leslie Fenton has been given the directorial assignment.

"The Corn Is Green," another filmization of a successful play, went into work at Warners. It's about life in a small coal-mining town in Wales, and Bette Davis is starred. She plays the school teacher, a part which Ethel Barrymore created on Broadway. Others in the cast are John Dall, Joan Loring, Nigel Bruce, Rhys Williams and Mildred Dunnock. Irving Rapper is directing the production for Producer Jack Chertok.

Three New Pictures Are Begun at Paramount

At Paramount, three new films were launched.

"Kitty," a historical drama laid in London of the 1870's, presents Paulette Goddard as the protege of Sir Thomas Gainsborough, famous portrait painter. Ray Milland, Cecil Kellaway, Constance Collier and Patric Knowles are in the cast. Karl Tunberg is the associate producer and Mitchell Leisen directs.

"Out of This World" is a musical presenting Eddie Bracken, Diana Lynn, Veronica Lake, Cass Daley and Robert Benchley. Hal Walker is directing and Sam Coslow is associate producer.

"Double Exposure" is a Pine-Thomas venture which William Berke is directing. The cast includes Chester Morris, Nancy Kelly, Phillip Terry, Jane Farrar, Richard Gaines and Charles Arnt.

Republic launched "Man of Mystery," presenting June Storey, Edward Norris, John Abbott and Eddie Fields. George Blair is associate producer and director.

"Texas Rifles," a Western with Charles Starrett, Tex Harding and Pat Parrish, went into work at Columbia. Colbert Clark produces; Derwin Abrahams directs.

Two were started at Universal: a thrill film titled "The Frozen Ghost," with Lon Chaney, Evelyn Ankers and Martin Kosleck in principal parts, and Harold Young directing for associate producer Will Cowan; "The Old Texas Trail," a Western whose cast includes Rod Cameron, Fuzzy Knight and Ray Whitley, which Lewis Collins directs for Associate Producer Oliver Drake.

M-G-M Talent Roster At 20-Year Peak

Metro-Goldwyn-Mayer has 162 players on its contract list, the greatest number in the studio's history. Ever since its organization in 1924 the discovery and development of screen personalities has been the company's declared policy. Included in the list are 33 stars, also the largest number since the founding of the studio, which then had only six.

The stars are Greer Garson, Walter Pidgeon, Judy Garland, Irene Dunne, Spencer Tracy, Hedy Lamarr, William Powell, Myrna Loy, Katharine Hepburn, Lana Turner, Fred Astaire, Wallace Beery, Mickey Rooney, Ann Southern, Lucille Ball, Abbott & Costello, Frank Sinatra, Marlene Dietrich, Robert Young, Robert Donat, Red Skelton, Brian Donlevy, Van Johnson, Gene Kelly, Esther Williams, Laraine Day, Kathryn Grayson, Ginny Simms, George Murphy, Robert Walker, Susan Peters and Margaret O'Brien.

Another studio which has pursued a policy of developing young talent is RKO Radio. Out of 25 girls who were placed under contract during the past year, 10 have been advanced to top roles in important pictures. Among the newcomers who have been given an opportunity to demonstrate their ability in roles of moment are Barbara Hale, who has the ingenue lead in "Heavenly Days"; Audrey Long, the second feminine lead in "Tall in the Saddle"; Marcy McGuire, who appeared in "Around the World" and "Higher and Higher", and Nancy Gates, soon to be seen in an important role in "The Master Race."

Personnel Intelligence About Hollywood

Henry Hathaway has been signed to a new long term contract by 20th Century-Fox. The same studio has borrowed John Hodiak from MGM to play opposite Anne Baxter in "Sunday Dinner for a Soldier." William Eythe, originally scheduled for the part, goes into "Czarina," opposite Tallulah Bankhead. . . . Paramount has added "Ambassadors in White," a story of the achievements of American doctors in the remote portions of Central America, to its 1944-45 schedule. Kenneth MacGowan will produce. . . . Virginia Van Upp will produce "Road to Yesterday," formerly on Sol Siegel's schedule at Columbia. Subsequently, Miss Van Upp will produce "And Now Good'-bye" and "War Sings a Lullaby."

Walt Disney has signed Dinah Shore for a principal part in "Swing Street." The producer, on his return to Hollywood, disclosed his post-war plans, which include filming "Uncle Remus," "Cinderella" and "Alice in Wonderland" as combination live action and cartoon features.

Negotiating Sale of Rights To "Voice of the Turtle"

Twentieth Century-Fox has extended Lynn Bari's contract for another year. The same studio also picked up Allyn Joslyn's option. . . . Alfred De Liagre, New York producer, is currently in Hollywood to negotiate the sale of the film rights of "Voice of the Turtle." . . . Sam Wood is making lend-lease arrangements with Columbia for the use of 12 glamor girls currently supporting Rita Hayworth and Janet Blair in "Tonight and Every Night." Wood wants them as dance hall girls for his forthcoming production, "Jubal Troop."

Vanguard has purchased half of Edward Small's contract with Tony Devlin, strong contender for the title role in "The Life of Rudolf Valentino." . . . Lew Landers has been signed to direct a PRC musical, tentatively titled "I'm from Arkansas." The picture is scheduled to start in mid-July.

ANOTHER "WHAM"

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"Hilarious comedy . . . different, fast-paced and has a hand-picked cast."
—THE EXHIBITOR

starring

Simone SIMON
James ELLISON
William TERRY

with

Minna GOMBELL • Alan DINEHART
Chick CHANDLER

Produced by MAURICE KING
Associate Producer, FRANKLIN KING
Directed by JOE MAY
Screen Play by PHILIP YORDAN and JOHN KAFKA
From the Liberty Magazine Story by
ALICE MEANS REEVE

MONOGRAM
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PICTURES

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MILLIONS READ IT IN LIBERTY MAGAZINE!

"WHAT THE PICTURE DID *FOR ME*"

. . . the original exhibitors' reports department, established October 14, 1916. In it theatremen serve one another with information about the box-office performance of product — providing a service of the exhibitor for the exhibitor. ADDRESS REPORTS: What the Picture Did for Me, Motion Picture Herald, Rockefeller Center, New York 20.

Columbia

CRIME DOCTOR: Warner Baxter, Margaret Lindsay —Just a fair picture, weak in spots. Played Wednesday, Thursday, May 31, June 1.—J. H. Bustin, Imperial Theatre, Windsor, Nova Scotia, Canada. Small town patronage.

CRIME DOCTOR'S STRANGEST CASE: Warner Baxter, Lynn Merrick—Good program picture for weekend trade and a double bill. My patrons like Warner Baxter. Played Friday, Saturday, June 7, 8.—Cleo Manry, Buena Vista Theatre, Buena Vista, Ga.

RETURN OF THE VAMPIRE: Bela Lugosi, Frieda Inescourt—A good picture, but did no business—in fact, so poor that we took it off after the first day (had it booked Thursday and Friday). In the past six months we have found on numerous occasions that spook mystery pictures that formerly did an unusually good gross have flopped, and when this happens in a theatre catering to the kind of patronage we have, it's time the producers start considering curtailing so many chiller-dillers. Two years ago we woud have played a picture like "Return of Vampire" on Sunday and Monday. . . today it can't hold up for a two day date in mid-week. Played Thursday, June 8.—Abe H. Kaufman, Fountain Theatre, Terre Haute, Ind. Family patronage.

Metro-Goldwyn-Mayer

ABOVE SUSPICION: Joan Crawford, Fred MacMurray —Very good performances by Joan Crawford and Fred. This picture held our audience's attention up to the very end. Played Wednesday, May 17.—Sgt. Wm. E. Goewey, Overseas, APO 887. Military patronage.

A GUY NAMED JOE: Spencer Tracy, Irene Dunne —Did better than average business. Pleased most of audience. Can recommend it for any exhibitor.—L. G. Tewksbury, Opera House Theatre, Stonington, Maine. Small town patronage.

ANDY HARDY'S BLONDE TROUBLE: Mickey Rooney, Lewis Stone—Best liked picture that we have played this year. Wish we could get more like this. Will do well in any location. Played Sunday, May 7.—Sgt. Wm. E. Goewey, Overseas, APO 887. Military patronage.

BROADWAY RHYTHM: George Murphy, Ginny Simms—Jam packed with talent from start to finish. Just what the public wants and more of it. You can't pick out just one for credit, it goes to all the cast. This Ginny Simms just sparkled in the picture, and nice voice, but the ones that really stopped the show were the sensational acrobats, the Ross Sisters, and one, I think it was Doug Kelly, who topped any one who has crossed our screen in his impersonations. I may be in the minority but I would like to see some of the top musicals brought back—Rose Marie, those of that type. We have a precedent for this request in that the good reissues have outgrossed the current product.—A. E. Hancock, Columbia Theatre, Columbia City, Ind.

CRY HAVOC: Margaret Sullivan, Ann Sothern—This feature did not click so hot at the box office. Although the patrons who saw it said it was "Right good." Played Sunday, June 4.—Cleo Manry, Buena Vista Theatre, Buena Vista, Ga. Small town patronage.

EYES IN THE NIGHT: Edward Arnold, Ann Harding—A marvelous weekend show . . . the dog in the picture is superb as is all the action of the picture. Marvelous business, everyone pleased. Played Friday, Saturday, June 16, 17.—Ken Gorham, Town Hall Theatre, Middlebury, Vt.

LASSIE COME HOME: Roddy McDowall, Edmund Gwenn—This is one that was tops. Everyone enjoyed this one. It's one of the best all around audience pictures of the season. Play this one by all means. Played Sunday, Monday, June 11, 12.—Bob Neely, Times Theatre, Jonesboro, Ill. Small town patronage.

SEE HERE, PRIVATE HARGROVE: Robert Walker, Donna Reed—Very much enjoyed by our crowd. A lot stayed for a second show, which is unusual at our shows. Plenty of laughs. Should do well anywhere. Running time, 100 min. Played Wednesday, May 3.—Sgt. Wm. E. Goewey, Overseas, APO 887. Military patronage.

TUNISIAN VICTORY: Documentary—Educational picture that my people did not want to see. Some walked out. Business poor.—F. R. Crist, Crist Theatre, Loveland, O. Small town patronage.

Paramount

NO TIME FOR LOVE: Claudette Colbert, Fred MacMurray—Everyone went wild for this. If they were all as good as this, wouldn't this be one great business. Played Wednesday, May 24.—Sgt. Wm. E. Goewey, Overseas, APO 887. Military patronage.

SO PROUDLY WE HAIL: Paulette Goddard, Veronica Lake—It must have been good for an audience to sit in an auditorium for two hours with the temperature almost 95 degrees. Very good picture but in my opinion it was slightly long. Played Sunday, May 28.—Sgt. Wm. E. Goewey, Overseas, APO 887. Military patronage.

SUBMARINE ALERT: Richard Arlen, Wendy Barrie —Paramount, please—no more like this. Played Sunday, May 21.—Sgt. Wm. E. Goewey, Overseas, APO 887. Military patronage.

SULLIVANS, THE: Anne Baxter, Thomas Mitchell—Fox did make a good one this time. But I can't see why they had to give it a depressing ending. Why not carry the comedy through. Acting fine and business good. Played Sunday, Monday, June 11, 12.—F. R. Crist, Crist Theatre, Loveland, O. Small town patronage.

UNINVITED, THE: Ray Milland, Ruth Hussey—Another dialogue picture. Scenes taken in an old house. Very dark picture; nothing there to cost very much. The same old story. A "C" in top allocation. I feel like I have been gypped. Played Friday, Saturday, June 9, 10.—F. R. Crist, Crist Theatre, Loveland, O. Small town patronage.

Republic

IN OLD OKLAHOMA: John Wayne, Martha Scott—This was a very good picture. All of our customers enjoyed this one. I have been thinking that we should have more like this one and I think Technicolor would have been very good on this picture. Played Sunday, Monday, June 4, 5.—Bob Neely, Times Theatre, Jonesboro, Ill. Small town patronage.

PISTOL PACKIN' MAMA: Ruth Terry, Bob Livingston—Just right for my town. Did extra business.—L. G. Tewksbury, Opera House Theatre, Stonington, Maine. Small town patronage.

RKO

ACTION IN ARABIA: George Sanders, Virginia Bruce —This is the worst picture we have played in years. There is about five minutes of action in it. Skip it. Played Friday, Saturday, June 16, 17.—J. H. Bustin, Imperial Theatre, Windsor, Nova Scotia, Canada.

AROUND THE WORLD: Kay Kyser, Joan Davis—This is one of the best musicals that we have played for some time. All of our audience enjoyed it and we were very well pleased with the box office receipts. Play it if you haven't. Played Friday, Saturday, June 17, 18.—Bob Neely, Times Theatre, Jonesboro, Ill. Small town patronage.

AROUND THE WORLD: Kay Kyser, Joan Davis—This feature drew a better than average crowd and seemed to please 100%. Joan Davis drew most of the laughs. Fine escapist picture.—L. G. Tewksbury, Opera House Theatre, Stonington, Maine. Small town patronage.

BEHIND THE RISING SUN: Tom Neal, Margo—First night business was grand and comments from patrons were "Good Show," but business was so low second night I just wondered if they really thought it was good, as comment first night always affects second night and this did not prove to help me any. Played Wednesday, Thursday, June 7, 8.—Cleo Manry, Buena Vista Theatre, Buena Vista, Ga.

FALCON OUT WEST: Tom Conway, Barbara Hale—These Falcon pictures are always good. Patrons pleased. Played Friday, Saturday, May 12, 13.—J. H. Bustin, Imperial Theatre, Windsor, Nova Scotia, Canada. Small town patronage.

GILDERSLEEVE ON BROADWAY: Harold Perry, Billie Burke—Used this on a double bill with Tarzan's Desert Mystery. Had several walkouts but there were many laughs by those who remained. Played Friday, Saturday, June 9, 10.—A. S. Edwards, Winema Theatre, Scotia, Calif. Small lumber town.

HIGHER AND HIGHER: Frank Sinatra, Michele Morgan—Not a bad picture. Sinatra might be able to sing but we would rather hear Bing Crosby any day. Played Wednesday, Thursday, May 10, 11.—J. H. Bustin, Imperial Theatre, Windsor, Nova Scotia, Canada. Small town patronage.

TARZAN'S DESERT MYSTERY: Johnny Weismuller, Nancy Kelly—The Tarzan fans turned out in good numbers to see this episode and every one apparently was satisfied there being no complaint or walkouts. Played Friday, Saturday, June 9, 10.—A. S. Edwards, Winema Theatre, Scotia, Calif. Small lumber town.

UP IN ARMS: Danny Kaye, Dinah Shore—Kaye is versatile in his impersonations; I suppose that he ranks as a top comedian. It is light entertainment, but, at that, I noticed some restlessness in the audience as the picture progressed. I think it was a case of just a little too much of Kaye.—A. E. Hancock, Columbia Theatre, Columbia Theatre, Columbia City, Ind.

Twentieth Century-Fox

BUFFALO BILL: Joel McCrea, Maureen O'Hara—This picture is all you exhibitors could ask for—color, action, history—and the folks turned out big in this college town. Also 100% for farmers. Played Sunday-Tuesday, June 11, 13.—Ken Gorham, Town Hall Theatre, Middlebury, Vt. Rural patronage.

GUADALCANAL DIARY: William Bendix, Preston Foster—Fine action picture that pleased practically all, although we still get complaints about booking war pictures. Running about 93 min. Played Wednesday, May 10.—Sgt. Wm. E. Goewey, Overseas, APO 887. Military patronage.

GANG'S ALL HERE, THE: Alice Faye, Carmen Miranda—Very few comments from my customers which is unusual, and as for myself, it is one of the poorest I have ever seen Alice Faye in. Very few laughs. And the scenery was very much overdone. On the whole was very poor. Played Sunday, Monday, June 18,19.—Bob Neely, Times Theatre, Jonesboro, Ill. Small town patronage.

GANG'S ALL HERE: Alice Faye, Carmen Miranda—Business was below capacity, but fair. There were no complaints and every one seemed happy at the finish. The picture leaned more towards photography than story. We were held too far back on playing dates. Played Sunday, Monday, June 11, 12.—A. S. Edwards, Winema Theatre, Scotia, Calif. Small lumber town.

LODGER, THE: Merle Oberon, George Sanders.—What a licking we took with this picture; wish we hadn't played it. Played Wednesday, Thursday, June 14, 15.—Harland Rankin, Plaza Theatre, Tilbury, Ont., Canada.

PARIS AFTER DARK: George Sanders, Brenda Marshall—This feature flopped miserably. The cast was good and their acting very creditable but there was just no interest. Therefore, no business. Played Wednesday, Thursday, June 7, 8.—A. S. Edwards, Winema Theatre, Scotia, Calif. Small lumber town.

THE PURPLE HEART: Dana Andrews, Richard Conte —Our crowd a little disappointed and some who saw it wished they had not but still a great picture and worth your best playing time. Played Sunday-Tuesday, June 4-6.—Ken Gorham, Town Hall Theatre, Middlebury, Vt. Action lovers patronage.

THE PURPLE HEART: Dana Andrews, Richard Conte —Almost all of this picture was taken in a court room. Not a bad piece of work; my patrons were pleased. Played Monday, Tuesday, May 8, 9.—J. H. Bustin, Imperial Theatre, Windsor, Nova Scotia, Canada. Small town patronage.

SWEET ROSIE O'GRADY: Betty Grable, Robert Young—Very nice picture, nice color, good comedy. Play it. Played Wednesday, Thursday, June 7, 8.—J. H. Bustin, Imperial Theatre, Windsor, Nova Scotia, Canada. Small town patronage.

SWING OUT THE BLUES: Bob Haymes, Lynn Merrick—Has appeal to younger set. Business fair. Played Sunday, June 11.—Harland Rankin, Plaza Theatre, Tilbury, Ont., Canada.

TAMPICO: Lynn Bari, Edward G. Robinson—Just another picture. Allocated too high. Double-bill it. Played Tuesday, June 13—F. R. Crist, Crist Theatre, Loveland, O. Small town patronage.

United Artists

FALSE COLORS: William Boyd—A very good Hopalong Cassidy western—in fact all his outdoor releases are well done. Played Friday, June 9.—Abe H. Kaufman, Fountain Theatre, Terre Haute, Ind. Family patronage.

RIDERS OF THE DEADLINE: William Boyd—Good western; country people go for these. Played Friday, Sat-

(*Continued on opposite page*)

(*Continued from opposite page*)

urday, June 9, 10.—J. H. Bustin, Imperial Theatre, Windsor, Nova Scotia, Canada. Small town patronage.

THAT NAZTY NUISANCE: Bobby Watson, Joe Devlin—Nice little comedy. It was too short. Played Wednesday, Thursday, June 14, 15.—F. R. Crist, Crist Theatre, Loveland, O. Small town patronage.

Universal

ALI BABA AND THE 40 THIEVES: Jon Hall, Marie Montez—Although a top picture, it failed to do little better than average business. We feel although lavishly produced, its box office potentialities were missing. Played Monday, Tuesday, June 12, 13.—Harland Rankin, Plaza Theatre, Tilbury, Ont., Canada.

ALI BABA AND THE 40 THIEVES: Marie Montez, Jon Hall—Many good remarks about this picture. Beautiful colors. Played Monday, Tuesday, June 12, 13.—J. H. Bustin, Imperial Theatre, Windsor, Nova Scotia, Canada. Small town patronage.

COBRA WOMAN: Jon Hall, Marie Montez—The Navy 12 Boys went for this in a big way but did not appeal too much to the locals. Maria Montez is gorgeous in color, and good business can be expected in most spots. Played Sunday-Tuesday, June 18-20.—Ken Gorham, Town Hall Theatre, Middlebury, Vt. General patronage.

HERS TO HOLD: Deanna Durbin, Joseph Cotten—Here is a fine picture that everyone enjoyed. Not a complaint on this picture. Played Sunday, May 14.—Sgt. Wm. E. Goewey, Overseas, APO 887. Military patronage.

HIS BUTLER'S SISTER: Deanna Durbin, Franchot Tone.—A wonderful picture, nice singing and comedy. Worth playing. Flayed Monday, Tuesday, June 6, 7.—J. H. Bustin, Imperial Theatre, Windsor, Nova Scotia, Canada. Small town patronage.

IMPOSTER, THE: Gene Gabin, Allyn Joslyn—Patrons didn't care much for this picture; not much action in it. Played Monday, Tuesday, May 29, 30.—J. H. Bustin, Imperial Theatre, Windsor, Nova Scotia, Canada. Small town patronage.

TOP MAN: Donald O'Connor, Susan Foster—Nice program that enjoyed good week, and patronage much pleased. Played Friday, Saturday, June 16, 17.—Harland Rankin, Plaza Theatre, Tilbury, Ont., Canada.

Warner Bros.

PRINCESS O'ROURKE: Oliva De Havilland, Robert Cummings—I thought I was going to have good box office on this one, but was just fair. My patrons said was good. The public as a whole are so troubled now, you never know what reaction will come. Played Monday, Tuesday, June 5, 6.—Cleo Manry, Buena Vista Theatre, Buena Vista, Ga. Small town patronage.

SONG OF THE SADDLE: Dick Foran—Very good western, even though a reissue; would like to see Warners reissue some of those good Joe Brown pictures they made a few years ago, also the Roaring 20's, Angels with Dirty Faces, Invisible Stripes, They Drive by Night, Torrid Zone, and Fighting 69th. I note in this week's "Herald" that they are intending to reissue Manpower—this wasn't a box office when we first played it—Robinson was always at his best in Gangster pictures (at B. O.), so give us some of these Robinson reissues. Played Wednesday, June 14.—Abe H. Kaufman, Fountain Theatre, Terre Haute, Ind. Family patronage.

UNCERTAIN GLORY: Errol Flynn, Paul Lucas—Good picture. It has a logical story of the French Underground. It carries suspense and some action. It is needless to repeat so often pictures of this type; do less than normal business, as all the pictures that even remotely touch war do.—A. E. Hancock, Columbia Theatre, Columbia City, Ind.

WATCH ON THE RHINE: Bette Davis, Paul Lucas—Bette Davis draws out some customers that you only get once in a while. Good business. Divided reaction.—L. G. Tewksbury, Opera House, Stonington, Maine. Small town patronage.

Short Features

Columbia

ALOUETTE: Community sing — Includes "Don't get around much anymore" and others. Pretty good short.—Sgt. Wm. E. Goewey, Overseas, APO 887.

BLITZ ON THE BLITZ: All star comedies—Our patrons love these comedies and ask for more. Some of the shorts are much better than the features that have to run.—Bob Neely, Times Theatre, Jonesboro, Ill.

COMMUNITY SING: Community Sing — This is a drawing card for our midnight shows. Mostly the younger generation attendance. They are the ones that sing the most. More of these.—Bob Neely, Times Theatre, Jonesboro, Ill.

JOURNEY TO DEHALI: Tours—Good travelogue, well received.—Harland Rankin, Flaza Theatre, Tilbury, Ont., Canada.

POLLY WANTS A DOCTOR: Phantasies Cartoons—Very good.—Harland Rankin, Plaza Theatre, Tilbury, Ont., Canada.

YOKES ON ME: All star comedies—This is what our patrons like.—Harland Rankin, Plaza Theatre, Tilbury, Ont., Canada.

SHORT PRODUCT ON BROADWAY

Week of June 26

ASTOR		
	Movie Pests	MGM
	Feature: Bathing Beauty	MGM
CRITERION		
	Foster's Canary College	Univ.
	Feature: Christmas Holiday	Univ.
GLOBE		
	Million Dollar Cat	MGM
	The Swooner Crooner	Vitaphone
	Features: Roger Touhy, Gangster	20th Cent.-Fox
	Attack	OWI-RKO
GOTHAM		
	The Kid in Upper 4	MGM
	Features: It Happened Tomorrow	United Artists
	Attack	OWI-RKO
HOLLYWOOD		
	Roaming Through Arizona	MGM
	Our Frontier in Italy	Vitaphone
	Russian Rhapsody	Vitaphone
	Feature: Mr. Skeffington	Warner Bros.
PARAMOUNT		
	And to Think I Saw It on Mulberry Street	Paramount
	Trail Breakers	Paramount
	Unusual Occupations	Paramount
	Why Daddy	MGM
	Feature: Going My Way	Paramount
RIALTO		
	Patrolling the Ether	MGM
	Feature: Invisible Man's Revenge	Universal
RIVOLI		
	Your Pet Problem	Paramount
	Feature: Story of Dr. Wassell	Paramount
ROXY		
	Eliza on the Ice	20th Cent.-Fox
	Nymphs of the Lake	20th Cent.-Fox
	Somewhere in U. S. A.	MGM
	Feature: Home in Indiana	20th Cent.-Fox
STRAND		
	The Immortal Blacksmith	MGM
	Winner's Circle	Vitaphone
	Filipino Sports Parade	Vitaphone
	Feature: The Mask of Dimitrios	Warner Bros.

Metro-Goldwyn-Mayer

CUBAN RHYTHM: Pete Smith Specialties—Very good short teaching dancing.—Sgt. Wm. E. Goewey, Overseas, APO 887.

FORGOTTEN TREASURE: Passing Parade—Very good short on historic film.—Sgt. Wm. E. Goewey, Overseas, APO 887.

THROUGH THE COLORADO: Fitzpatrick Traveltalks—This was indeed one of the nicest travel talks we have had for some time. Our customers enjoy these very much.—Bob Neely, Times Theatre, Jonesboro, Ill.

Paramount

HIKE OR BIKE: Sportlights—Very good short, and interesting.—Sgt. Wm. E. Goewey, Overseas, APO 887.

IN THE DESERT: Speaking of Animals—Pretty good although there isn't much to it. Another in the series of giving voices to animals.—Sgt. Wm. E. Goewey, Overseas, APO 887.

IN THE NEWS REEL: Speaking of Animals—This reel has a consistently high level of entertainment value. Done entirely within the animal kingdom, through a hilarious speaking technique; it was very cleverly done.—Bob Neely, Times Theatre, Jonesboro, Ill.

Twentieth Century-Fox

CLIMBING PEAKS: Newscameraman — Adventures of Newsreel Cameraman; fair scenic picture.—Sgt. Wm. E. Goewey, Overseas, AFO 887.

HELICOPTER: Terrytoons—Timely, good, most interesting.—Harland Rankin, Plaza Theatre, Tilbury, Ont., Canada.

SHOW BUSINESS AT WAR: March of Time—Excellent—a tribute to a great industry. Was proud to show this short.—Sgt. Wm. E. Goewey, Overseas, APO 887.

Universal

RUSSIAN REVELS: Musicals—Just where did they expect this to do business? Is there such a place? Stay away from this unless you have a Russian audience.—Sgt. Wm. E. Goewey, Overseas, APO 887.

Vitaphone

DIVIDE AND CONQUER: Broadway Brevity—Instructive, well worth playing.—Harland Rankin, Plaza Theatre, Tilbury, Ont., Canada.

Cleveland Houses Resume 10-Cent Child Scale

A majority of Cleveland neighborhood theatres have reduced their child admission prices from 12 to 10 cents. The 10-cent scale was changed to 12 cents April 1 to cover the Federal admission amusement tax. The resumption of the 10-cent admission for children under 12 years of age was resumed when the office of the Commissioner of Internal Revenue issued a ruling to M. B. Horwitz, general manager of the Washington Circuit, which provides that the established child admission price of less than 10 cents is not subject to the Federal tax, provided a breakdown of the price is advertised at the box office.

In Cleveland, where the theatres are subject to a three per cent state tax, the child established admission price is .097, the state tax is .003, making a total admission of 10 cents.

At first, exhibitors said that the Federal tax did not affect business. After a two-month trial, they have reversed their original statement. The tax has hurt business, they claim, and the extra two cents on child admissions has been particularly harmful.

Fifty County Fairs Are Set for Pennsylvania

More than 50 expositions are scheduled, according to listings compiled by the State Department of Agriculture, for the 1944 Pennsylvania County and Community Agricultural Fair, which will open early in August and continue into December. The Bedford Fair starts the season August 8 to 12, and the Pittsburgh Baby Beef Show will bring it to a close December 11 to 13.

War conditions, chiefly gasoline rationing, have influenced many fair associations against holding their events this year, as they did last year. Out of approximately 120 county and community fair associations in the state, 54 have scheduled fairs for this season compared with 50 scheduled last year, when only 42 actually were conducted. There were 63 fairs held in 1942.

Among those not participating this year in the fair field are such popular expositions as the Reading Fair, where the Army is using the buildings; the Mansfield and the Clearfield, Fayette, McKean, Somerset, Union, and Washington County Fairs. Lycoming County has made no decision to date.

Manpower Crisis Delays Planned Coast Houses

The manpower situation has seriously slowed down wartime theatre construction on the west coast and a number of applications for new houses in congested war industry areas have been held up by the War Production Board. Among the applications for which the WPB is not expected to give approval until the labor situation has eased are those of Fox West Coast and several filed by independent exhibitors.

Cabot Leaves Air Force

Lieut. Bruce Cabot, who enlisted in the Army Air Transport Command in January, 1942, and who has seen service on various fighting fronts, has left the Army to resume his acting contract with Paramount. His last screen role was "The Desert Song" for Warner Bros., on loan from Paramount.

PICTURE GROSSES

A statistical compilation and comparison of Box-Office Performance in first-run theatres

Figures directly below picture title compare dollar gross with average gross and show relative percentage of all engagements tabulated.

Figures opposite theatre names represent percentage of tabulated grosses to average weekly business based on the six months' period ending April 30, 1944.

SYMOLS: (DB) Double Bill—associate feature title; (SA) Stage Attraction; (MO) Move-Over Run; (AA) Advance Admission.

INDEX: Over-all performance percentage figures from previously published final reports appear in Service Data section of Product Digest. See last column of Release Chart for Index.

PIN UP GIRL (20th-Fox)

Final Reports:

Total Gross Tabulated	$695,100
Comparative Average Gross	643,800
Over-all Performance	107.9%

BALTIMORE—New, 1st week	122.8%
BALTIMORE—New, 2nd week	110.1%
BALTIMORE—New, 3rd week	110.1%
BOSTON—Metropolitan (DB) Men in White (MGM)	92.8%
BUFFALO—Great Lakes, 1st week (DB) The Chinese Cat (Mono.)	94.8%
BUFFALO—Great Lakes, 2nd week (DB) The Chinese Cat (Mono.)	68.5%
CHICAGO—State Lake	88.4%
CINCINNATI—RKO Palace	101.9%
CINCINNATI—RKO Shubert, MO 1st week	105.2%
INDIANAPOLIS—Indiana (DB) Ladies in Washington (20th-Fox)	97.6%
INDIANAPOLIS—Lyric, MO 1st week (DB) Ladies in Washington (20th-Fox)	90.4%
KANSAS CITY—Esquire	94.1%
KANSAS CITY—Uptown	78.5%
LOS ANGELES—Carthay Circle (DB) Ladies of Washington (20th-Fox)	105.7%
LOS ANGELES—Chinese (DB) Ladies of Washington (20th-Fox)	111.1%
LOS ANGELES—Loew's State (DB) Ladies of Washington (20th-Fox)	119.3%
LOS ANGELES—Uptown (DB) Ladies of Washington (20th-Fox)	103.7%
MILWAUKEE—Wisconsin (DB) Bermuda Mystery (20th-Fox)	106.2%
MINNEAPOLIS—Radio City	86.6%
MINNEAPOLIS—Century, MO 1st week	84.5%
NEW YORK—Roxy, 1st week (SA) Connie Boswell, Raymond Scott's Orch.	105.8%
NEW YORK—Roxy, 2nd week (SA) Connie Boswell, Raymond Scott's Orch.	88.2%
NEW YORK—Roxy, 3rd week (SA) Connie Boswell, Raymond Scott's Orch.	72.9%
PHILADELPHIA—Stanley, 1st week	137.5%
PHILADELPHIA—Stanley, 2nd week	76.0%
PROVIDENCE—Majestic, 1st week (DB) Tampico (20th-Fox)	118.1%
PROVIDENCE—Majestic, 2nd week (DB) Tampico (20th-Fox)	86.6%
PROVIDENCE—Fay's, MO 1st week (DB) Tampico (20th-Fox)	73.5%
SAN FRANCISCO—Fox (DB) Henry Aldrich Plays Cupid (Para.)	112.8%
SAN FRANCISCO—State, MO 1st week (DB) Henry Aldrich Plays Cupid (Para.)	118.8%
SEATTLE—Fifth Avenue	88.2%
ST. LOUIS—Fox, 1st week (DB) Bermuda Mystery (20th-Fox)	103.2%
ST. LOUIS—Fox, 2nd week (DB) Bermuda Mystery (20th-Fox)	92.9%
WASHINGTON—Palace	75.0%

●

ONCE UPON A TIME (Col.)

First Reports:

Total Gross Tabulated	$178,100
Comparative Average Gross	175,600
Over-all Performance	101.4%

BUFFALO—Lafayette (DB) Is Everybody Happy (Col.)	97.8%
DENVER—Denver (DB) Knickerbocker Holiday (UA)	60.0%
DENVER—Esquire (DB) Knickerbocker Holiday (UA)	74.4%
DENVER—Rialto, MO 1st week (DB) Knickerbocker Holiday (UA)	112.7%
KANSAS CITY—Midland	98.2%
LOS ANGELES—Hillstreet (DB) Girl in the Case (Col.)	115.7%
LOS ANGELES—Pantages (DB) Girl in the Case (Col.)	124.2%
MILWAUKEE—Palace (DB) The Heat's On (Col.)	97.4%
OMAHA—Brandeis (DB) Nine Girls (Col.)	134.6%
PITTSBURGH—Harris	109.1%
SAN FRANCISCO—Orpheum, 1st week (DB) Swing Out the Blues (Col.)	119.3%
SAN FRANCISCO—Orpheum, 2nd week (DB) Swing Out the Blues (Col.)	109.0%
SAN FRANCISCO—Orpheum, 3rd week (DB) Swing Out the Blues (Col.)	77.4%

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THE LADY AND THE MONSTER (Rep.)

Intermediate Reports:

Total Gross Tabulated	$121,700
Comparative Average Gross	119,900
Over-all Performance	101.5%

BALTIMORE—Valencia	116.6%
BOSTON—Translux, 1st week (DB) The Chinese Cat (Mono.)	164.7%
BOSTON—Translux, 2nd week (DB) The Chinese Cat (Mono.)	143.8%
BOSTON—Translux, 3rd week (DB) The Chinese Cat (Mono.)	139.6%
CINCINNATI—RKO Lyric (DB) The Curse of the Cat People (RKO)	140.6%
KANSAS CITY—Tower (DB) The Monster Maker (PRC)	122.5%
LOS ANGELES—Hawaii, 1st week (DB) Trocadero (Rep.)	100.0%
LOS ANGELES—Hawaii, 2nd week (DB) Trocadero (Rep.)	104.8%
LOS ANGELES—Hawaii, 3rd week (DB) Trocadero (Rep.)	64.5%
MILWAUKEE—Alhambra (DB) Return of the Ape Man (Mono.)	61.8%
PITTSBURGH—Fulton (DB) Weird Woman (Univ.)	75.5%
SAN FRANCISCO—Warfield (SA) Vaudeville	107.7%
SEATTLE—Palomar (SA) Vaudeville	95.8%
ST. LOUIS—Missouri (DB) Follow the Leader (Mono.)	97.3%

●

SHOW BUSINESS (RKO)

Intermediate Reports:

Total Gross Tabulated	$362,900
Comparative Average Gross	371,000
Over-all Performance	97.8%

BALTIMORE—Hippodrome, 1st week (SA) Vaudeville	104.3%
BALTIMORE—Hippodrome, 2nd week (SA) Vaudeville	96.1%
BOSTON—Memorial (DB) The Yellow Canary (RKO)	116.1%
BUFFALO—20th Century (DB) Escape to Danger (RKO)	93.1%
CHICAGO—Palace, 1st week (DB) Passport to Destiny (RKO)	96.9%
CHICAGO—Palace, 2nd week (DB) Passport to Destiny (RKO)	62.0%
CHICAGO—Grand, MO 1st week (DB) Passport to Destiny (RKO)	61.2%
DENVER—Orpheum (DB) Action in Arabia (RKO)	101.5%
DENVER—Broadway, MO 1st week (DB) Action in Arabia (RKO)	85.3%
KANSAS CITY—Orpheum, 1st week (DB) Action in Arabia (RKO)	104.1%
KANSAS CITY—Orpheum, 2nd week (DB) Action in Arabia (RKO)	97.0%
LOS ANGELES—Carthay Circle (DB) The Falcon Out West (RKO)	90.3%
LOS ANGELES—Chinese (DB) The Falcon Out West (RKO)	91.5%
LOS ANGELES—Loew's State (DB) The Falcon Out West (RKO)	112.8%
LOS ANGELES—Uptown (DB) The Falcon Out West (RKO)	94.3%
NEW YORK—Palace, 1st week	116.3%
NEW YORK—Palace, 2nd week	112.0%
NEW YORK—Palace, 3rd week	86.2%
NEW YORK—Palace, 4th week	81.9%
PROVIDENCE—RKO Albee, 1st week (DB) Action in Arabia (RKO)	140.0%
PROVIDENCE—RKO Albee, 2nd week (DB) Action in Arabia (RKO)	120.0%
ST. LOUIS—Ambassador (DB) The Falcon Out West (RKO)	96.1%

Coast Units Query Alliance Position

A meeting of 900 delegates from 17 industry unions was to be conducted Wednesday night in the Hollywood Women's Club by the Emergency Committee of Hollywood Guilds and Unions. Three main points were on the agenda:

"1) To establish adequate public relations;

"2) To affirm and extend the patriotic war activities of the industry, and

"3) To put on record the Motion Picture Alliance and to end the attacks of this group, to expose its techniques and to inform delegates in detail of its workings."

In a letter to Sam Wood, president of the Alliance, and to James K. McGuinness, executive chairman, the Emergency Committee last week asked nine questions and requested the Alliance to send a representative to answer them.

Mr. McGuinness charged the letter had appeared in the news and advertising columns of the public press before he or Mr. Wood received a copy. Replying formally to the Emergency Committee's letter Monday, he said the Alliance would not send a representative to the meeting but it was ready to meet with any "responsible group" on equal terms and on a basis of fair play.

The questions were:

"1. In view of your statement that the Motion Picture Alliance believes itself to represent the vast majority of the people who serve this great medium of expression, how many of Hollywood's 30,000 workers are enrolled members of your organization?

"2. Since certain active leaders of the Motion Picture Alliance have in the past openly opposed trade union organization and boasted of union-wrecking activities, why should not the Motion Picture Alliance be regarded as anti-labor?

"3. Despite your assertion that your organization is non-political, do not your leaders participate in political activities as official representatives of the Motion Picture Alliance?

"4. In consideration of the many protestations of patriotism by the Motion Picture Alliance, explain your omission of any reference to (a) the need for national unity and (b) the urgency of collaboration with our Allies to insure a speedy victory and a lasting peace?

"5. What organization or individuals outside the Motion Picture Alliance share your contention that there is a 'widespread impression that this industry is made up of and dominated by Communists, radicals and crackpots?'

"6. In view of your assertion that you find yourselves 'in sharp revolt against a rising tide of Communism, Fascism and kindred beliefs', which motion pictures in the opinion of the Alliance have contained such propaganda?

"7. Which producers or producing companies—these having sole control of the content of motion pictures—does Motion Picture Alliance hold responsible for the propaganda it professes to have discovered?

"8. Why have the public or publicized addresses of the Motion Picture Alliance representatives devoted so little attention to the menace of Fascism?

"9. By its highly publicized meetings and unsubstantiated accusations, thereby increasing 'the widespread impression' it assertedly was formed to correct, does not the Motion Picture Alliance undermine the unity of the motion picture industry behind the war effort?"

Warners to Operate Two

Warner Bros. Theatres will assume operation of the Strand and Victor theatres in Pittstown, Pa., October 1. The houses had been leased by William Goldman.

MANAGERS' ROUND TABLE

In international association of showmen meeting weekly
MOTION PICTURE HERALD *for mutual aid and progress*

ESTER FRIEDMAN, Editor
GERTRUDE MERRIAM, Associate Editor

'andalism

After almost two years, the vandalism problem which has been costly and annoying to exhibitors and theatre managers seems nearer to a permanent solution.

Various expedients which were introduced by ingenious theatre- n in the hope of diverting the destructive leanings of adolescents oved only temporarily effective or totally inadequate.

Not even in communities where curfews were imposed by aroused cials has there been any noticeable improvement. The youngsters pear to take a greater enjoyment in despoiling public as well as atre property during those hours when they are free to move out without restraint.

Making friends with the ringleaders, an innovation introduced the Boston area a few months ago by some of the theatre nagers, had its repercussion recently with one of the most structive outbreaks ever visited upon houses in that section.

Every parent who has had a hand in rearing his offspring knows t the most effective form of punishment to be meted out is deprive an erring youngster of some cherished privilege.

All children love movies. No matter how thoughtless or mis- evous a child might be, if theatre admission was denied him any protracted period it is more than likely he would be willing make whatever personal sacrifice would be necessary in order regain the good graces of theatre management and the privi- e of reentry.

After two years, the average manager should be able to recog- e the youths who are responsible and who are most frequently cause of hoodlum outbreaks and vandalism.

It is about time sufficient pressure was brought to bear to per- nently bar as many of these delinquents from the theatres as can. If their associates do not then take the warning, they too uld be barred from admission.

△ △ △

eep 'Em Buying

Despite the fine record of Bond sales rolled up by theatremen the "Fighting Fifth" Loan Campaign, even greater effort is ded to back the armies engaged on the many battlefronts.

There is still time to set in a War Bond premiere. For those have not already arranged to promote Free Movie Day, it is too late to participate in this important reinforcement in con- tion with the national date, July 6.

GOOD LUCK, JOE

The promotion and transfer of Joseph G. Samartano from manager of Loew's Poli theatre, Meriden, Conn., to Loew's State in Providence, R. I., was announced last week by J. R. Vogel, operating head for the circuit's out-of-town theatres.

Mr. Samartano's good fortune is especially gratifying to the membership of the Round Table. Since early in 1937, shortly after assuming the managerial reins at Meriden, when he joined the ranks of the world's largest organization of showmen, Mr. Samartano has been one of its most faithful and loyal contributors.

His exploitation endeavors, as well as his activities in behalf of the war effort, have been regularly reported in these pages. Needless to say, there have been many other showmen who have benefited as a result of his experience.

A half-column story on the front page of the *Meriden Record* was not sufficient to tell of Mr. Samartano's accomplishments in the city; an additional column was necessary on page three in order to express the townspeople's affection for the departing theatreman.

As past-president of the local Kiwanis and an active member of the Chamber of Commerce and other civic organizations, he sowed the seeds of fellowship and displayed a degree of business acumen which made an indelible impression on the community.

Meriden will miss him, but surely the entire community will be proud of his advancement.

Providence, R. I., will soon learn of Mr. Samartano. The Round Table will continue to hear from him with bigger exploitation data.

Manager-Columnist

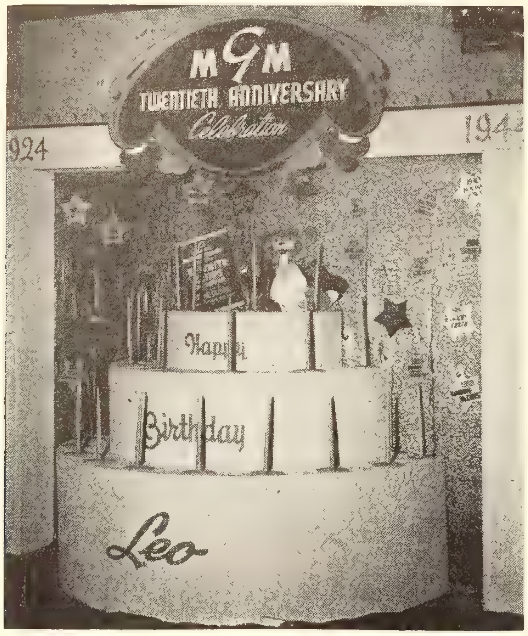
Sid Dickler, manager of the Belmar theatre, Pittsburgh, who has been a consistent contributor to these pages lately, is a recently discharged Army veteran who with a few weeks' training under Lige Brien proved sufficiently capable of assuming management of the Belmar theatre in Pittsburgh.

One of Sid's former vocations was newspaper work, a trade which he is currently turning to good advantage.

The lack of space forced one of the local papers to discontinue free art layout. He offered to write a column for the editor. His column is called "Scouting Hollywood", and not only does he get to plug his attractions but also rates a byline.

—CHESTER FRIEDMAN

INSTITUTIONAL ADVERTISIN


MGM
TWENTIETH ANNIVERSARY
Celebration
1924
1944
Happy
Birthday
Leo

LOEW MANAGEMENT Presents
THE GALLERY OF THE GREAT
Metro-Goldwyn-Mayer's
Anniversary Celebration
1924-1944

Right, Harry Boesel, manager of the Wisconsin theatre in Milwaukee, publicized M-G-M's 20th Anniversary with this distinctive lobby display. At left, Homer McCallon celebrated the occasion at Loew's State, Houston, with this huge birthday cake displayed in the lobby.

INVASION NEWS FLASHES
COURTESY OF WSAY
INVASION
D-DAY
NEWS!

Through courtesy of Station WSAY, Lester Pollock at Loew's theatre in Rochester, N. Y., set up an Invasion News Flash Board in his lobby. Bulletins were added constantly.

MOTION PICTURE
FOLLOW THE BOYS
HIPPODROME

J. Knox Strachan, ad head for Warner's, Cleveland, promoted t
news distributor trucks to plug "Follow the Boys" engagement at
Hippodrome theatre.

Cover Girl
Cover Girl
Orpheum Theatre

Manager Walter Ahrens, Orpheum, Des Moines, lined up several of these flashy window tieups for "Cover Girl".

The Lady and the Monster
A REPUBLIC PICTURE
VERA HRUBA RALSTON · RICHARD ARLEN · ERICH VON STROHEIM
THE LADY AND THE MONSTER
PHILADELPHIA PREMIERE
THE Lady and THE MONSTER
THE Lady and THE MONSTER
THE LADY AND THE MONSTER

Charles Ramb, manager of the Capitol, Philadelphia, exploited "Lady
the Monster" with this eye-arresting front.

)itation is very much alive in Bombay, India. Here's a local theatre manager got around ban on autos plugged "Tarzan Triumphs".

CHINA
Paramount
CHINA
LORETTA YOUNG ALAN LADD

In Montevideo, Uruguay, showmen have also learned to benefit from window promotions. Here's a nice layout exploiting "China" at the Coventry theatre, there.

Starts THUR. JUNE 8th
TARS & SPARS
On the STAGE IN PERSON
Victor MATURE
20 PIECE COAST GUARD INVADERS ORCH.
KYSER 'Swing Fever'

attractive setpiece in the lobby of Loew's, ester, N. Y., called patron attention to the engagement of "Tars and Spars", for ger Les Pollock.

NEW LIBERTY
BATTLE OF WESTERN STARS
Roy ROGERS "SHINE ON HARVEST MOON"
Gene AUTRY "OLD BARN DANCE"
WHICH IS YOUR FAVORITE?
Gene AUTRY "OLD BARN DANCE"
Roy ROGERS "SHINE ON HARVEST MOON"

Leon Lewis attracted attention to his "Battle of the Western Stars" program with this smart front at the New Liberty in Fort Worth, Texas.

Buffalo Bill

Hoel, publicity director for the Harris theatre, Pittsburgh, wed the county's covered wagon and horses for an out- ballyhoo on "Buffalo Bill".

CLAUDE RAINS
PATRIOT
HELMUT DANTINE
MURDERER
PHILIP DORN
DESERTER
GEORGE TOBIAS
BRUTE
SIDNEY GREENSTREET
RENEGADE
PETER LORRE
PICKPOCKET
HUMPHREY
BOGART
PASSAGE to MARSEILLE

Bill Hoyle, Lincoln, Washington, D. C., used indirect lighting to bring out enlargements of "Marseille" leads seen through simulated portholes.

Exploiting the New Films

How the recent pictures are being sold
the first run and pre-release date showin

UNDERGROUND GUERRILLAS

"D" Day and the tremendous public interest and demand for newspaper reports of the Allies' progress led to a neat promotion by Bill Brown, manager of the Poli-Bijou theatre in New Haven, in behalf of his current screen attraction "Underground Guerrillas."

With all newspapers screaming news of the Invasion, Brown made several unsuccessful attempts to buy 1,000 local copies which he hoped to over-imprint in red with copy of the picture and theatre name. He finally connected with the *New Haven Register* and by rapid coordination had the completed stunt out on the streets just 35 minutes after the noon edition came off the paper's presses.

Three newsboys barking "Extra! All about the Invasion," distributed the papers at important street intersections.

Brown also employed a man dressed in appropriate military garb complete with rifle, cartridge belt, etc., to walk the streets carrying a 30 by 40 sign plugging the picture. This ballyhoo attracted considerable attention everywhere the man appeared.

Another device used by Brown was a circus herald on the attraction. 5,000 of these were imprinted and distributed house-to-house and in parked cars.

ONCE UPON A TIME

An effective advertising and exploitation campaign was put over by publicity director Bill Brereton and manager George H. McKenna of the Lafayette theatre in Buffalo, N. Y., in conjunction with the recent engagement of "Once Upon a Time."

Art material and feature stories were planted in all local daily newspapers as well as special material which broke in the roto-section of the Sunday edition.

Complete radio coverage was accorded the picture with spot announcements over Stations WGR, WKBW and WBNY for five days in advance of the opening. Additionally, Bill Brereton was interviewed by Foster Brooks on "Melody Inc.," a sustaining feature of WGR with questions pertinent to the film. On the same station, Billie Keaton awarded guest tickets to listeners who competed in a limerick contest, with full theatre credits, in advance.

An important Polish newspaper which is published in the city, ran a preview strip and devoted a full page layout to the attraction. An over-sized lobby display was set in a conspicuous location well in advance. Twenty-two 24-sheets and 75 window cards were spotted in choice locations about the city; a fleet of taxi cabs carried special insert cards plugging the date; a promotion with the largest public library in Buffalo resulted in the distribution of 2,000 bookmarks with picture and theatre imprint and a fleet of local trucks was bannered with tiein copy.

Several window tieups were consummated with department stores, beauty shops and jewelry stores with two of the cooperating merchants paying costs for co-op display ads.

M-G-M's
2 GIRLS and a SAILOR
Loew's

Sam Gilman, manager of Loew's Regent, Harrisburg, Pa., located this three-seater bicycle and utilized it to exploit current screen attraction, "Two Girls and a Sailor," with this smart street ballyhoo.

THE GOOD OLD DAYS

To publicize the engagement of "The Good Old Days" at the Warner Strand theatre in Staunton, Va., manager Ed Purcell received generous cooperation from local newspapers.

Both the *Staunton Leader* and the *Evening Leader* devoted advance and current stories in connection with local points of interest tied in with the picture theme. They also brought to light many old and rare photographs of the city, which Purcell built into an attractive lobby display.

The city mayor, William A. Grubert, loaned his high wheel bicycle to the theatre and posed for pictures which were published in the dailies. During the current engagement the bike was exhibited in front of the theatre.

Five 24-sheets were posted on the main highways leading to the city; window cards were spotted in prominent locations and several merchants devoted window displays to old-fashioned garments, with theatre and film credits.

Radio spot announcements were used in advance and currently over WSVA. On Saturday prior to opening die-cut handlebar mustaches were distributed to the kiddies, bearing the theatre imprint and news carriers wore them as they delivered their papers, attracting considerable attention.

Bunchez Promotes Space In Sports Columns

Gertrude Bunchez, publicist for Loew's theatres, Baltimore, landed many unusual publicity breaks for the attraction's engagement at the Valencia theatre.

Approaching the local sports editors for free picture plugs, Miss Bunchez obtained art and feature articles from Carroll Dulaney of the *News Post,* Paul Menton of the *Evening Sun* and Jess Linthicum devoted a half column with art to Jack Dempsey and theatre credits in the *Morning Sun.*

The *Sunday American* broke a two column art layout coincident with the picture opening and readers were scored in the *Home News, Catholic Review* and *Jewish Times.*

Radio station WCAO came through with six free spot announcements and a 15 minute script of the film; WITH and WFBR likewise were

Adolf Hitler
is my uncle
THE HITLER GANG
for all time!

This advance lobby panel helped to publi "The Hitler Gang" for manager Ar Keenan, at the Merrimack, Lowell, M

touched for free picture mention and the credits, while Bill Dwyer, popular sports nouncer for WITH and sportscaster E Fenton of WCBM gave prominent mentio the Dempsey-Willard fight depicted in the ture with full credits.

Teaser trailers were shown on the scr of the two local circuit houses in adva 5,000 special heralds were distributed on picture; die-cut paper mustaches with the imprint were given away at schools; hotel merchant displays were promoted and 13 war plants posted advertising for the film bulletin boards and plugged the attraction ing lunch periods over the loud speaker sys

SHOW BUSINESS

The advertising campaign for "Show B ness" engineered by manager David Levin publicist Rita Morton at the RKO Albee atres in Providence had the advantage of eral novel features.

Regular advertising was started well in vance with underlines employed in newsp and transcribed spot announcements plug the film on all four local radio stations.

A tieup was consummated with Planters nuts whereby several thousand glassine lopes containing nut samples and theatre print were distributed by a special bal boy wearing a huge paper-maiche peanut

Fifteen thousand cards imprinted, "Bet Penny . . . 'Show Business' is the best m of the year, etc., etc.," were handed to pa by at busy street corners. Each card h shiny new penny pasted on below the catch line.

Radio station WJAR plugged songs the picture on its "Brevity Matinee" broa with full theatre credits on the day l opening.

Five leading downtown restaurants menus with picture and theatre imprin 520 carriers of the bus and trolley system posted with car cards.

Numerous Bond Activities For "Fighting 5th"

Of no mean proportions was the War Bond uction, which was held recently at the Grand eatre in Lancaster, Penna., consisting of 181 roups of items collected by pupils of the Reyolds Junior highschool, with Bert Leighton, anager of the theatre appointed auction chairan.

Over $80,000 in War Bonds were sold by e pupils as a result. The kids gathered over 0 articles from celebrities and local merants; a gavel autographed and donated by am Rayburn of the House of Representatives rought $5050 in Bonds. A full page ad was anted in the local paper with a list of all ticles to be auctioned. Admission to the ction was by Bond purchase only.

As an incentive to the kids, the Lancaster ar Bond Committee offered a $100 Bond to e student securing the largest number of War ond bids; a $50 Bond to the second highest d a $25 to the third.

Alan J. Bachrach of the Tivoli, in Washgton, D. C., through the cooperation of the entury High School, arranged a special night ith students participating in the rally and the hool orchestra providing the music. 25 girl dets handled the Bond selling through the dience and the art class of the school proided posters for the occasion.

Learning that a proposed street Bond rally as to be held in Sharon, Penna., Chuck Shanon at Warner's Enright theatre immediately alled Jerry Wald's manager in Erie and completed arrangements to have the maestro and s band appear at the Bond Rally. Front page ory was landed as a result with mention also f the band's appearance at the theatre.

stes Awards Guest Tickets n Bomber-Mission Contest

Joes Estes, publicist for the Interstate Ciruit in San Antonio, Tex., forwards tearsheet om the *Evening News,* which featured a omber-Mission contest. Running across the ntire top of the page in the daily was a photo f a Bomber, with sections marked off on which hildren were asked to paste War Stamps. hen the "mission" was completed and the rawing presented at the Majestic theatre with e Stamps, guest tickets were awarded, and e boy or girl qualified for the title of San ntonio Junior Ace.

The awarding of official citations, honors and nsignias to the boy and girl who complete the ost "missions" will be made and a special how held for the kids. Additional Bomber ards are available at any Interstate theatre pon purchase of one or more War Stamps.

Louis E. Mayer at the RKO Palace, Cleveand is holding special Bond Auctions at his ouse every Tuesday night. Promoted gifts re awarded to all Bond purchasers and the hows are especially advertised. Volunteer orkers distribute pledge cards.

Al Buist at the Rialto, Westfield, N. J., for is Bond Rally got out a special program, enre cost of printing and distributing being covred by merchant ads. Fifty posters made by tudents in the high school art classes were sed about town; copy was carried in the neatre's weekly ad for two weeks and front age stories landed in the daily paper. Al held is rally the day before the drive opened and e sale of Bonds throughout the banks, schools nd issuing agents totalled over $1,170,000

Before checking out of the Poli Palace, in Meriden, Conn., for the State in Providence, R. I., Joe Samartano to open his drive, presented an all-service musical revue featuring a cast of 132 and starring Sgt. Gene Autry. Commander Jack Dempsey was presented from the theatre stage to open the drive. Tickets for the special show were available at all issuing agencies and admission was by Bond purchase only. The local dailies came through with front page breaks.

Ed May at the Opera House in Lexington, Ky., has dressed the front of his house for the period of the drive. A six foot American flag is placed in a permanent standard on the sidewalk at the edge of the street, daily; smaller flags are displayed over the entire front and the boxoffice has a false front designed in red, white and blue. On the front, Fifth War Loan paper and photos are mounted and complete with lettered copy urging the purchase of Bonds and Stamps.

The Bond booth in the lobby is brilliantly lighted and manned by members of the various women's organizations and the services of the American Legion Band were had for the opening night.

BUY BONDS HERE
5th WAR LOAN

Jack Foxe's Fifth War Loan Booth at Loew's, Richmond, Va., is easily accessible not only to patrons but passersby on the street. Girl is equipped with typewriter, Bonds and application blanks.

War Showmanship Contenders

The showmen listed below have contributed and reported on their campaigns to aid the war effort. Their material is eligible for consideration by the Judges for the Quigley War Showmanship Award.

ROBERT BACHMAN
Indiana, East Chicago, Ind.

ANTONIO BALDUCCI
Regent, Syracuse, N. Y.

JOSEPH BOYLE
Broadway, Norwich, Conn.

LOUIS CHARNINSKY
Capitol, Dallas, Tex.

MARLOWE CONNER
Capitol, Madison, Wis.

IRA CRAIN
Capitol, Sioux City, Ia.

MOE ESSERMAN
Indiana, Indianapolis, Ind.

JACK FOXE
Loew's, Richmond, Va.

BILL HOYLE
Lichtman, Washington, D. C.

DOROTHY B. KOPPER
Palace, Watertown, N. Y.

BERT LEIGHTON
Grand, Lancaster, Pa.

ED MAY
Opera House, Lexington, Ky.

LOUIS E. MAYER
RKO Palace, Cleveland, O.

RITA MORTON
RKO Albee, Providence, R. I.

DAVE PERKINS
Ritz, Lyndhurst, N. J.

CHARLES PINCUS
Utah, Salt Lake City, Utah

ED PURCELL
Strand, Staunton, Va.

JOSEPH SAMARTANO
Loew's, Providence, R. I.

H. N. SCOTT
Orpheum, St. Louis, Mo.

CHUCK SHANNON
Columbia, Sharon, Pa.

JAY SOLOMON
Capitol, Chattanooga, Tenn.

HARRY D. STEARN
Manring, Middlesboro, Ky.

DOUGLAS TAUSSIG
Bardavon, Poughkeepsie, N. Y.

CHARLES B. TAYLOR
Shea's, Buffalo, N. Y.

WMC Booth Set Up in Lobby by Reisinger

To help exploit the short, "Main Street To morrow," H. W. Reisinger at Loew's theatre in Dayton, Ohio, effected a lobby tieup with the War Manpower Commission. A booth was set up during the entire week of the engagement, with women distributing pamphlets to all patrons. In addition, there was a 15-minute broadcast in the lobby on the opening day, and was re-broadcast the following day on the Man-on-the-Street program. Newspaper tie-ups with all the local papers were also had in this connection.

Ties "Post War Jobs" to Chamber of Commerce

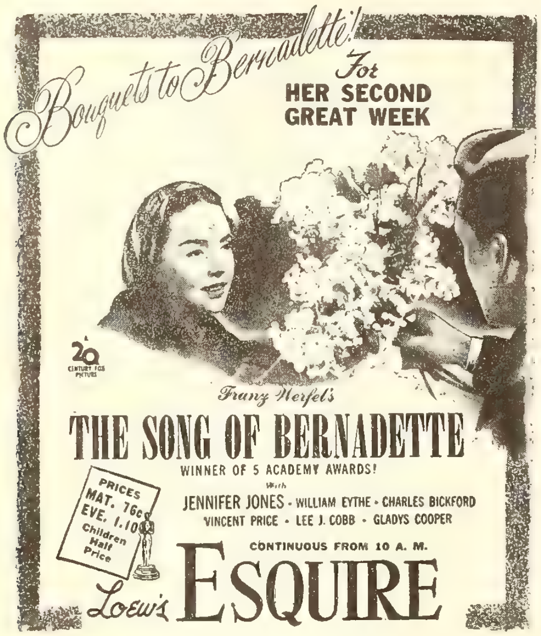
Joe Samartano at Loew's Palace, Meriden, Conn., reports on a campaign put over by him and his assistant, Sam Horwitz for "Post War Jobs." A special screening was held for business industrial men connected with the town's economic development. A story was planted in both dailies by the president of the Chamber of Commerce, the Chamber also using a 30 by 40 display in their building.

Heralds were distributed by Boy Scouts, extra mats planted in the papers and special mention of the short was made on all readers and ads.

Victory Garden Talk Arranged By May in Lexington

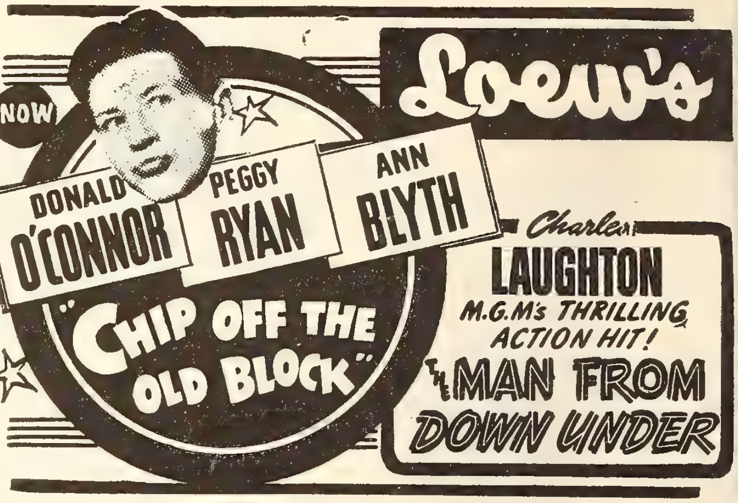
A Victory Garden talk and demonstration and an exhibition of garden apparel for women was presented at the Ben Ali theatre in Lexington, Ky., by Ed May. The program included a general talk on gardening and a demonstration by Prof. A. J. Olney, head of the department of horticulture, U. K. College of Agriculture and Home Economics. Prof. Olney answered gardening questions which had been placed in the theatre's question box during the previous week. Gardening booklets were distributed among gardeners and prospective gardeners requesting a copy. Effective displays were placed in the lobby of the theatre and the special show was stressed in the theatre ads. Local dailies came through with stories on the activities.

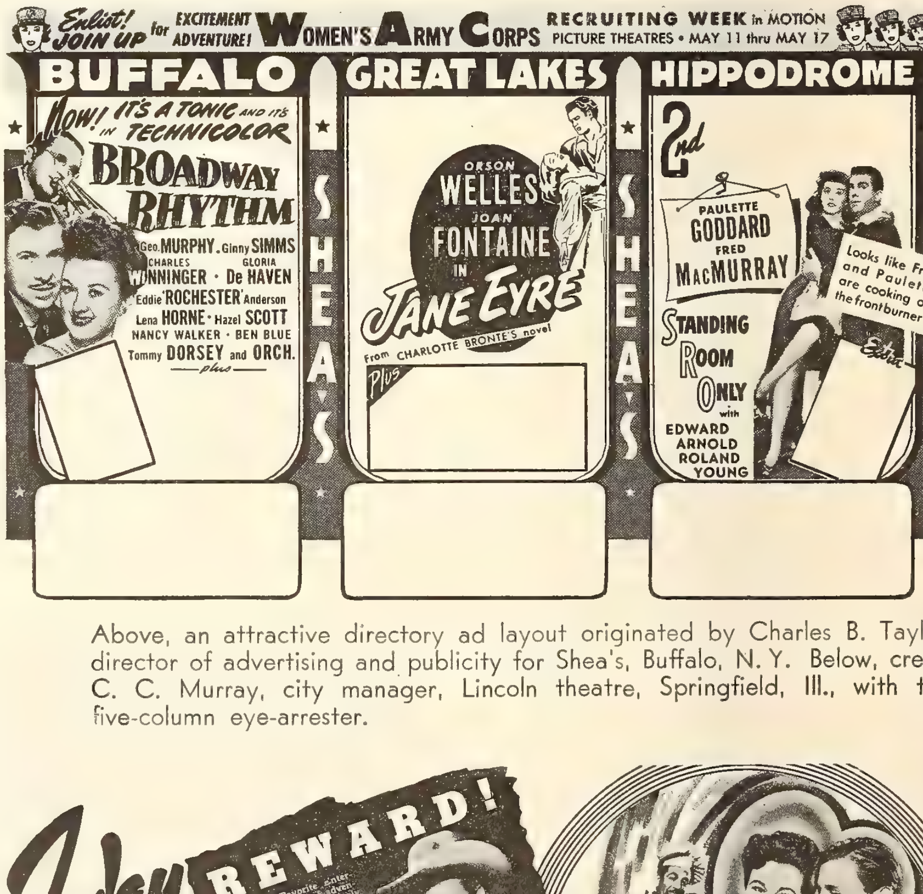
ORIGINAL NEWSPAPER ADS


Bouquets to Bernadette!
For HER SECOND GREAT WEEK
20 CENTURY FOX PICTURES
Franz Werfel's
THE SONG OF BERNADETTE
WINNER OF 5 ACADEMY AWARDS!
with
JENNIFER JONES · WILLIAM EYTHE · CHARLES BICKFORD
VINCENT PRICE · LEE J. COBB · GLADYS COOPER
PRICES MAT. 76c EVE. 1.10 Children Half Price
CONTINUOUS FROM 10 A. M.
Loew's ESQUIRE

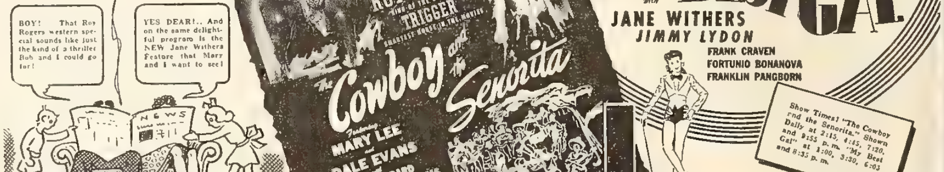
At left, a clever original by Carl Rogers plugs "Bernadette" as a holdover at the Esquire theatre, Toledo, Ohio.

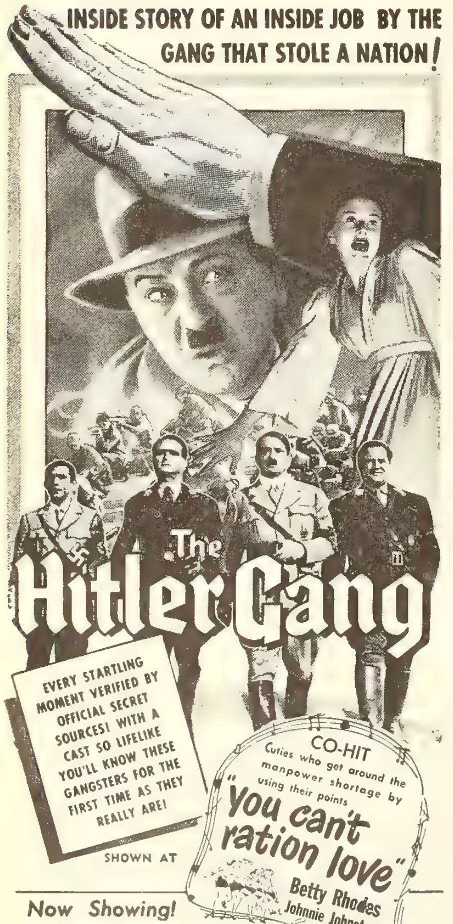
Right, one of Les Pollock's attractive layouts for a current double feature bill at Loew's, Rochester, N. Y.


NOW
Loew's
DONALD O'CONNOR
PEGGY RYAN
ANN BLYTH
"CHIP OFF THE OLD BLOCK"
Charles LAUGHTON
M.G.M's THRILLING ACTION HIT!
THE MAN FROM DOWN UNDER


Enlist! JOIN UP for EXCITEMENT ADVENTURE! WOMEN'S ARMY CORPS RECRUITING WEEK in MOTION PICTURE THEATRES • MAY 11 thru MAY 17
BUFFALO
GREAT LAKES
HIPPODROME
SHEA'S
SHEA'S
NOW! IT'S A TONIC AND IT'S IN TECHNICOLOR
BROADWAY RHYTHM
Geo. MURPHY · Ginny SIMMS
CHARLES WINNINGER · GLORIA De HAVEN
Eddie 'ROCHESTER' Anderson
Lena HORNE · Hazel SCOTT
NANCY WALKER · BEN BLUE
Tommy DORSEY and ORCH.
plus
ORSON WELLES
JOAN FONTAINE
IN
JANE EYRE
From CHARLOTTE BRONTE'S novel
Plus
2nd
PAULETTE GODDARD
FRED MacMURRAY
Looks like Fred and Paulette are cooking on the frontburner!
STANDING ROOM ONLY
with EDWARD ARNOLD ROLAND YOUNG
Extra

Above, an attractive directory ad layout originated by Charles B. Taylor director of advertising and publicity for Shea's, Buffalo, N. Y. Below, credit C. C. Murray, city manager, Lincoln theatre, Springfield, Ill., with this five-column eye-arrester.


Today
REWARD!
America's Favorite entertainer in singing of adventure and romance to a lovely Latin lady ... in this thoroughly exciting screen story
TWO REPUBLIC HITS!
BOY! That Roy Rogers western special sounds like just the kind of a thriller Bob and I could go for!
YES DEAR!.. And on the same delightful program is the NEW Jane Withers Feature that Marr and I want to see!
NEWS
ROY ROGERS KING OF THE COWBOYS TRIGGER
The Cowboy and the Senorita
MARY LEE
DALE EVANS
JOHN HUBBARD
GUINN "Big Boy" WILLIAMS
FUZZY KNIGHT
BOB NOLAN AND THE SONS OF THE PIONEERS
There'll be no "Movie Feud" in this family! 'Cause our Fox Lincoln program is planned to please EVERYBODY!
MY BEST GAL
with JANE WITHERS
JIMMY LYDON
FRANK CRAVEN
FORTUNIO BONANOVA
FRANKLIN PANGBORN
FOX
LINCOLN
Starting Thursday, May 11 ... Maureen O'Hara, Joel McCrea and Linda Darnell in "Buffalo Bill" ... it's in Technicolor


INSIDE STORY OF AN INSIDE JOB BY THE GANG THAT STOLE A NATION!
The Hitler Gang
EVERY STARTLING MOMENT VERIFIED BY OFFICIAL SECRET SOURCES! WITH A CAST SO LIFELIKE YOU'LL KNOW THESE GANGSTERS FOR THE FIRST TIME AS THEY REALLY ARE!
CO-HIT
Cuties who get around the manpower shortage by using their points
"You can't ration love"
Betty Rhodes
Johnnie Johnston
SHOWN AT
Now Showing!
Paramount
DIAL 6-1195

Illustrating Paul Robinson's handiwork at the Paramount, New Haven, Conn., is this striking display ad for "The Hitler Gang", with co-hit prominently featured.

SHOWMEN PERSONALS

n New Posts: Haywood Hanna, Imogene, ton, Fla. Harry L. Dowdell, Olympia, Ports- uth, N. H. Stanley Celmer, Rainbo, Detroit. - McCann, Times Square, Detroit. James Di co, Rex theatre, Detroit. Walter Smelling, onial, Wheeling, West Va. Wilbur Eckert, ine's Bucyrus, Bucyrus, Ohio. Ken Rockwell, rner's Forum, Los Angeles.

Irs. George Bremen, Wyandotte, Wyandotte, h. Helen Bohutinsky, Natco Century, Chicago, Marguerite Bartlow, Norwest, Detroit. Diana coff, Rialto, Jersey City, N. J.

ssistant Managers: Grace Schmull, News- . Baltimore, Md. Nat Hern, RKO Capitol, on City, N. J. William Mackey, Courtesy, roit Mich. Virginia Hanson, Omaha, Omaha. nes Horne, Stanley, New York City.

n the Service: Alfred Parker, Michigan, roit, Mich. Paramount, Syracuse.

Happy Birthday: Joseph G. Seyboldt, Wilbur rthner, Deborah B. Washer, Ray R. Summers, ary Wtulich, George W. Coleman, Leo H. nderson, Erwin Janot, Dwight Van Meter, rtrude Bunchez, Paul S. Gottschall, Fred S. ssar, Bob De Laneo, William J. Gates, James J. lbeck, Larry Morris, R. E. Easen, T. W. Lewis, Rodney L. Cron, Harold E. Old, Jack Hazlett.

Clarence Groeteke, Frank Staley, Richard L. Moss, Eddie Hohler, Milton Bundt, Jack W. Bartholic, Abie Beter, L. G. Hertl, Dave Vorzimer, George A. Steeb, Robert M. Watts, Jack Nixon, Jr., Byron E. Abegglen, Fred C. Lentz, Ed C. Curdts, Milton Honnaker, Milton Brenner, Earl Lewy, Lawrence E. Forrest, Max Kuperstein, Guido Trusty, Mott P. Blair.

Paul J. Poag, Oliver Menke, Paul Hefner, David Schaer, J. Barros Browne, Harvey Kny, William W. Birchfield, George J. Flicker, Gerald M. Westergren, A. J. Kalberer, S. S. Holland, H. G. Moore, Louis Schnitzer, Y. L. Bain, Clay Walker.

M. J. Gilfillan, Everett N. Olsen, William Wright, Sol Strauss, Roland Douchette, Julien E. Campbell, Tom Arthur, Russell Allen, Jack Golladay, Maurice F. Magen, George Rice, Wilson H. MacDonald, Edgar Jones, Max Keizerstein, Russ McKibben, Charles J. Oliver, William F. Burke, L. Hayes Garborino, George J. Recktenwald, Carl Benson, Robert Miller.

Leslie F. Larsen, Milton O. Field, Charles L. Oswald, Corwin Collins, Roy Gingell, Charles L. Clarke, Robert Cox, Jim Barnes, Charles Lockhard, Ram Krishna Sharma, Roland H. Ruden, E. E. Crabtree, Everett R. Erickson, Edmund Harrison, Evan Thompson, Clarke A. Sanford.

hrens Radio Contest lls "Snow White"

n connection with his date on "Snow White" the RKO Orpheum, in Des Moines, Walter Ahrens reports that development of interest tered around the singing contests sponsored Stations KSO and KRNT. Announcements r these stations well in advance brought in testants to be auditioned at the stations. Six hese were chosen to appear on the Orpheum ge opening night of the picture. This win- , in turn, competed with the winners of en other sections of the state on the Satur- following for Bond prizes.

n addition to the Dwarfs' appearance on ge, they appeared at schools and broadcast. vs stories about these personalities ap- red in both the *Tribune* and *Register*.

ke Box in Lobby ngs "Harvest Moon"

or his engagement of "Shine On, Harvest on," manager Henry Bergman of the Aztec atre, San Antonio, with the aid of Joe Estes, erstate Circuit's publicity director in that , arranged for the Studer music shop chain lace a juke box in the theatre lobby.

itle song of the picture, as well as other hit nbers from the long list included in the pro- tion, were given a steady play on this hine.

ll stores in the Studer chain also put on dow displays tied in with the picture.

ag Lobby Stunt Aids Nickols n "Swing Fever" Date

ne week before the opening of "Swing er" at the Windsor theatre in Chicago, An- G. Nickols dressed one of his employees loctor's apparel and put him behind a table the lobby, on which were placed various icine bottles. A one-sheet carried the fol- ing copy: "Have you got a cold or cough? ning a temperature? Take Prof. Kyser's ing Tonic'; good for whatever ails you. " etc., etc. As each patron entered, the ctor" would call out: "Are you ill? Don't feel well? Well, then, for the best cure in n. see," etc.

or "Whistling in Brooklyn," Andy utilized a street ballyhoo in the form of one of his ushers dressed in baseball uniform with a sandwich sign reading: "It's daffier than the daffy Dodgers. See Red Skelton."

Simon's "Twain" Tieup

In advance and during the run of "Mark Twain" at Warner theatre in Memphis, Tenn., Joe Simon effected a tieup with one of the local stores, whereby they used six cards at their soda fountain and 20 others scattered throughout the store to help publicize the date. In addition, Simon also landed a three-sheet in the foyer of the public library.

Foxe Uses Special Lobby Map on "Andy Hardy's Blonde Trouble"

An attractor was the specially constructed eight-by-eight-foot map planted in the lobby of Loew's theatre, in Richmond, for Jack Foxe's date on "Andy Hardy's Blonde Trouble." The map featured Andy's travels and troubles, each point of the trouble illustrated with a still, carrying title, catchy copy, dates, etc.

Foxe advertised in the want ad section a week ahead of opening for "blonde twins" to be guests of Micky Rooney at the opening of the picture. When the twins were located, they received a wire from the star inviting them to the show; this wire was blown up and used for lobby display purposes. The girls were also introduced from the stage.

Pollock Welcomes "Tars and Spars"

Officers of Coast Guard Reserve flotillas of Geneva, Sodus and Oswego were invited to attend a supper in the honor of the cast of "TARS and SPARS," Coast Guard show starring Boatswain's Mate Victor Mature, tomorrow night.

The cast of the show was welcomed by a parade through downtown Rochester to Loew's theatre, where Lester Pollock arranged a gala greeting and parties for after the opening. A color guard of Coast Guard regulars from the Rochester station led the reserve unit, and the parade was headed by Memorial Post, American Legion Drum and Bugle Corps. "TARS and SPARS" came to Rochester in conjunction with a recruiting drive for the women's auxiliary of the Coast Guard, and included in the marchers were SPAR recruiters, Girl Scouts and Boy Scouts. Coast Guard officers and city officials reviewed the parade.

A recruiting booth was set up in the lobby of the theatre in addition to two other recruiting centers.

Visitors to the Round Table

By Staff Photographer

At left, Pvt. Hal Winston, special services, who is stationed at Puerto Rico, was in New York on offcial business. Winston was formerly general manager for the Cobian circuit, Puerto Rico. Right, Pvt. Leon Serin, formerly with Interboro circuit, Long Island, now stationed in Portland, Ore., looks over one of the Quigley Award campaigns with Hy Boettinger, manager of the Senator, Washington.

CLASSIFIED ADVERTISING

Ten cents per word, money-order or check with copy. Count initials, box number and address. Minimum insertion, $1. Four insertions, for the price of three. Contract rates on application. No borders or cuts. Forms close Mondays at 5 P. M. Publisher reserves the right to reject any copy. Film and trailer advertising not accepted. Classified advertising not subject to agency commission. Address copy and checks: MOTION PICTURE HERALD, Classified Dept., Rockefeller Center, New York (20)

THEATRES

WANTED TO BUY OR LEASE SMALL TOWN theatre Northern California, Oregon, or anywhere in Southwest. Reply: KING, 1039½ S. Kenmore, Los Angeles 6, Calif.

THEATRE WANTED. SMALL TOWN. PREFER Eastern state. Experienced manager. BOX 1751, MOTION PICTURE HERALD.

THEATRE WANTED. MOVIE HOUSE TO LEASE or buy, suburban town preferred. Write details to DOMINION SALES CO., 12-05 43rd Avenue, Long Island City 1, N. Y.

WANTED—THEATRE, BUY OR LEASE, IN CALIFORNIA. Los Angeles County preferred. BOX 1753, MOTION PICTURE HERALD.

POSITIONS WANTED

QUALIFIED BUYER-BOOKER-MANAGER. AGE 29, 9 years' experience with suburban theatre circuit. A1 references. BOX 1752, MOTION PICTURE HERALD.

VENTILATING EQUIPMENT

MOTORS, NEW, USED, ALL SIZES, VARIABLE speed pulleys, deflectors, exhaust fans. SOUTHERNAIRE, BOX 838, Atlanta 1, Ga.

SQUIRREL CAGE BLOWERS — NEW FACTORY stock for prompt shipment—send us your order marking AA5 Priority MRO (Maintenance, Repair or Operation) priced less motor, 5,000 cfm, $75.; 8,500 cfm, $99.75; 11,000 cfm, $119.50; 13,500 cfm, $149.50; 22,500 cfm, $199.50; 27,500 cfm, $234.50. Rebuilt motors furnished at lowest market prices. S. O. S. CINEMA SUPPLY CORP., New York 18.

PRINTING SERVICE

THEATRE BLOWUPS. GOOD QUALITY. SERVICE. STITES PORTRAIT CO., Shelbyville, Ind.

BOOKS

RICHARDSON'S BLUEBOOK OF PROJECTION. Best seller since 1911. Now in 7th edition. Revised to present last word in Sound-Trouble Shooting Charts. Expert information on all phases of projection and equipment. Special new section on television. Invaluable to beginner and expert. $7.25 postpaid. QUIGLEY BOOKSHOP, 1270 Sixth Avenue, New York 20.

MOTION PICTURE SOUND ENGINEERING. A "must" to all those working with sound equipment. Written by top-flight engineering experts of Hollywood studios and research laboratories. Covers all phases of sound engineering and equipment. Readable diagrams, charts, tables and graphs. $6.50, postpaid. QUIGLEY BOOKSHOP, 1270 Sixth Avenue, New York 20.

AIR CONDITIONING, WHETHER YOUR THEATRE has 300 or 3,000 seats, this book has all the answers on air conditioning. Explains various codes and laws concerning installation. Common sense charts. Indexed. Covers air conditioning as it relates to all branches of film industry. $4. postpaid. QUIGLEY BOOKSHOP, 1270 Sixth Avenue, New York 20.

SOUND-TROUBLE SHOOTING CHARTS. THE LITtle book with the blue cover all good operators reach for when trouble starts. Will clear up that "puzzler" on all types of sound equipment in a jiffy. No booth complete without one, $1.00 postpaid. QUIGLEY BOOKSHOP, 1270 Sixth Avenue, New York 20.

BOOKKEEPING SYSTEM

THEATRE MANAGEMENT RECORD AND TAX Register. A book that takes the headache out of theatre accounting. Covers every detail of accounting in theatre operation. Makes keeping of up-to-the-minute records a pleasure. Attractive leather cover with gold stamping. $2 now if you order fast. QUIGLEY BOOKSHOP, 1270 Sixth Avenue, New York 20.

HELP WANTED

MANAGER — POSITION AVAILABLE FOR THEAtre in Massachusetts. Replies confidential. BOX 1747, MOTION PICTURE HERALD.

WANTED—ASSISTANT HOUSE MANAGER. STATE experience, salary expected and references in your application and include picture. COLUMBIA AMUSEMENT CO., Paducah, Ky.

STUDIO EQUIPMENT

WESTINGHOUSE SYNCHRONOUS MOTORS, 3600 rpm, 220V three-phase, cost new $105., good condition, $57.50; Bell-Howell 220V three-phase camera motor, $125; Berndt-Maurer 16mm. recording system, $1,995. Completely equipped sound truck for sale. Write for lists. S. O. S. CINEMA SUPPLY CORP., New York 18.

NEW EQUIPMENT

NEW DOUBLE-BEARING INTERMITTENT MOVEments for Simplex projectors. One year guarantee $57.35. MOTION PICTURE MAINTENANCE, 72 Fifth Ave., New York City.

DRINKING FOUNTAIN BUBBLERS, $9.95; PHILCO intercommunicating systems, master and three substations, $74.75; rear shutters for Simplex, $77.50; 15 ampere rectifier bulbs, $6.95; film splicers. 35mm., $5.25; 16mm., $6.95; jewelled aisle lights, $3.95; Johnson coin changers, $110.; black velourette masking, 79c yard; steel core curtain cable, 12½c ft.; rechargeable flashlight batteries, $2.20. Bargain bulletin mailed. S. O. S. CINEMA SUPPLY CORP., New York 18.

USED EQUIPMENT

SIX COMPLETE BOOTH EQUIPMENTS — EVEN more if required—plenty machines available. Typical value —two rebuilt Powers, incandescent lamphouses, soundheads, motors, amplifier, monitor. loudspeaker and soundscreen, $975. Send for special bulletins. S. O. S. CINEMA SUPPLY CORP., New York 18.

STILL HAVE PLENTY CHAIRS—DON'T WAIT—buy now—390 Stafford 5-ply veneer back, box spring cushion chairs, excellent condition. $4.95; 400 Stafford heavy inserted panel back, box spring cushion chairs, $6.50 rebuilt, reupholstered; 252 Grand Rapids ballbearing inserted panel back; box spring cushion chairs, $4.50 good condition; 700 red twill slipcovers for backs, 49c each, good condition. Wire now. S. O. S. CINEMA SUPPLY CORP., New York 18.

TRAINING SCHOOLS

THEATRE EMPLOYEES; TRAIN FOR BETTER position. Learn modern theatre management and advertising. Big opportunities for trained men. Established since 1927. Write now for free catalog. THEATRE MANAGERS SCHOOL, Elmira, New York.

SIGN PAINTING

SIGN PAINTING. EASY WAY TO PAINT SIGNS. Use letter patterns. Avoid sloppy work, wasted time. No experience needed for expert work. Free sample. JOHN RAHN, 1329 Central Ave., Chicago, 51,

BUSINESS BOOSTERS

BINGO CARDS, DIE CUT, 1 TO 100 OR 1 TO 75, $2.25 per thousand, $20.00 for 10,000. S. KLOUS, care of MOTION PICTURE HERALD.

OBITUARIES

Lieut. Schaefer, 27, Killed In Action on D-Day

Lieutenant James G. Schaefer, 27, son o
George J. Schaefer, chairman of the War Activi
ties Committee, was killed in action June 6, D-Day
in France, according to a War Department tele
gram received by his family last Saturday. Lieu
tenant Schaefer was a reserve officer called int
active service January 1, 1942.

Lieutenant Schaefer was attached to the 82n
Airborne Division, reactivated in March, 1942, un
der the command of General Bradley. The 82n
was the first Airborne Division of the America
Forces. They acted as the spearhead in Sicily an
Salerno, and saw action in Naples.

Lieutenant Schaefer was a graduate of Prince
ton University, and was associated with the Skou
ras Theatres Corporation until he was called int
active service.

Jack Greenbaum, Cleveland Exhibitor Many Years

Jack Greenbaum, 51, Cleveland exhibitor, inde
pendent distributor and theatre premium represer
tative, died suddenly June 20 of a heart attac
Death occurred in the waiting room of a docto
whom he went to consult. Mr. Greenbaum pro
duced the first motion picture ever made in Cleve
land. It was called "Women Men Love" an
starred William Desmond. He was the son
Mark Greenbaum, pioneer exhibitor who built an
operated the first deluxe theatres in Clevelan
the Alhambra and Knickerbocker. Both still a
in operation, the Alhambra, a first run neighbo
hood house, and the Knickerbocker, an importa
subsequent run house.

Mrs. Will Rogers, Widow Of Humorist and Actor

Mrs. Will Rogers, 65, who died June 21 at h
home in Santa Monica, Cal., after a lingering il
ness, will be buried beside her husband, the la
humorist and comedian, in Claremore, Okla., at
time to be announced later.

Mrs. Rogers was the author of "Will Roger
His Wife's Story." She is survived by two son
James, film actor, and Will, Jr., a second lieute
ant with the Army overseas, and a daughte
Mary. A funeral service was held June 22 at t
Church of the Flowers, Forest Lawn Memori
Park.

Mrs. Robert E. Grebe

Requiem high mass was sung June 24 at t
Church of the Holy Innocents, Brooklyn, for Mr
Robert E. Grebe, who died at Samaritan Hospit
Brooklyn, June 21. Mrs. Grebe, film critic, w
for many years with the Motion Picture Burea
the Legion of Decency, the National Board
Review and the Motion Picture Council of Broo
lyn. She is survived by her husband and a so
Robert E. Grebe, Jr.

Jack Epstein

Jack Epstein, 43, 20th Century-Fox cameram
and brother of Dave Epstein, Hollywood pu
licist, died of pneumonia June 19 while on loc
tion at Kanab, Utah. He is survived by his wido
two children, Richard and Sharon, and sev
brothers—Dave, Joseph, Emil, Harry, Morr
Frank and Jules—and two sisters, Mrs. Esth
Nosanov and Mrs. Jennie Adler.

Lillian G. Harvey

Funeral services were held at the Riversi
Memorial chapel for Mrs. Lillian Grossman Ha
vey who died at her home June 19. Mrs. Harv
was secretary to Austin C. Keough, Paramou
vice-president, until her resignation due to illn
several months ago.

Open Roy Rogers Film

An extensive publicity campaign was used
Rex A. Carr to back the first run showing of I
public's Roy Rogers special, "Yellow Rose
Texas," at the Ambassador in Indianapolis, wh
the picture opened June 28.

PRODUCT DIGEST

SHOWMEN'S REVIEWS
SHORT SUBJECTS
SHORT SUBJECTS CHART
ADVANCE SYNOPSES
THE RELEASE CHART

This department deals with new product from the point of view of the exhibitor who is to purvey it to his own public.

ɪn American Romance

GM—Land of Opportunity

This is the film which, by report credited, has en in King Vidor's mind and very much on his enda for years. Long has he wanted to make a ge-scale attraction portraying America as the ıd of opportunity.

Much of merit is presented in "An American ɪmance." The canvas, naturally, is broad, like : nation itself. The time capsule covers forty ars and more. The mighty strength of industrial nerica is told here in equations of iron ore, then el, then automobiles, then war planes. All of s is impressive through sheer weight.

Vidor's painstakingly-made production unquesnably is of extreme length—150 minutes from to finish. This has imposed upon the producerector the gargantuan task of trying to maintain erest at the pitch required for satisfying results.

There can be no question about the meticulous e which "An American Romance" reflects. It true that historical chronology is telescoped convenience's sake and that this is apt to raise eyebrow or so on the side of fidelity. Neverless, all of this becomes a minor element in ation to the whole.

America, the land of opportunity, is brought to us biographically through Brian Donlevy, a lish immigrant who trudges the 1,000 miles from w York to Minnesota, where he meets his cou-, John Qualen, and gets an immediate job on Mesabe range. Ambition leads to a study of language and a gnawing curiosity about the : and what converts it into steel.

He finds out, becomes an open hearth foreman, lds an automobile out of the exasperation of that refuses to work properly and, finally h the aid of Walter Abel and other faithfuls, ates the first steel-topped car. Success is imdiate. Donlevy becomes an automotive tyon, resists unionization, ultimately is moved out the way by the march of industrial progress l retires until the war breaks out. Then, his nt converted into plane manufacture, he returns his old associates and makes planes for the ıerica which gave him his start as a day laborat a shovel.

The parallel story line deals with his six ldren. One dies in World War I. A daughter es two pilots for World War II. Another becomes part of the business. Still another omes a famous violin virtuoso. By his side, ough the years, is his wife, played warmly and h gentility by Ann Richards, attractive Australactress, who is new to American audiences.

Donlevy does a very effective job. This goes Abel. All performances, in fact, are, represenvely good and production values in Technicolor excellent.

een at the studio. Reviewer's Rating: Good.— ɔ KANN.

elease date, not set. Running time, 151 min. PCA 9740. General audience classification.

re Dangos	Brian Donlevy
ta	Ann Richards
vard Clinton	Walter Abel
on Dubechek	John Qualen
dy Dangos	Horace McNally
ι Dangos	Mary McLeod
rge Dangos	Bob Lowell

The Last Horseman

Columbia—Western with Songs

Producer Leon Barsha has contrived a swift and satisfying picture from the ingredients of the Western formula. William Berke's direction gets the most out of a cast which includes Russell Hayden, Dub Taylor, Bob Wills and the Texas Playboys.

The cowboys, on their way home after selling a herd of cattle, are robbed of the sale's proceeds. Later developments reveal that the town banker, played by John Maxwell, is the instigator. Aware of the fact that the railroad plans to run a line through the ranch where the boys are employed, the banker hopes to foreclose the mortgage and turn a profit for himself. Russell Hayden, supported by Dub and the Playboys, gets wise to the plot. He goes after the banker and his henchmen and brings them to justice in a fast-moving finish.

Ann Savage is seen briefly as the cashier of the bank. Bob Wills and the Playboys sing several numbers which enhance the entertainment value of the picture. George Meehan is credited with some excellent camera work. Screenplay is by Ed Earl Repp.

Seen at Hollywood's Hitching Post theatre, where a matinee audience seemed pleased. Reviewer's Rating: Good.—THALIA BELL.

Release date, June 22, 1944. Running time, 56 min. PCA No. 10321. General audience classification.

"Lucky" Rolands	Russell Hayden
Cannonball	Dub Taylor
Judy	Ann Savage

Bob Wills and the Texas Playboys, John Maxwell, Frank LaRue.

Mystery Man

UA—Hopalong Cassidy

The "mystery man" is Don Costello, the villain; the nemesis is Bill Boyd, as Hopalong Cassidy, the hero. In what becomes a personal feud, arising from chance encounter, Bill, first annoyed, then pursued, then put into the law's unheeding clutches, finally bests Mr. Costello in a gun fight atop jagged cliffs.

Well photographed and with a moderately tortuous plot, this picture is action virtually from start to finish, and thus fulfills the requirements of its class.

The story has Bill and his two buddies, James Rogers and Andy Clyde, and their crew escorting a herd to a Texas ranch. In a stopover town, they rout the unidentified robber band trying to break the local bank. The band is led by mysterious Mr. Costello, who poses as commercial traveler while his gang works. Mr. Costello, who likes bank and stage robberies, is irked at Mr. Boyd and gang, decides to steal the herd, and thereby makes a mistake. His first attempt succeeds, but Boyd and his cronies regain the herd.

Next, Costello, disguised as a sheriff, retakes the herd, tells a local sheriff Boyd is the rustler leader, and then with the herd rides to the ranch where it is to be delivered, and collects the cash for it. But meanwhile, the local sheriff's daughter has apprised her father of his mistake, and released the Boyd crowd. They ride after Costello, shatter the gang; and Boyd shatters Costello.

Andy Clyde furnishes the comedy relief when it is needed. The scenes of western country are at times more idyllic than in most westerns, with accurate musical background.

Harry Sherman produced, assisted by Lewis J. Rachmil. George Archainbaud was director, assisted by Glenn Cook.

Seen at the Jefferson theatre, New York, at a matinee. The audience was passive. Reviewer's Rating: Good.—FLOYD ELBERT STONE.

Release date, May 31, 1944. Running time, 58 min. PCA No. 9816. General audience classification.

Hopalong Cassidy	William Boyd
California Carlson	Andy Clyde
Jimmy Rogers	Himself
Bud Trilling	Don Costello

Francis McDonald, Forrest Taylor, Eleanor Stewart, Jack Rockwell, Bill Hunter, John Merton, Pierce Lyden, Bob Burns.

Welcome Mr. Washington

British National-Anglo-American—
Whimsy with the Yanks

There's a forthright sturdiness about this yarn of the impact of the American Army Air Force on the rural quiet of a remote English village. It is a pity that the film's story was so scanty. Jack Whittingham, one of this country's most up-and-coming scenarists, worked wonders with the inordinately slight tale; putting sharply pointed dialogue into the mouths of his brilliantly etched and true-to-life characters. But, largely, Mr. Whittingham's efforts were like the making of bricks without straw.

The coming of the Yanks with their bull-dozers, their jeeps, their giant aircraft and their unfamiliar idiom is a phenomenon very common now in out-of-the-way corners of this island. It is all set down here with refreshing and accurate brightness. Boy duly meets girl. The innate conservatism of the bucolic labouring classes clashes with the equally pronounced prejudices of a crowd of G. I.'s from every one of the United States. And all come somehow to a nicer understanding one with the other. Also, there is a very pretty picture of naive calf-love contributed by a young lady, Peggy Cummins, for whom a pleasant film future may safely be forecast.

Barbara Mullen, as leading lady of the piece, has very little to do save to look charming and winsome, which as audiences are well aware she does to perfection. Arthur Sinclair, famed Irish actor, comes through with another of his familiar romanticised stage-Irishmen. Additionally, the American officers, to most critics' complete astonishment, talk and look like Americans.

It's a film which will attract the less sophisticated in this land and will make money for the exhibitor who knows how to exploit its charm; may even amuse American audiences who've heard from this side of the queer antics of the folk who inhabit England.

Seen at a London trade show. Reviewer's Rating: Good.—PETER BURNUP.

Release date, not set. Running time, 90 min. General audience classification.

Jane Willoughby	Barbara Mullen
Lieut. Johnny Grant	Donald Stewart
Sarah Willoughby	Peggy Cummins
Captain Abbott	Leslie Bradley
Murphy	Arthur Sinclair

Roy Emerton, Martita Hunt, Graham Moffat, Shelagh Frazer, Louise Lord, Paul Blake, Beatrice Varley.

Follow the Leader

Monogram—East Side Kids Adventure

Due to a script that misses fire in the spots where it is depended on to produce suspense and surprise, this number in the East Side Kids series fails to maintain its average. Patriotism is supplied as motivation this time, Leo Gorcey and Huntz Hall wearing Army uniforms much of the time, but this asset is discounted by the story and by dialogue which offers a few chuckles and nothing more to entertain the customers.

The plot is about two soldiers, one discharged from the service for myopia but re-admitted at close of the film wearing glasses, who undertake to apprehend hijackers of Government alcohols and capture a murderer while the police and the military hold their processes of investigation in abeyance. The kids succeed and the film ends, like the others in the series, in an attack in force by the East Side Kids upon the guilty parties.

William Crowley and Beryl Sachs wrote the script, from a story by Andre Lamb, and William Beaudine directed for associate producer Bahney A. Sarecky.

Previewed at the Humley theatre, Hollywood, where a Wednesday night audience registered indifference punctuated by a few laughs. Reviewer's Rating: Fair.—WILLIAM R. WEAVER.

Release date. June 3, 1944. Running time, 64 min. PCA No. 9586. General audience classification.

Muggs	Leo Gorcey
Glimpy	Huntz Hall

Gabriel Dell, Billy Benedict, Joan Marsh, Jack LaRue, Mary Gordon, J. Farrell McDonald, Dave Durand, Bobby Stone, Jimmy Strand, Bud Gorman, Gene Austin, the Sherrill Sisters.

Law Men

Monogram—Western

Johnny Mack Brown and Raymond Hatton are here provided with a standard Western plot thick with bank robberies and stage holdups, but containing relatively few moments of active excitement. The pace set by director Lambert Hillyer is slower than is usual for the series, with the accent on scheming and explanation rather than horse and gun.

The two U. S. marshals set themselves up in town, one as a gunman-for-hire and the other as a shoemaker. Learning the plans of the outlaw band to rob the next bank shipment, they set their own trap for the leader. There is some suspense when it looks as if the plans might backfire, but Brown rides up in time to prove the guilt of the town's leading banker.

It's just a routine job for the government men, and a similarly routine effort by Charles J. Bigelow, who supervised production, and Glenn Tryon, who wrote the story and screenplay.

Seen in the New York theatre, where the audience was restless and attentive in turn. Reviewer's Rating: Mediocre.—E. A. CUNNINGHAM.

Release date, May 6, 1944. Running time, 55 min. PCA No. 9963. General audience classification.

Nevada	Johnny Mack Brown
Sandy	Raymond Hatton

Jan Wiley, Kirby Grant, Robert Frazer, Edmund Cobb, Art Fowler, Harry F. Price, Marshall Reed, Isabel Withers, Ben Corbett.

Candles at Nine

British National-Anglo-American—Spooky Shadows

Miss Jessie Matthews, famed musical comedy star these many years, essays a return to the screen in this. There are many who will say more's the pity, for Miss Matthews toils desperately hard with her part; singing, dancing, acting in a dozen different ways, but never contriving to convince the audience that the film is anything but an unbelievable melodrama.

There's some kind of story to it, concerned with an aged, wealthy curmudgeon's will. The old man's money is bequeathed to his unknown niece, an aspirant actress (Miss Matthews) on condition she spend a month in his eerie mansion. Very odd things happen in that establishment; spooky hands waft hither and thither and there's vast play with ghostly shadows.

Also, there are queer tanglements of murder and threat of murder, though how, why, or wherefore none can ascertain. In the end, the girl elects to carve up the fortune among her incredible, hungry, impecunious and grasping relatives and goes off to marry the young detective who is alleged to have unravelled the mystery of the strange events.

"Candles at Nine" will do as a supporting feature in neighborhood theatres.

Seen at the Studio One, London, trade show. Reviewer's Rating: Mediocre.—P. B.

Release date, not set. Running time, 86 min. Adult audience classification. (British).

Dorothea Capper	Jessie Matthews
William Gordon	John Stuart
Julia Carberry	Beatrix Lehmann
Brenda Tempest	Winifred Shotter
Charles Lacey	Reginald Purdell

Hugh Dempster, Joss Ambler, Eliot Makeham, John Salew, Vera Bogetti, Andre Van Gyseghem, Ernest Butcher, C. Denier Warren, Patricia Hayes, Gerry Wilmot, Guy Fielding.

Minstrel Man

PRC—Minstrel Scores Bull's-eye

Leon Fromkess took the lid off PRC's budget to make this picture about minstrelsy and lifted his studio's product up to even terms with competitors for a position on today's programs. Nothing preceding this in his production record compares as to quality or entertainment value, and nothing in contemporary distribution competes with it as to kind. Don't sell "Minstrel Man" short.

Benny Fields is the central figure and mainspring of a heart-tugging story about minstrel people, and brings to the singing of five brilliant Harry Revel-Paul Webster songs, plus "Melancholy Baby," which is the hall-mark of his fame, a talent, voice and personality the screen's been too long without. Ferde Grofe's music score directed by Leo Erdody wraps up the melodic 90 per cent of the picture and plumps it smack into everybody's lap close up under the heart.

Gladys George, Alan Dinehart, Roscoe Karns, Judy Clark and others in support give the Irwin Franklyn-Pierre Gendron script full benefit of underplaying called for by Joseph H. Lewis' direction, with the result that the story spanning 15 years, holds, without letdown, while the songs are scoring a steady succession of bull's-eyes.

Nostalgic without being old fashioned, yet containing enough jitterbugging for adolescent fans, "Minstrel Man" breaks important new ground for PRC, and rates consideration for an important place in theatre bookings.

Previewed at the studio. Reviewer's Rating: Excellent.—W. R. W.

Release date, July 1, 1944. Running time, 69 min. PCA No. 10114. General audience classification.

Dixie Boy Johnson	Benny Fields
Mae White	Gladys George
Lou Dunn	Alan Dinehart

Roscoe Karns, Judy Clark, Gloria Petroff, Molly Lamont, Jerome Cowan, John Raitt, Eddie Kane.

(Review reprinted from last week's HERALD)

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SHORT SUBJECTS *reviews and synopses*

(Running times are those quoted by the distributors.)

THEY FIGHT AGAIN (RKO-Pathe)

This Is America

The casualties in World War II, mounting as the battlefronts increase in number and intensity, face more heartening prospects than their fathers before them, as Frederic Ullman, Jr., shows in this latest issue of the "This Is America" series. Advances in medical science and modern psychological techniques have been concentrated on the problem, with results which exceed the hopes of other days.

The film follows the rehabilitation of one Sgt. Fred Stevens, a waist-gunner from a Flying Fortress, whose shattered leg and arm have healed but have not regained normal muscular activity. He goes first to Halloran General Hospital where massage, exercise and occupational therapy help to overcome shock and despair. Then, in a well-equipped but informal rest home in Dutchess County, N. Y., he regains fighting form and acquires a new skill with which to serve his country and, perhaps, build a new civilian life.

The scenes of interested and scientific care should help to overcome the fear of those at home and, in their emphasis on success, encourage an attitude which will be equally helpful to the heroes of the Purple Heart when they return. Quentin Reynolds reads the commentary with dignity and pride.

Release date, June 30, 1944 17 *minutes*

ZERO HOUR (UA)

World in Action

Among the hurried preparations for invasion was this effort by the usually careful editors of the World in Action series. They have included scenes from most of the invasions of World War II, from Norway and Crete and Dieppe, with a commentary on the precision timing necessary to combined operations. But with the more immediate excitement of the present newsreels, the sequences lose interest except as actual illustrations of what might be happening on the Normandy shore. There are well photographed scenes of attack from land, sea and air, tense with realism and danger. Many are new and all are historic. However, they lack an over-all perspective. Both pictures and script show signs of piecing without achieving a focus of attention.

Release date, not set 22 *minutes*

BOOT AND SPUR (RKO-Pathe)

Sportscope (44,311)

All the cavalry units are not fighting from tanks, as this short subject will prove. There is still need for trained horsemen. Men who in civilian life were Kentucky Derby winners or handicap polo players or steeplechase riders are now riding for the Army, rounding out their training in all departments of riding and shooting.

Release date, June 16, 1944 8½ *minutes*

ABOU BEN BOOGIE (Univ.)

Color Cartune (8324)

All the Thousand and One Nights did not include such a dream as this Arabian night club jumping with hot jive where rugs are cut rather than woven. There's a beautiful Sherazade who sings blues and dances in style which would be exotic in Araby, at any rate.

Release date, not set 6½ *minutes*

HALFWAY TO HEAVEN (Para.)

Musical Parade (FF3-6)

Paramount's latest two-reel Technicolor musical features two rising young studio players, Betty Rhodes and Johnnie Johnston, along with the Four Copelands, Oscar O'Shea and Ray Riggs. It tells of a trumpet player who gets his three wishes. The first is for a hot trumpet, the second for a swanky night-club setting and the third for the girl. Walter MacEwan produced and Noel Madison directed.

Release date, August 25, 1944 19 *minutes*

THE GREEN LINE (20th-Fox)

Terrytoon (4519)

There's a thin green line separating the mice from their traditional enemies. It's not enough to stop one ambitious cat and things look bad for the mice until the Mighty One arrives on the scene.

Release date, July 7, 1944 6 *minutes*

ADVANCE SYNOPSES

and information

BRAZIL

(Republic)

PRODUCER: Robert North. DIRECTOR: Albert S. Rogell. PLAYERS: Virginia Bruce, Tito Guizar, Edward Everett Horton, Veloz and Yolanda.

COMEDY WITH MUSIC. Miss Bruce plays an American newspaper woman who is sent to South America to get a story on Brazil. She is taken around the country by an American naval attache and a Brazilian guide who is also a composer, although he tries to conceal this latter fact. In the course of their trip, the trio have the opportunity to see some Brazilian dances and to hear the folk songs of the people. Against this background, the naval attache and the newspaper woman fall in love.

MURDER IN THE BLUE ROOM

(Universal)

ASSOCIATE PRODUCER: Frank Gross. DIRECTOR: Leslie Goodwins. PLAYERS: Anne Gwynne, Donald Cook, Grace McDonald, Regis Toomey, June Preisser, Ian Wolfe, Betty Kean, Samuel S. Hinds, John Litel, Nella Walker, Bill McWilliams.

MYSTERY. The story deals with one 20-year-old murder and another committed when Nella Walker, widow of the first victim, reopens her home and Bill McWilliams is slain in the same room where her husband was killed. The family doctor and Regis Toomey, police inspector, trace the slayer through old passages under the house while Grace McDonald, Betty Kean and June Preisser become comically entangled in the chase.

THE FALCON IN MEXICO

(RKO Radio)

PRODUCER: Maurice Geraghty. DIRECTOR: William Berke. PLAYERS: Tom Conway, Mona Maris, Martha MacVicar, Fortunio Bonanova.

MYSTERY. The Falcon becomes innocently involved in a murder revolving around the portrait of a young Mexican girl. He traces clues leading him to Mexico and an artists' colony near Mexico City where several more murders take place. He finally solves the crimes in spite of the obstacles that arise.

MAISIE GOES TO RENO

(M-G-M)

PRODUCER: George Height. DIRECTOR: Harry Beaumont. PLAYERS: Ann Sothern, John Hodiak, Tom Drake, Marta Linden, Ava Gardner, Bunny Waters, Dick Nelson, Roland De Pree, Donald Meek.

COMEDY-DRAMA. Maisie goes to Reno in this newest of the Maisie series. She is the leader of a girl's band and becomes innocently involved in a blackmail plot which has to do with a divorce. Through various complications she and John Hodiak and Tom Drake all become entangled, but finally manage to work themselves out.

FAREWELL MY LOVELY

(RKO Radio)

PRODUCER: Adrian Scott. DIRECTOR: Edward Dymtryk. PLAYERS: Dick Powell, Anne Shirley, Claire Trevor, Mike Mazurki, Douglas Walton, Miles Mander.

MYSTERY-COMEDY. A private detective down on his luck is employed by an ex-jailbird to locate his former sweetheart. She learns the detective is after her and, in an effort to hide her identity, manages to involve the detective in a murder. He finally realizes she is the girl he's looking for when she tries her charms to lure him deeper into the tangled evidence. She stages a trap, but it almost ends in a slaying as her identity is revealed.

HAVING WONDERFUL CRIME

(RKO Radio)

PRODUCER: Robert Fellows. DIRECTOR: A. Edward Sutherland. PLAYERS: Pat O'Brien, George Murphy, Carole Landis, Chili Williams, Lenore Aubert, Richard Martin, Gloria Holden, Charles Brown, Wee Willie Davis, George Zucco.

COMEDY-DRAMA. A young couple, both enthusiastic amateur detectives, go to a lodge near the seashore for their honeymoon. An attorney friend, hiding out to escape being called as a witness in a previous case, accompanies them. While at the lodge a world famous illusionist is murdered. They have to give up their honeymoon to solve the case in order to avert arrest as suspects and exposure of their lawyer friend.

MARKED TRAILS

(Monogram)

SUPERVISOR: William Strohbach. DIRECTOR: J. P. McCarthy. PLAYERS: Hoot Gibson, Bob Steele, Veda Ann Borg.

WESTERN. Hoot and Bob meet a young couple who, although masquerading as respectable citizens, are in reality the leaders of a notorious gang. There have been several stagecoach robberies near the town, as well as killings and miscellaneous gunplay. Hoot and Bob set out to clean up the place, and in the course of events foil another stagecoach robbery and unmask the gang leaders.

THREE LITTLE SISTERS

(Republic)

ASSOCIATE PRODUCER: Harry Grey. DIRECTOR: Joseph Santley. PLAYERS: Mary Lee, Ruth Terry, Cheryl Walker, William Terry.

DRAMA. This has a war background. Three girls and their father care for a big estate. One of the girls, a wheel-chair invalid, falls for a soldier through correspondence. He has a leave. Her sisters, plan to use the big manor house. One of them poses as the girl to whom the soldier has been writing. In the end he is devoted to the real girl, the one in the wheelchair and, although the deception is exposed, the house becomes a serviceman's canteen.

TRAIL TO GUNSIGHT

(Universal)

ASSOCIATE PRODUCER: Oliver Drake. DIRECTOR: Vernon Keays. PLAYERS: Eddie Dew, Maris Wrixon, Lyle Talbot, Buzz Henry, Marie Austin, Glenn Strange, Charles Morton.

WESTERN. Dan Creede and his pal, Horatius, find and return to his home little Tim Wagner after the boy's father has been slain by bandits. There Mary, Tim's mother, has unwittingly hired the leader of the crooks. Bill Hollister, the sheriff, and Dan manage to trap the crooks and save Mary and her ranch.

EVER SINCE VENUS

(Columbia)

PRODUCER: Rudy Flothow. DIRECTOR: Arthur Dreifuss. PLAYERS: Alan Mowbray, Ina Ray Hutton and Band, Ann Savage, Ross Hunter, Hugh Herbert, Billy Gilbert, Glenda Farrell, Marjorie Gateson, Fritz Feld, Bill Shawn.

COMEDY WITH MUSIC. Ross Hunter is a scientist who has developed a new lipstick while his friend, Hugh Herbert, writes the song awarded a thousand dollar prize by a big cosmetic manufacturer as the climax of his beauty pageant. Aided by Ann Savage, a beauty shop owner, Ross seeks to market his lipstick which proves so good a heavy order snows them under. Ann exerts her feminine wiles and persuades the big manufacturer to arrange a tieup with Ross and all is serene.

I MARRIED A STRANGER

(Monogram)

PRODUCER: King Brothers. DIRECTOR: William Castle. PLAYERS: Dean Jagger, Neil Hamilton, Kim Hunter, Claire Whitney, Robert Mitchum, Lou Lubin, Dick Elliott, Mary Field, Edward Keane, Minerva Urecal, Milton Kibbee, Janie Mattmann.

ROMANTIC COMEDY. A girl marries a man she has just met. On her wedding-day he disappears. Three months later she gets a telegram, purportedly from him, telling her to come to another city. There she meets an old boy-friend and the two set out to find the missing husband. They become involved with the police, and a murder is committed, but in the end the girl and her husband are happily reunited.

TRIGGER LAW

(Monogram)

PRODUCER: Lindsley Parsons. DIRECTOR: Vernon Keays. PLAYERS: Hoot Gibson, Bob Steele, Ralph Lewis, Mike Letz, Mauritze Hugo, Beatrice Gray.

WESTERN. A gang of hoodlums, through artifice and trickery, win all the prizes at a rodeo. Through the efforts of Hoot Gibson and Bob Steele, the hoodlums are driven out of town and order is restored.

RUSTLERS HIDEOUT

(PRC Pictures)

PRODUCER: Sigmund Neufeld. DIRECTOR: Sam Newfield. PLAYERS: Buster Crabbe, Al St. John, Patti McCarthy, Charles King, John Merton, Terry Frost, Hal Price, Lane Chandler, Al Ferguson, Frank McCarroll, Ed Cassidy.

WESTERN. Two cattle-herders, Billy and Fuzzy, refuse to move their herd through Medicine Pass because previous herds have been rustled there. They go to a nearby town to investigate and put a stop to a crooked card game. They find that the gambler is in league with the local banker, and both are responsible for the cattle-rustling. The banker kills the gambler and places the blame on Billy. But the two friends outmaneuver the crooks and, after a fast gun-battle, the cattle are saved.

SAN FERNANDO VALLEY

(Republic)

ASSOCIATE PRODUCER: Eddy White. DIRECTOR: John English. PLAYERS: Roy Rogers and Trigger, Dale Evans, Ann Gillis, Bob Nolan and Sons of the Pioneers.

WESTERN. A young woman rancher comes into town to hire girl cowhands to replace the men she has fired for paying too much attention to her kid sister. She meets Roy Rogers, who tries to persuade her to give his friends their jobs. In the course of the argument the pair is jailed for creating a disturbance. By the time they are released Roy has fallen in love with the girl, but she will have none of him. He stages a fake raid to impress her. A gang of horse-thieves turns the raid into the real thing, but is frustrated by Roy and the Sons of the Pioneers. As a result, the boys get their jobs back.

SHORT SUBJECTS CHART

index to reviews, synopses

COLUMBIA

ALL STAR COMEDIES

(Average 17 Min.)

Prod. No.	Title	Rel. Date	P.D. Page
5425	Shot in the Escape (Gilbert & Nazarro)	8-6-43	1535
5401	I Can Hardly Wait (Stooges)	8-13-43	1535
5426	Farmer for a Day (Clyde)	8-20-43	1535
5427	Quack Service (Una Merkel)	9-3-43	1534
5409	Pitchin' in the Kitchen (Herbert)	9-10-43	1543
5402	Dizzy Pilots (Stooges)	9-24-43	1576
5421	A Rookie's Cookie (Brendel)	10-8-43	1598
5428	Garden of Eatin' (Summerville)	10-22-43	1637
5429	You Dear Boy (Vera Vague)	11-4-43	1637
5403	Phony Express (Stooges)	11-18-43	1637
5430	He Was Only Feudin' (Clyde)	12-3-43	1677
5410	Who's Hugh? (Herbert)	12-17-43	1697
5404	A Gem of a Jam (Stooges)	12-30-43	1697
5431	To Heir Is Human (Langdon-Merkel)	1-14-44	1743
5432	Dr. Feel My Pulse (Vague)	1-21-44	1754
5405	Crash Goes the Hash (Stooges)	2-5-44	1783
5433	Bachelor Daze (Summerville)	2-17-44	1783
5434	His Tale Is Told (Clyde)	3-4-44	1803
5406	Busy Buddies (Stooges)	3-18-44	1803
5435	Defective Detectives (Langdon-Brendel)	4-3-44	1922
5411	Oh Baby (Herbert)	4-17-44	1870
5422	Crazy Like a Fox (Gilbert)	5-1-44	1887
5407	The Yoke's on Me (Stooges)	5-26-44	1870
5436	You Were Never Uglier (Clyde)	6-2-44	1911
5423	Mopey Dope (Langdon-Brendel)	6-16-44	....
5412	His Hotel Sweet (Herbert)	7-9-44	....

COLOR RHAPSODIES

(Average 7 Minutes)

5501	The Rocky Ruin to Ruin	10-22-43	1535
5502	Imagination	11-19-43	1659
5503	The Herring Murder Mystery	1-20-44	1743
5504	Disillusioned Bluebird	6-15-44	....

PHANTASIES CARTOONS

(Average 7 Min.)

5701	Nursery Crimes	10-8-43	1598
5702	The Cocky Bantam	11-12-43	1637
5703	The Playful Pest	12-3-43	1677
5704	Polly Wants a Doctor	1-6-44	1743
5705	Magic Strength	2-4-44	1762
5706	Lionel Lion	3-3-44	1911
5707	Giddy Yapping	4-7-44	1870
5708	Tangled Travels	6-9-44	1959
5709	Mr. Fore by Fore	7-7-44	....

FOX & CROW

(7 Minutes)

5751	Room and Bored	9-30-43	1576
5752	Way Down Yonder in the Corn	11-25-43	1659
5753	The Dream Kids	4-28-44	1887
5754	Mr. Moocher	7-28-44	....

FILM VODVIL

(10 Minutes)

5951	No. 1 Mousie Powell	9-10-43	1597
5952	No. 2 Cootie Williams	10-8-43	1598
5953	No. 3 Featuring Zeb Carver	11-19-43	1637
5954	No. 4 This Is Ft. Dix	1-7-44	1743
5955	No. 5 Novak's Comedy Band	4-21-44	1887

For information on short subjects turn to the Product Digest Section pages indicated by the numbers which follow the titles and release dates in the listing. Product Digest pages are numbered consecutively and are separate from Motion Picture Herald page numbers. For 1942-43 short subject releases, prior to September, 1943, see pages 1510, 1511 and 1512.

COMMUNITY SING (Series 7)

(9 Minutes)

Prod. No.	Title	Rel. Date	P.D. Page
5651	No. 1 On a Wing and a Prayer	7-29-43	1472
5652	No. 2 Delta Rhythm Boys	8-27-43	1535
5653	No. 3 Patriotic Songs	9-24-43	1543
5654	No. 4 Baby Smiles at Me	10-22-43	1637
5655	No. 5 Whistlin' in Wyomin'	11-25-43	1743
5656	No. 6 Pistol Packin' Mama	12-10-43	1697
5657	No. 7 Christmas Carols	12-24-43	1697
5658	No. 8 Alouette	1-28-44	1718
5659	No. 9 Sunday, Monday, Always	2-25-44	1783
5660	No. 10 Mairzy Doats	3-17-44	1815
5661	No. 11 Yes'r That's My Baby	5-16-44	1887
5662	No. 12 Too Young Or Too Old	6-30-44	....

PANORAMICS

(Average 9 Minutes)

5901	Birds on the Wing	8-26-43	1535
5902	Babies by Bannister	10-1-43	1576
5903	Camera Digest	1-14-44	1743
5904	Traditions of Mexico	4-18-44	1922

SCREEN SNAPSHOTS (Series 23)

(10 Minutes)

5851	No. 1	8-15-43	1534
5852	No. 2	9-17-43	1543
5853	No. 3	10-15-43	1597
5854	No. 4	11-19-43	1637
5855	No. 5	12-17-43	1659
5856	No. 6	1-14-44	1754
5857	No. 7	2-18-44	1762
5858	No. 8	3-24-44	1815
5859	No. 9	4-21-44	1870
5860	No. 10	6-2-44	1935

WORLD OF SPORTS

(10 Minutes)

5801	Kings of Basketball	8-27-43	1535
5802	Cue Wizards	9-30-43	1576
5803	Champ of Champions	10-29-43	1637
5804	Ten Pin Aces	11-26-43	1659
5805	Winged Targets	1-7-44	1718
5806	Follow Through with Sam Byrd	2-18-44	1783
5807	Golden Gloves	3-31-44	1838
5808	Table Tennis Topnotchers	5-5-44	1887
5809	Mat Maulers	6-19-44	....
5810	G. I. Sports	7-28-44	....

LI'L ABNER

(8 Minutes)

5601	Amoozin but Confoozin'	3-3-44	1783
5602	Sadie Hawkin's Day	5-4-44	1935
5603	A Peekoolyar Sitcheeayshun	6-30-44	....

M-G-M

TWO REEL SPECIALS

(Average 20 Minutes)

A-404	Main Street Today	3-25-44	1815
A-405	Patrolling the Ether	4-22-44	1838
A-406	Easy Life	5-20-44	....

FITZPATRICK TRAVELTALKS (Color)

(9 Minutes)

Prod. No.	Title	Rel. Date	P.D. Page
T-511	Thru the Colorado Rockies	10-23-43	1637
T-512	Grand Canyon—Pride of Creation	11-27-43	1677
T-513	Salt Lake Diversions	12-25-43	1697
T-514	Day in Death Valley	1-22-44	1743
T-515	Visiting St. Louis	2-19-44	1762
T-516	Mackinac Island	3-18-44	1803
T-517	Along the Cactus Trail	4-15-44	1838
T-518	Colorful Colorado	5-20-44	1922
T-519	Roaming Through Arizona	6-3-44	1922
T-520	City of Brigham Young	6-17-44	....

PETE SMITH SPECIALTIES

(Average 9 Minutes)

S-551	Practical Joker	1-8-44	1743
S-552	Home Maid	2-19-44	1762
S-553	Groovie Movie	4-8-44	1838
S-554	Sportsman's Memories	4-22-44	1846
S-555	Movie Pests	7-8-44	....

PASSING PARADE

(Average 10 Minutes)

K-571	Immortal Blacksmith	5-20-44	1922

MINIATURES

(10 Minutes)

M-581	My Tomato	12-4-43	1697
M-582	Kid in Upper Four	12-25-43	1718
M-583	No News Is Good News	12-18-43	1697
M-584	Tale of a Dog	4-15-44	1846
M-585	A Great Day's Coming	4-22-44	1846
M-586	Important Business	4-29-44	1846
M-587	Why Daddy	5-20-44	1922
M-588	Somewhere, U. S. A.	6-3-44	1922

OUR GANG COMEDIES

(Average 10 Minutes)

C-499	Radio Bugs	4-1-44	1762
C-500	Dancing Romeo	4-29-44	1846

TECHNICOLOR CARTOONS

(Average 8 Minutes)

W-456	Strange Innertube	1-22-44	1743
	1943-44		
W-531	Zoot Cat	2-26-44	1783
W-532	Screwball Squirrel	4-1-44	1846
W-533	Batty Baseball	4-22-44	1870
W-534	Million Dollar Cat	5-6-44	1887
W-535	The Tree Surgeon	6-3-44	1922
W-536	Happy Go Nutty	6-24-44	....

SPECIAL RELEASE

X-510	Danger Area	1-1-44	1718

PARAMOUNT

UNUSUAL OCCUPATIONS (Color)

(Average 10 Minutes)

L3-1	No. 1	11-12-43	1659
L3-2	No. 2	1-7-44	1726
L3-3	No. 3	3-3-44	1838
L3-4	No. 4	5-12-44	1935
L3-5	No. 5	6-23-44	....
L3-6	No. 6	9-1-44	....

MADCAP MODELS (Color)

(Average 7 Minutes)

U3-1	Jasper Goes Fishing	10-8-43	1543
U3-2	Goodnight Rusty	12-3-43	1659
U3-3	Package for Jasper	1-21-44	1735
U3-4	Say Ah Jasper	3-10-44	1803
U3-5	And to Think I Saw It on Mulberry Street	5-5-44	1959
U3-6	Jasper Goes Hunting	7-26-44	....

POPEYE THE SAILOR

(Average 7 Minutes)

Prod. No.	Title	Rel. Date	P.D. Page
E3-1	Her Honor the Mare	11-26-43	1658
E3-2	Marry Go Round	12-31-43	1726
E3-3	We're on Our Way to Rio	4-21-44	1887
E3-4	Anvil Chorus Girl	5-26-44	....
E3-5	Spinach-Packin' Papa	7-21-44	....
E3-6	Puppet Love	8-11-44	....
E3-7	Pitching Woo at the Zoo	9-1-44	....
E3-8	Moving Aweigh	9-22-44	....

POPULAR SCIENCE (Color)

(10 Minutes)

J3-1	No. 1	10-15-43	1637
J3-2	No. 2	12-10-43	1677
J3-3	No. 3	3-3-44	1783
J3-4	No. 4	4-7-44	1887
J3-5	No. 5	6-2-44	1959
J3-6	No. 6	8-4-44	....

SPEAKING OF ANIMALS

(Average 9 Minutes)

Y3-1	Tails of the Border	12-17-43	1677
Y3-2	In Winter Quarters	1-28-44	1762
Y3-3	In the Newsreel	3-17-44	1838
Y3-4	Your Pet Problem	3-19-44	1922
Y3-5	In a Harem	7-14-44	....
Y3-6		9-15-44	....

SPORTLIGHTS

(Average 9 Minutes)

R3-1	Mermaids on Parade	10-22-43	1637
R3-2	Ozark Sportsmen	11-19-43	1637
R3-3	G. I. Fun	12-24-43	1677
R3-4	Swimcapades	1-14-44	1726
R3-5	Open Fire!	2-18-44	1783
R3-6	Heroes on the Mend	3-24-44	1838
R3-7	Trail Breakers	4-28-44	1887
R3-8	Speed Couriers	6-9-44	1959
R3-9	Catch 'Em and Eat 'Em	7-7-44	....
R3-10	Furlough Fishing	8-25-44	....

MUSICAL PARADE

(20 Minutes)

FF3-1	Mardi Gras	10-1-43	1506
FF3-2	Caribbean Romance	12-17-43	1659
FF3-3	Lucky Cowboy	2-11-44	1735
FF3-4	Showboat Serenade	4-14-44	1838
FF3-5	Fun Time	6-16-44	1911
FF3-6	Halfway to Heaven	8-25-44	1970

LITTLE LULU

(9 Minutes)

D3-1	Eggs Don't Bounce	1-28-44	1726
D3-2	Hullaba-lulu	2-25-44	1783
D3-3	Lulu Gets the Birdie	3-31-44	1887
D3-4	In Hollywood	5-19-44	....
D3-5	Lucky Lulu	6-30-44	....
D3-6	It's Nifty to be Thrifty	8-18-44	....
D3-7	I'm Just Curious	9-8-44	....
D3-8	Indoor Outing	9-29-44	....

NOVELTOON

(Average 7 Minutes)

P3-1	No Mutton for Nuttin'	11-26-43	1677
P3-2	Hen Pecked Rooster	2-18-44	1783
P3-3	Cilly Goose	3-24-44	1838
P3-4	Suddenly It's Spring	4-28-44	1959

RKO

WALT DISNEY CARTOONS (Color)

(Average 7 Minutes)

34,115	How to Play Golf	3-10-44	1803
34,116	Donald Duck and the Gorilla	3-31-44	1838
34,117	Contrary Condor	4-21-44	1870
34,118	Commando Duck	5-12-44	1911
	1943-44		
44,101	Spring Time for Pluto	6-23-44	1959

SPORTSCOPE

(Average 9 Minutes)

44,301	Field Trial Champions	9-10-43	1598
44,302	Joe Kirkwood	10-8-43	1598
44,303	Stars and Strikes	11-5-43	1659
44,304	Mountain Anglers	12-3-43	1677
44,305	Co-ed Sports	12-31-43	1726
44,306	Basket Wizards	1-28-44	1754
44,307	Mallard Flight	2-25-44	1803
44,308	On Point	3-24-44	1838
44,309	Past Performances	4-21-44	1887
44,310	Boys Camp	5-19-44	1946
44,311	Boots and Spurs	6-16-44	1970

HEALINER REVIVALS
(Average 19 Minutes)

Prod. No.	Title	Rel. Date	P.D. Page
43,201	Harris in the Spring	9-10-43	1543
43,202	Rhythm on the Rampage	10-8-43	1576
43,203	Romancing Along	11-5-43	1658
43.204	Music Will Tell	12-3-43	1677

EDGAR KENNEDY
(Average 17 Minutes)

Prod. No.	Title	Rel. Date	P.D. Page
43,401	Not on My Account	9-17-43	1598
43,402	Unlucky Dog	11-12-43	1637
43,403	Prunes and Politics	1-7-44	1726
43,404	Love Your Landlord	3-3-44	1815
43,405	Radio Rampage	3-28-44	1838

LEON ERROL
(Average 17 Minutes)

Prod. No.	Title	Rel. Date	P.D. Page
43,701	Seeing Nellie Home	9-3-43	1598
43,702	Cutie on Duty	10-29-43	1637
43,703	Wedtime Stories	12-24-43	1598
43,704	Say Uncle	2-8-44	1803
43,705	Poppa Knows Worst	4-14-44	1838

FLICKER FLASH BACKS
(Average 9 Minutes)

Prod. No.	Title	Rel. Date	P.D. Page
44,201	No. 1	9-3-43	1535
44,202	No. 2	10-1-43	1576
44,203	No. 3	10-29-43	1606
44,204	No. 4	11-26-43	1659
44,205	No. 5	12-24-43	1677
44,206	No. 6	1-21-44	1718
44.207	No. 7	2-18-44	1803

THIS IS AMERICA
(Average 19 Minutes)

Prod. No.	Title	Rel. Date	P.D. Page
43,101	Sailors All	11-19-43	1654
43,102	Letter to a Hero	12-17-43	1677
43,103	New Prisons—New Men	1-14-44	1718
43,104	Mail Call	2-11-44	1754
43,105	News Front	3-10-44	1803
43,106	Aircraft Carrier	4-7-44	1846
43,107	Viva Mexico	5-5-44	1887
43,108	Hot Money	6-2-44	1935
43,109	They Fight Again	6-30-44	1970

20TH CENTURY-FOX

MOVIETONE ADVENTURES (Color)
(Average 9 Minutes)

Prod. No.	Title	Rel. Date	P.D. Page
4251	Flying Gunners	9-24-43	1543
4252	Snowland Sentinels	11-19-43	1543
4253	Leathernecks on Parade	1-14-44	1718
	(Black and White)		
4201	Sails Aloft	3-31-44	1659
4202	Silver Wings	2-18-44	1735
4203	Mailman of Snake River	5-5-44	1846

MAGIC CARPET (Color)
(9 Minutes)

Prod. No.	Title	Rel. Date	P.D. Page
4151	Mormon Trails	8-20-43	1534
4152	Coast of Strategy	10-15-43	1543
4156	Kingdom of Treasure	12-3-43	1658
4154	A Volcano Is Born	12-24-43	1718
4155	Realm of Royalty	2-4-44	1718
4153	Steamboat on the River	3-10-44	1659

SPORTS REVIEWS
(Average 9 Minutes)

Prod. No.	Title	Rel. Date	P.D. Page
4301	Dog Sense	9-3-43	1543
4302	Champions Carry On	12-10-43	1576
4303	Fun for All	4-14-44	1846
4304	Students of Form	6-30-44	....
	(Color)		
4351	Nymphs of the Lake	6-9-44	1959
4352	Ski Slopes	7-14-44	....

TERRYTOONS (Technicolor)
(7 Minutes)

Prod. No.	Title	Rel. Date	P.D. Page
4501	Mighty Mouse Rides Again	8-6-43	1535
4502	Camouflage	8-27-43	1534
4503	Somewhere in Egypt	9-17-43	1543
4504	Down with Cats	10-7-43	1543
4505	Aladdin's Lamp	10-22-43	1576
4506	Lion and the Mouse	11-12-43	1637
4507	Yokel Duck Makes Good	11-26-43	1659
4508	The Hopeful Donkey	12-17-43	1658
4510	The Helicopter	1-21-44	1697
4509	The Butcher of Seville	1-7-44	1658
4511	Wreck of the Hesperus	2-11-44	1658
4512	A Day in June	3-3-44	1785
4513	The Champion of Justice	3-17-44	1762
4514	The Frog and the Princess	4-7-44	1762
4515	Mighty Mouse Meets Jekyll and Hyde Cat	4-28-44	1815
4516	My Boy Johnny	5-12-44	1846
4517	Wolf! Wolf!	6-2-44	1922
4518	Eliza on the Ice	6-23-44	1935
4519	The Green Line	7-7-44	1970
4520	Carmen's Veranda	7-28-44	....

MARCH OF TIME
(Average 18 Minutes)

Prod. No.	Title	Rel. Date	P.D. Page
V10-1	Airways to Peace	9-10-43	1543
V10-2	Portugal—Europe's Crossroads	10-8-43	1586
V10-3	Youth in Crisis	11-5-43	1606
V10-4	Naval Log of Victory	12-3-43	1658
V10-5	Upbeat in Music	12-31-43	1697
V10-6	Sweden's Middle Road	1-28-44	1726
V10-7	Post-war Jobs	2-25-44	1774
V10-8	South American Front	3-24-44	1815
V10-9	The Irish Question	4-21-44	1870
V10-10	Underground Report	5-19-44	1887
V10-11	Back Door To Tokyo	6-16-44	1946

DRIBBLE PUSS PARADE
(9 Minutes)

Prod. No.	Title	Rel. Date	P.D. Page
4901	Fuss and Feathers	10-29-43	1617
4902	Lew Lehr Makes the News	5-26-44	1959

UNITED ARTISTS

WORLD IN ACTION
(21 Minutes)

Prod. No.	Title	Rel. Date	P.D. Page
....	War for Men's Minds	8-13-43	1512
....	The Labor Front	11-19-43	1658
....	Russia's Foreign Policy		1735
....	Battle of Europe	5-5-44	1898
....	Global Air Routes	6-23-44	1959
....	Zero Hour		1970
	(12 Minutes)		
....	Raid Report	11-12-43	1718

UNIVERSAL

COLOR CARTUNES
(Average 7 Minutes)

Prod. No.	Title	Rel. Date	P.D. Page
8237	Meatless Tuesday	12-20-43	1658
8238	Barber of Seville	4-10-44	1815
8239	Fish Fry	6-19-44	1946

SWING SYMPHONIES
(Average 7 Minutes)

Prod. No.	Title	Rel. Date	P.D. Page
8231	Boogie Woogie Man	9-27-43	1557
8232	Greatest Man in Siam	3-27-44	1718
8233	Jungle Jive	5-15-44	1838
8234	Abou Ben Boogie		1970

PERSON—ODDITIES
(Average 9 Minutes)

Prod. No.	Title	Rel. Date	P.D. Page
8371	Wizard of Autos	9-20-43	1557
8372	Farmer Gene Sarazen	10-25-43	1597
8373	Fannie Hurst and Her Pets	11-22-43	1637
8374	World's Youngest Aviator	12-29-43	1754
8375	Mrs. Lowell Thomas Fur Farmer	1-31-44	1735
8376	The Barefoot Judge	2-28-44	1783
8377	Aviation Expert Donald Douglas	3-20-44	1878
8378	Foster's Canary College	4-22-44	1838
8379	Varga and his Beauties	5-22-44	1911
8380	The Honest Forger	6-19-44	....

VARIETY VIEWS
(9 Minutes)

Prod. No.	Title	Rel. Date	P.D. Page
8351	Who's Next	9-27-43	1535
8352	I-A Dogs	10-18-43	1557
8353	Mister Chimp Raises Cain	11-29-43	1658
8354	Wings in Record Time	12-27-43	1697
8355	Amazing Metropolis	1-17-44	1726
8356	Magazine Model	1-24-44	1735
8357	Animal Tricks	2-21-44	1783
8358	Hobo News	3-27-44	1878
8359	Fraud by Mail	4-24-44	1838
8360	Mr. Chimp Goes South	5-29-44	1922
8361	Bear Mountain Game	6-26-44	....

NAME-BAND MUSICALS
(Average 15 Minutes)

Prod. No.	Title	Rel. Date	P.D. Page
8121	Hit Tune Serenade	9-29-43	1543
8122	Sweet Jam	10-27-43	1598
8123	Choo-Choo Swing	11-24-43	1658
8124	Radio Melodies	12-29-43	1658
8125	New Orleans Blues	1-26-44	1718
8126	Sweet Swing	2-23-44	1762
8127	Felow on a Furlough	3-29-44	1815
8128	Stars and Violins	4-26-44	1846
8129	Melody Garden	5-17-44	1846
8130	Pagliacci Swings It	6-14-44	1959

TWO-REEL SPECIAL

Prod. No.	Title	Rel. Date	P.D. Page
7110	Eagle vs. Dragon	4-5-44	1815

1943-44

Prod. No.	Title	Rel. Date	P.D. Page
8112	With the Marines at Tarawa	3-1-44	1774

VITAPHONE

TECHNICOLOR SPECIALS
(Average 20 Minutes)

Prod. No.	Title	Rel. Date	P.D. Page
9001	Women at War	10-2-43	1543
9002	Behind the Big Top	11-27-43	1658
9003	Task Force	12-11-43	1677
9004	Devil Boats	7-22-44	....
9005	Winner's Circle	5-6-44	1911
9006	Musical Movieland	8-5-44	....

FEATURETTES
(20 Minutrs)

Prod. No.	Title	Rel. Date	P.D. Page
9101	Voice That Thrilled the World	10-16-43	1598
9102	Over the Wall	12-25-43	1718
9103	Grandfather's Follies	2-5-44	1743
9104	Our Frontier in Italy	4-29-44	1870
9105	Night in Mexico City	3-25-44	1815
9106	U. S. Marines On Review	7-8-44	....

SPORTS PARADE
(Average 10 Minutes)

Prod. No.	Title	Rel. Date	P.D. Page
9501	Tropical Sportland	10-9-43	1597
9502	Desert Playground	11-13-43	1598
9503	Into the Clouds	1-1-44	1718
9504	Baa Baa Blacksheep	1-22-44	1735
9505	Dogie Roundup	2-26-44	1743
9506	Chinatown Champs	3-18-44	1815
9507	Backyard Golf	4-22-44	1870
9508	Filipino Sports Parade	6-10-44	1959
9509	Mexican Sportland	5-13-44	1911
9510	Cattlemen's Days	6-24-44	1959
9511	Colorado Trout	7-1-44	....

MELODY MASTER BANDS
(10 Minutes)

Prod. No.	Title	Rel. Date	P.D. Page
9601	Hit Parade of the Gay Nineties	9-18-43	1598
9602	Sweetheart Serenade	10-23-43	1598
9603	Cavalcade of the Dance	11-20-43	1598
9604	Freddie Fisher and his Band	12-18-43	1598
9605	Ted Weems and His Merchant Marine Band	1-29-44	1735
9606	Songs of the Range	6-10-44	1959
9607	South American Sway	3-18-44	1815
9608	Rudy Vallee's Coast Guard Band	4-15-44	1870
9609	Junior Jive Bombers	7-1-44	....
9610	Listen to the Bands	8-19-44	....

BLUE RIBBON MERRIE MELODIES
(Average 7 Minutes)

Prod. No.	Title	Rel. Date	P.D. Page
9301	A Feud There Was	9-11-43	1543
9302	Early Worm Gets the Bird	10-2-43	1576
9303	My Little Buckaroo	11-6-43	1637
9304	Fighting 69½	12-4-43	1677
9305	Cross Country Detours	1-15-44	1726
9306	Hiawatha's Rabbit Hunt	2-12-44	1754
9307	The Bear's Tale	3-11-44	1815
9308	Sweet Sioux	4-8-44	1846
9309	Of Fox and Hounds	5-13-44	1887
9310	Thugs with Dirty Mugs	6-3-44	1959
9311	A Wild Hare	6-17-44	1959
9312	The Cat Came Back	7-15-44	....
9313	Isle of Pingo Pongo	8-19-44	....

MERRIE MELODIES CARTOONS (Color)
(Average 7 Minutes)

Prod. No.	Title	Rel. Date	P.D. Page
8725	Little Red Riding Rabbit	1-1-44	1659
8726	What's Cookin', Doc?	1-8-44	1659

1943-44

Prod. No.	Title	Rel. Date	P.D. Page
9701	Meatless Fly-Day	1-29-44	1735
9702	Tom Turk & Daffy	2-12-44	1743
9703	I Got Plenty of Mutton	3-11-44	1803
9704	The Weekly Reporter	3-25-44	1815
9705	Tick Tock Tuckered	4-8-44	1846
9706	The Swooner Crooner	5-6-44	1911
9707	Russian Rhapsody	5-20-44	1911
9708	Duck Soup to Nuts	5-27-44	1911
9709	Angel Puss	6-3-44	1959
9710	Slightly Daffy	6-17-44	1959
9711	Brother Brat	7-15-44	....
9712	Plane Daffy	8-12-44	....
9713	Birdy and the Beast	8-26-44	....

"BUGS BUNNY" SPECIALS
(7 Minutes)

Prod. No.	Title	Rel. Date	P.D. Page
9721	Bugs Bunny and the Three Bears	2-26-44	1803
9722	Bugs Bunny Nips the Nips	4-22-44	1870
9723	Hare Ribbin'	6-24-44	....
8724	Hare Force	7-29-44	....

SANTE FE TRAIL WESTERNS
(Average 20 Minutes)

Prod. No.	Title	Rel. Date	P.D. Page
9107	Oklahoma Outlaws	9-4-43	1543
9108	Wagon Wheels West	10-30-43	1596
9109	Gun to Gun	1-8-44	1726
9110	Roaring Guns	2-19-44	1754
9111	Wells Fargo Days	4-1-44	1870
9112	Trial by Trigger	5-27-44	1911

VITAPHONE VARIETIES
(Average 10 Minutes)

Prod. No.	Title	Rel. Date	P.D. Page
9401	Our Alaskan Frontier	11-13-43	1637
9402	Bees A'Buzzin'	9-18-43	1598
9403	Hunting the Devil Cat	1-22-44	1718
9404	Struggle for Life	3-4-44	1803
9405	Jungle Thrills	4-15-44	1870
9406	Throwing the Bull	7-29-44	....

OFFICIAL U. S. VICTORY FILMS
(Distributed by Various Major Exchanges)

Title	P.D. Page
Day of Battle	1617
Suggestion Box	1617
Chief Neely Reports to the Nation	1659
Brothers in Blood	1659
Family Feud	1659
Food and Magic	1659
Destination: Island X	1967
No Exceptions	1726
This Is Worth Fighting For	1743
At His Side	1803
Prices Unlimited	1838
The Why of Wartime Taxes	1838
The Negro Soldier	1846
America's Hidden Weapon	1846
Road to Victory	1911
It's Your War, Too	1922
No Alternative	1922
Reward Unlimited	1959
Skirmish at the Front	1959
Movies at War	1959

BRITISH MINISTRY OF INFORMATION

Title	P.D. Page
Common Cause	1534
Women of Britain	1534
I Was a Fireman	1677
Before the Raid	1697
Naples at War	1946
Lili Marlene	1946

MISCELLANEOUS

Title	P.D. Page
War in the Mediterranean (English Films)	1415
Trade Horizons (Scheftel)	1677
Avengers Over Europe (Telenews)	1697
Parade of the Past (Fun Film)	1870
Cameramen at War (Astor)	1946

SERIALS

COLUMBIA

Prod. No.	Title	Rel. Date	P.D. Page
5120	The Batman (15 episodes)	7-16-43	1415
5160	The Phantom (15 episodes)	12-24-43	1697
5140	The Desert Hawk (15 episodes)	7-7-44	....

REPUBLIC

Prod. No.	Title	Rel. Date	P.D. Page
381	The Masked Marvel (12 episodes)	11-6-43	1576
382	Captain America (15 episodes)	1-28-44	1718
383	Tiger Woman (12 episodes)	5-27-44	1911

UNIVERSAL

Prod. No.	Title	Rel. Date	P.D. Page
8681-93	Don Winslow of the Coast Guard (13 episodes)	7-6-43	1227
8781-93	Adventures of the Flying Cadets (13 episodes)	9-7-43	1557
8881	Great Alaskan Mystery (13 episodes)	4-25-44	1870

THE RELEASE CHART

Index to Reviews, Advance Synopses and Service Data in PRODUCT DIGEST SECTION

Release dates and running time are furnished as soon as available. Advance dates are tentative and subject to change. Running times are the official times supplied by the distributor.

All page numbers on this chart refer to pages in the PRODUCT DIGEST SECTION of MOTION PICTURE HERALD.

Consult Service Data in the PRODUCT DIGEST SECTION for Legion of Decency Rating, Audience Classification and Managers' Round Table Exploitation.

Short Subjects Chart with Synopsis Index can be found on pages 1972-1973.

Feature Product Including Coming Attractions, listed by Company, in order of release, on pages 1960-1961.

Title	*Company*	*Prod. Number*	*Stars*	*Release Date*	*Running Time*	*REVIEWED* M. P. Herald Issue	*REVIEWED* Product Digest Page	*Advance Synopsis Page*	*Service Data Page*
ABOVE Suspicion	MGM	402	Joan Crawford-Fred MacMurray	Sept.,'43	90m	May 1,'43	1546	1081	1575
Abroad with Two Yanks	UA	....	William Bendix-Dennis O'Keefe	Aug. 4,'44	....	....	....	1889	....
Action in Arabia	RKO	420	George Sanders-Virginia Bruce	Block 4	75m	Feb. 19,'44	1762	1746	1847
Address Unknown	Col.	5010	Paul Lukas-Mady Christians	June 1,'44	72m	Apr. 29,'44	1866	1695	1947
Adventure in Iraq	WB	304	John Loder-Ruth Ford	Oct. 9,'43	64m	Sept. 25,'43	1553	1530	....
Adventure in Music	Crystal	....	Classical Music Feature	Mar. 10,'44	62m	Mar. 25,'44	1814	....	....
Adventures of a Rookie	RKO	402	Wally Brown-Alan Carney	Block 1	64m	Aug. 21,'43	1547	1471	1617
Adventures of Mark Twain	WB	315	Fredric March-Alexis Smith	July 22,'44	130m	May 6,'44	1877	936	1947
Adventures of Tartu (British)	MGM	406	Robert Donat-Valerie Hobson	Oct.,'43	103m	Aug. 7,'43	1546	....	1655
Ali Baba and 40 Thieves (color)	Univ.	8003	Jon Hall-Maria Montez	Jan. 14,'44	87m	Jan. 15,'44	1713	1457	1902
Allergic to Love	Univ.	....	Martha O'Driscoll-Noah Beery, Jr.	July 21,'44	66m	May 6,'44	1877	....	....
Always a Bridesmaid	Univ.	8023	Andrew Sisters-Patric Knowles	Sept. 24,'43	61m	Oct. 2,'43	1566	1192	....
Amazing Mr. Forrest, The (Br.)	PRC	413	Edward E. Horton-Jack Buchanan	Mar. 29,'44	71m	....	....	1747	....
American Romance, An (color)	MGM	....	Brian Donlevy-Ann Richard	Special	151m	July 1,'44	1969	1457	....
And Now Tomorrow	Para.	....	Loretta Young-Alan Ladd	1944-45	....	....	....	1715	....
And the Angels Sing	Para.	4321	Fred MacMurray-Dorothy Lamour	Block 5	96m	Apr. 22,'44	1858	1555	....
Andy Hardy's Blonde Trouble	MGM	424	Mickey Rooney-Lewis Stone	May,'44	107m	Apr. 8,'44	1833	1456	1947
Animal Kingdom, The	WB	....	Ann Sheridan-Olivia de Havilland	1944-45	....	....	....	1431	....
Are These Our Parents?	Mono.	....	Helen Vinson-Lyle Talbot	July 15,'44	73m	June 17,'44	1945	1923	....
Arizona Trail	Univ.	808	Tex Ritter-Fuzzy Knight	Sept. 24,'43	57m	....	....	1545	....
Arizona Whirlwind	Mono.	....	Ken Maynard-Hoot Gibson	Mar. 18,'44	59m	Apr. 15,'44	1845	1746	....
Around the World	RKO	41[illegible]	Kay Kyser-Joan Davis-Mischa Auer	Block 3	81m	Nov. 27,'43	1645	1457	1902
Arsenic and Old Lace	WB	....	Cary Grant-Raymond Massey	1944-45	....	....	....	1806	....
Atlantic City	Rep.	...	Constance Moore-Bradford Taylor	Not Set	....	....	....	1899	....
Attack	OWI-RKO	....	War Documentary	June 12,'44	56m	June 10,'44	1933	....	....
BANJO on My Knee (R.)	20th-Fox	407	Barbara Stanwyck-Joel McCrea	Oct. 29,'43	95m	Dec. 5,'36	1585	....	....
Bar 20	UA	....	William Boyd-Andy Clyde	Oct. 1,'43	54m	July 24,'43	1559	....	....
Bathing Beauty (color)	MGM	....	Red Skelton-Esther Williams	Block 8	101m	June 3,'44	1922	1635	....
Battle of China, The	War Dept.	....	Documentary	Not Set	65m	May 20,'44	1897	....	....
Battle of Russia	20th-Fox	414	Documentary	Nov. 5,'43	80m	Nov. 6,'43	1615	....	1766
Battleship Blues	Col.	....	Kay Kyser-Ann Miller-Victor Moore	Not Set	....	....	....	1899	....
Beautiful But Broke	Col.	5022	Joan Davis-Jane Frazee	Jan. 28,'44	74m	Feb. 5,'44	1742	1696	....
Beautiful Michoacan (Mex.)	Mohme	....	Tito Guizar-Gloria Marin	Apr. 25,'44	106m	May 6,'44	1878	....	....
Bell Bottom George (British)	Col.	....	George Formby	Not Set	97m	Jan. 29,'44	1734	....	....
Belle of the Yukon (color)	RKO	....	Randolph Scott-Gypsy Rose Lee	Not Set	....	....	....	1835	....
Beneath Western Skies	Rep.	354	Bob Livingston-Smiley Burnette	Mar. 3,'44	56m	May 20,'44	1898	1746	....
Bermuda Mystery	20th-Fox	428	Preston Foster-Ann Rutherford	May,'44	65m	Apr. 22,'44	1858	1835	....
Best Foot Forward (color)	MGM	405	Lucille Ball-William Gaxton	Oct.,'43	94m	July 3,'43	1532	1191	1617
Between Two Worlds	WB	316	John Garfield-Paul Henreid	May 20,'44	112m	May 13,'44	1885	1646	....
Beyond the Last Frontier	Rep.	351	Eddie Dew-Smiley Burnette	Sept. 18,'43	55m	Sept. 11,'43	1529	....	....
Big Show, The (Reissue)	Rep.	3302	Gene Autry	Mar. 1,'44	71m	....	....	....	....
Black Hills Express	Rep.	362	Don Barry-Wally Vernon	Aug. 15,'43	55m	Aug. 7,'43	1546	1457	....
Black Parachute, The	Col.	5035	John Carradine-Larry Parks	May 4,'44	65m	June 17,'44	1946	1806	....
Blazing Frontier	PRC	459	Buster Crabbe-Al St. John	Sept. 1,'43	59m	Apr. 15,'44	1845	1531	....
Bombers Moon	20th-Fox	401	George Montgomery-Annabella	Aug. 6,'43	70m	July 10,'43	1532	1305	....
Boss of Boom Town	Univ.	8085	Rod Cameron-Vivian Austin	May 26,'44	....	....	....	1923	....
Boss of Rawhide	PRC	452	Dave O'Brien-Jim Newill	Nov. 20,'43	59m	....	....	1599	....
Bowery to Broadway	Univ.	....	Contract Players	Not Set	....	....	....	1923	....
Brand of the Devil	PRC	458	Dave O'Brien-Jim Newill	July 30,'44	....	....	....	1923	....
Brazil	Rep.	....	Virginia Bruce-Tito Guizar	Not Set	....	....	....	1971	....
Bride by Mistake (formerly That Hunter Girl)	RKO	....	Laraine Day-Alan Marshall	Not Set	....	....	....	1890	....
Bridge of San Luis Rey, The	UA	....	Lynn Bari-Akim Tamiroff	Feb. 11,'44	107m	Feb. 5,'44	1742	1636	1947
Bring On the Girls (color)	Para.	....	Veronica Lake-Sonny Tufts	1944-45	....	....	....	1763	
Broadway Rhythm (color)	MGM	419	George Murphy-Ginny Simms	Mar.,'44	115m	Jan. 22,'44	1725	1616	1947
Brother Rat (Reissue)	WB	343	Priscilla Lane-Wayne Morris	July 15,'44	89m	Oct. 15,'38	1957	....	....
Buffalo Bill (color)	20th-Fox	424	Maureen O'Hara-Joel McCrea	Apr.,'44	90m	Mar. 18,'44	1801	1531	1947
CALIFORNIA Joe	Rep.	365	Don Barry-Helen Talbot	Dec. 29,'43	55m	Jan. 8,'44	1706	1675	...
Call of the Jungle	Mono.	....	Ann Corio-James Bush	July 29,'44	....	....	....	1913	....
Call of the Rockies	Rep.	356	Smiley Burnette-Sonny Carson	July 14,'44	57m	June 10,'44	1934	1923	....
Call of the South Seas	Rep.	319	Janet Martin-Allan Lane	July 7,'44	....	....	....	1899	....
Calling Dr. Death	Univ.	8026	Lon Chaney-Patricia Morison	Dec. 17,'43	63m	Dec. 18,'43	1673	1635	....
Candlelight in Algeria (Br.)	20th-Fox	432	James Mason-Carla Lehmann	July,'44	85m	Jan. 1,'44	1694	....	....
Candles at Nine (British)	Nat'l-Anglo	....	Jessie Matthews	Not Set	86m	July 1,'44	1970	....	....
Canterbury Tale (British)	Eagle-Lion	....	Eric Portman-Sheila Sim	Not Set	....	May 13,'44	1885	....	....
Canterville Ghost, The	MGM	....	Charles Laughton-Margaret O'Brien	Block 8	95m	May 27,'44	1909	1635	....

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						M. P. Herald Issue	Product Digest Page		
Canyon City	Rep.	364	Don Barry-Helen Talbot	Nov. 29,'43	55m	Nov. 13,'43	1626	1599	....
Career Girl	PRC	403	Frances Langford-Craig Wood	Jan. 11,'44	69m	Dec. 18,'43	1674	1634	....
Casanova Brown	RKO	....	Gary Cooper-Teresa Wright	Not Set	...	....	....	1806	....
Casanova in Burlesque	Rep.	333	Joe E. Brown-June Havoc	Feb. 19,'44	72m	Jan. 29,'44	1733	1676	....
Chance of a Lifetime, The	Col.	5034	Chester Morris-Jeanne Bates	Oct. 26,'43	65m	Oct. 16,'43	1586	1545	....
Charlie Chan in Secret Service	Mono.	....	Sidney Toler-Gwen Kenyon	Feb. 14,'44	65m	Jan. 15,'44	1714	1599	....
Charlie Chan in The Chinese Cat	Mono.	....	Sidney Toler-Joan Woodbury	May 20,'44	65m	Apr. 1,'44	1826	....	....
Cherokee Strip (Reissue)	WB	333	Dick Foran	Oct. 2,'43	56m	....	....	....	
Chip Off the Old Block	Univ.	8011	Donald O'Connor-Peggy Ryan	Feb. 25,'44	81m	Feb. 19,'44	1761	1715	1902
Christmas Holiday	Univ.	....	Deanna Durbin-Gene Kelly	June 30,'44	92m	June 10,'44	1934	1695	....
Cinderella Jones	WB	....	Joan Leslie-Robert Alda	1944-45	....	....	....	1746	....
City That Stopped Hitler	Para.	4331	Russian Documentary	Special	57m	Sept. 4,'43	1521	....	1655
Claudia	20th-Fox	404	Dorothy McGuire-Robert Young	Sept. 3,'43	91m	Aug. 21,'43	1558	....	1655
Climax, The (color)	Univ.	....	Susanna Foster-Boris Karloff	Not Set	....	....	....	1786	....
Coastal Command (British)	RKO	....	Documentary	Not Set	60m	Nov. 14,'42	1005	....	....
Cobra Woman (color)	Univ.	8006	Jon Hall-Maria Montez	May 12,'44	70m	Apr. 29,'44	1866	1457	1655
Comin' Round the Mountain (Reissue)	Rep.	3305	Gene Autry	July 15,'44	....	....	....	....	....
Conflict	WB	....	Humphrey Bogart-Alexis Smith	1944-45	....	....	....	1456	....
Conspirators, The	WB	....	Hedy Lamarr-Paul Henreid	1944-45	....	....	....	1850	....
Contender, The	PRC	418	Buster Crabbe-Arline Judge	May 10,'44	66m	May 13,'44	1886	1850	....
Corvette K-225	Univ.	8007	Randolph Scott-James Brown	Oct 1,'43	99m	Oct. 2,'43	1565	1240	1719
Courageous Mr. Penn (Br.)	Hoffberg	....	Clifford Evans-Deborah Kerr	Dec. 22,'43	78m	Jan. 1,'44	1694	....	....
Cover Girl (color)	Col.	5001	Rita Hayworth-Gene Kelly	Apr. 6,'44	107m	Mar. 11,'44	1793	1416	1947
Cowboy Canteen	Col.	5220	Charles Starrett-Jane Frazee	Feb. 8,'44	72m	Feb. 26,'44	1774	1763	....
Cowboy in the Clouds	Col.	5203	Charles Starrett-Julie Duncan	Dec. 23,'43	55m	Jan. 8,'44	1706	1636	....
Cowboy and the Senorita, The	Rep.	342	Roy Rogers-Dale Evans-Mary Lee	May 12,'44	78m	Apr. 1,'44	1825	1747	....
Crazy House	Univ.	8005	Olsen and Johnson	Oct. 8,'43	80m	Oct. 23,'43	1595	1531	1719
Crime by Night	WB	...	Jane Wyman-Jerome Cowan	1944-45	....	....	....	1091	....
Crime Doctor's Strangest Case	Col.	5021	Warner Baxter-Lynn Merrick	Dec. 9,'43	68m	Jan. 22,'44	1725	1654	....
Crime School (Reissue)	WB	327	Humphrey Bogart-Dead End Kids	Dec. 4,'43	86m	May 7,'38	1626	....	....
Cross of Lorraine, The	MGM	414	Pierre Aumont-Gene Kelly	Jan.,'44	90m	Nov. 13,'43	1625	1457	1719
Cry "Havoc"	MGM	417	Margaret Sullavan-Ann Sothern	Feb..'44	97m	Nov. 6,'43	1614	1555	....
Cry of the Werewolf	Col.	....	Osa Massen-Stephen Crane	Aug. 17,'44	....	....	....	1958	....
Curse of the Cat People	RKO	418	Simone Simon-Kent Smith	Block 4	70m	Feb. 19,'44	1762	1715	....
DANCING Masters, The	20th-Fox	413	Laurel and Hardy	Nov. 19,'43	63m	Oct. 30,'43	1605	1555	....
Danger! Women at Work	PRC	411	Patsy Kelly-Mary Brian	Aug. 23,'43	61m	July 17,'43	1426	....	....
Days of Glory	RKO	422	Tamara Toumanova-Gregory Peck	Block 5	86m	Apr. 22,'44	1858	1636	....
Death Valley Manhunt	Rep.	375	Bill Elliott-Gabby Hayes	Sept. 25,'43	55m	Aug. 28,'43	1558	1402	....
Death Valley Rangers	Mono.	....	Hoot Gibson-Ken Maynard	Dec. 3,'43	59m	Dec. 18,'43	1674	1555	....
Death Walks Alone	Col.	....	Rose Hobart-William Wright	Aug. 17,'44	....	....	....	1958	....
Deerslayer, The	Rep.	306	Bruce Kellogg-Jean Parker	Nov. 22,'43	67m	Nov. 6,'43	1615	1599	....
Delinquent Daughters	PRC	416	June Carlson-Fifi D'Orsay	July 15,'44	....	....	....	1913	....
Desert Song, The (color)	WB	310	Dennis Morgan-Irene Manning	Jan. 29,'44	96m	Dec. 18,'43	1673	872	1818
Destination, Toyko	WB	309	Cary Grant-John Garfield	Jan. 1,'44	135m	Dec. 25,'43	1685	1530	1847
Detective Kitty O'Day	Mono.	....	Jean Parker-Tim Ryan	May 13,'44	63m	Apr. 1,'44	1826	....	...
Devil Riders, The	PRC	460	Buster Crabbe-Al St. John	Nov. 5,'43	58m	Feb. 12,'44	1754	1566	....
Dixie Showboat	PRC	....	Frances Langford-Guy Kibbee	Not Set	....	....	....	1835	....
Double Furlough (formerly With All My Heart)	UA	....	Ginger Rogers-Joseph Cotten	Not Set	....	....	....	1913	....
Double Indemnity	Para.	4325	Barbara Stanwyck-Fred MacMurray	Block 5	106m	Apr. 29,'44	1866	1646	....
Doughboys in Ireland	Col.	5031	Kenny Baker-Jeff Donnell	Oct. 7,'43	61m	Oct. 9,'43	1574	1545	....
Doughgirls, The	WB	....	Ann Sheridan-Alexis Smith	1944-45	....	....	....	1835	....
Dragon Seed	MGM	....	Katharine Hepburn-Walter Huston	Special	....	....	....	1675	....
Drifter, The	PRC	461	Buster Crabbe-Al St. John	Dec. 20,'43	62m	May 27,'44	1910	1606	....
Dr. Gillespie's Criminal Case	MGM	407	Lionel Barrymore-Van Johnson	Nov.,'43	89m	May 8,'43	1546	1192	....
Dr. Paul Joseph Goebbels	Frank	....	Paul Andor-Claudia Drake-Donald Woods	Not Set	....	....	....	1599	....
Drums of Fu Manchu	Rep.	305	Henry Brandon-William Royle	Nov. 27,'43	68m	Nov. 13,'43	1626	1606	....
EMPTY Holsters (Reissue)	WB	334	Dick Foran	Oct. 2,'43	62m	....	....	....	....
Escape to Danger (British)	RKO	419	Eric Portman-Ann Dvorak	Block 4	83m	Feb. 5,'44	1742	....	....
Eve of St. Mark, The	20th-Fox	429	Michael O'Shea-Anne Baxter	June,'44	96m	May 20,'44	1897	1636	1947
Ever Since Venus	Col.	....	Alan Mowbray-Ann Savage	Not Set	....	....	....	1971	....
FALCON and the Coeds, The	RKO	410	Tom Conway-Jean Brooks	Block 2	68m	Nov. 6,'43	1615	1599	....
Falcon in Mexico, The	RKO	....	Tom Conway-Mona Maris	Not Set	....	....	....	1971	....
Falcon Out West, The	RKO	421	Tom Conway-Barbara Hale	Block 5	64m	Mar. 4,'44	1782	....	....
Fallen Sparrow, The	RKO	401	Maureen O'Hara-John Garfield	Block 1	93m	Aug. 21,'43	1547	1182	1719
False Colors	UA	....	William Boyd	Nov. 5,'43	65m	Nov. 6,'43	1614	1431	....
Fanny by Gaslight (Brit.)	Gains.-GFD	....	Phyllis Calvert-James Mason	Not Set	108m	May 27,'44	1910	....	....
Farewell, My Lovely	RKO	....	Dick Powell-Anne Shirley	Not Set	....	....	....	1971	....
Fighting Seabees, The	Rep.	311	John Wayne-Susan Hayward	Mar. 10,'44	100m	Jan. 22,'44	1725	1616	1847
Find the Blackmailer	WB	306	Faye Emerson-Jerome Cowan	Nov. 6,'43	55m	Oct. 23,'43	1594	....	....
Fired Wife	Univ.	8017	Robert Paige-Louise Allbritton	Sept. 3,'43	73m	Sept. 4,'43	1521	....	....
Flesh and Fantasy	Univ.	8062	Charles Boyer-Barbara Stanwyck	Oct. 29,'43	94m	Sept. 18,'43	1541	1058	1766
Follow the Boys	Univ.	8061	Stage and Screen Entertainers	Not Set	119m	Apr. 1,'44	1825	1635	1947
Follow the Leader	Mono.	....	East Side Kids	June 3,'44	65m	July 1,'44	1970	1606	....
Forty Thieves	UA	....	William Boyd-Andy Clyde	June 23,'44	60m	June 24,'44	1958	....	....
For Whom the Bell Tolls (color)	Para.	4338	Gary Cooper-Ingrid Bergman	Special	168m	July 17,'43	1546	855	1719
Four Jills in a Jeep	20th-Fox	423	Kay Francis-Carole Landis	Mar.,'44	89m	Mar. 18,'44	1802	1676	1947
Frenchman's Creek (color)	Para.	....	Joan Fontaine-Arturo de Cordova	1944-45	....	....	....	1416	....
Frisco Kid (Reissue)	WB	325	James Cagney-Margaret Lindsay	Mar. 4,'44	77m	Nov. 2,'35	1726	....	....
Frontier Law	Univ.	8082	Russell Hayden-Jennifer Holt	Nov. 5,'43	55m	....	....	1606	....
Frontier Outlaws	PRC	462	Buster Crabbe-Al St. John	Mar. 4,'44	58m	....	....	1746	....
Fugitive from Sonora	Rep.	361	Don Barry-Lynn Merrick	July 1,'43	55m	July 10,'43	1414	1375	....
Fuzzy Settles Down	PRC	465	Buster Crabbe-Al St. John	July 25,'44	....	....	....	1937	....
GAMBLER'S Choice	Para.	4324	Chester Morris-Nancy Kelly	Block 5	66m	Apr. 29,'44	1867	1850	...
Gang's All Here, The (color)	20th-Fox	416	Alice Faye-Carmen Miranda	Dec. 24.'43	103m	Dec. 4,'43	1653	1530	1847
Gangway for Tomorrow	RKO	407	Margo-Robert Ryan-John Carradine	Block 2	69m	Nov. 6,'43	1614	1566	
Gaslight	MGM	425	Charles Boyer-Ingrid Bergman	May,'44	114m	May 16,'44	1885	1786	1947

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Ghost Catchers, The	Univ.	....	Olsen and Johnson	June 16,'44	68m	June 10,'44	1935	1835	....
Ghost Ship, The	RKO	412	Richard Dix-Edith Barrett	Block 3	69m	Dec. 11,'43	1666	1646	....
Ghost That Walks Alone, The	Col.	5042	Arthur Lake-Lynn Roberts	Feb. 10,'44	63m	Feb. 19,'44	1762	1696	....
Gildersleeve on Broadway	RKO	409	Harold Peary-Billie Burke	Block 2	65m	Oct. 23,'43	1595	1566	....
Gildersleeve's Ghost	RKO	426	Harold Peary-Marion Martin	Block 6	64m	June 24,'44	1957	1786	....
Girl Crazy	MGM	409	Mickey Rooney-Judy Garland	Nov.,'43	99m	Aug. 7,'43	1558	1191	1766
Girl from Monterrey, The	PRC	412	Armida-Edgar Kennedy	Oct. 4,'43	61m	Sept. 25,'43	1554	1509	....
Girl in the Case, The	Col.	5028	Edmund Lowe-Janis Carter	Apr. 20,'44	64m	June 3,'44	1921	1806	....
Girls on Probation (Reissue)	WB	328	Jane Bryan-Ronald Reagan	Dec. 4,'43	63m	Oct. 29,'38	1626	....	..
Girl Who Dared, The	Rep.	322	Lorna Gray-Peter Cookson	Aug. 5,'44	....	....	....	1899	....
Going My Way	Para.	4335	Bing Crosby-Rise Stevens	Special	126m	Feb. 26,'44	1773	1763	....
Gold Town	MGM	....	Wallace Beery-Binnie Barnes	Not Set	....	....	....	1849	....
Good Fellows, The	Para.	4302	Cecil Kellaway-Helen Walker	Block 1	70m	Aug. 14,'43	1559	1191	....
Good-night, Sweetheart	Rep.	320	Bob Livingston-Ruth Terry	June 17,'44	67m	June 10,'44	1935	1850	....
Government Girl	RKO	408	Olivia de Havilland-Sonny Tufts	Block 2	93m	Nov. 6,'43	1614	1416	1766
Goyescas (Spanish)	RKO	461	Musical Feature	Special	110m	May 20,'44	1898	....	....
Great Moment, The	Para.	4330	Joel McCrea-Betty Field	Block 6	83m	June 10,'44	1934	912	....
Great Mr. Handel, The (color) (British)	Midfilm	....	Wilfred Lawson-Elizabeth Allan	Sept. 9,'43	89m	Sept. 18,'43	1542	...	..
Greenwich Village (color)	20th-Fox	....	Don Ameche-Carmen Miranda	1944-45	....	....	....	1676	....
Guadalcanal Diary	20th-Fox	412	Preston Foster-William Bendix	Nov. 5,'43	93m	Oct. 30,'43	1605	1457	1766
Gung Ho	Univ.	8064	Randolph Scott-Grace McDonald	Dec. 31,'43	88m	Dec. 25,'43	1686	1599	1847
Gunsmoke Mesa	PRC	453	Dave O'Brien-Jim Newill	Jan. 3,'44	59m	June 17,'44	1946	1635	....
Guns of the Law	PRC	455	Dave O'Brien-Jim Newill	Apr. 10,'44	55m	....	....	1806	....
Guns of the Pecos (Reissue)	WB	335	Dick Foran	Oct. 2,'43	56m	....	....		..
Guy Named Joe, A	MGM	416	Spencer Tracy-Irene Dunne	Mar.'44	120m	Dec. 25,'43	1686	1431	1902
Gypsy Wildcat (color)	Univ.	....	Maria Montez-Jon Hall	Not Set	....	....	....	1675	....
HAIL the Conquering Hero	Para.	4326	Eddie Bracken-Ella Raines	Block 6	101m	June 10,'44	1933	1696	....
Hail to the Rangers	Col.	5201	Charles Starrett	Sept. 16,'43	57m	Nov. 27,'43	1646	1055	
Hairy Ape, The	UA	....	William Bendix-Susan Hayward	June 16,'44	91m	May 20,'44	1897	1763	....
Halfway House, The (British)	Ealing	....	Francoise Rosay-Mervyn Johns	Not Set	95m	Mar. 4,'44	1781	..	...
Hands Across the Border	Rep.	341	Roy Rogers-Ruth Terry	Jan. 5,'44	73m	Dec. 11,'43	1665	1545	....
Happy Land	20th-Fox	415	Don Ameche-Frances Dee	Dec. 3,'43	75m	Nov. 13,'43	1625	1555	1766
Harvest Melody	PRC	402	Rosemary Lane-Johnny Downs	Nov. 22,'43	71m	Oct. 9,'43	1574	1545	....
Hat-Check Honey	Univ.	8031	Grace McDonald-Leon Errol	Mar. 10,'44	69m	Mar. 1,'44	1794	1746	....
Having a Wonderful Crime	RKO	....	Pat O'Brien-George Murphy	Not Set	....	....	....	1971	....
Heat's On, The	Col.	5009	Mae West-Victor Moore	Dec. 2,'43	79m	Dec. 4,'43	1653	1555	1818
Heaven Can Wait (color)	20th-Fox	402	Don Ameche-Gene Tierney	Aug. 13,'43	112m	July 24,'43	1578	1240	1617
Heaven Is Around the Corner (British)	Nat'l-Anglo	....	Will Fyffe-Leni Lynn	Not Set	100m	Mar. 18,'44	1802	....	....
Heavenly Body, The	MGM	421	William Powell-Hedy Lamarr	Apr.,'44	94m	Jan. 1,'44	1693	1555	1947
Heavenly Days	RKO	....	Fibber McGee and Molly	Not Set	....	....	....	1817	....
Henry Aldrich, Boy Scout	Para.	4311	Jimmy Lydon-Charlie Smith	Block 3	65m	Jan. 8,'44	1706	1696	1902
Henry Aldrich Haunts a House	Para.	4306	Jimmy Lydon-Charlie Smith	Block 2	73m	Nov. 6,'43	1614	1566	1766
Henry Aldrich's Little Secret	Para.	4328	Jimmy Lydon-Charlie Smith	Block 6	75m	June 10,'44	1933	1747	....
Henry Aldrich Plays Cupid	Para.	4322	Jimmy Lydon-Charlie Smith	Block 5	65m	Apr. 22,'44	1858	1431	....
Here Comes Elmer	Rep.	303	Al Pearce-Dale Evans	Nov. 15,'43	74m	Oct. 16,'43	1585	....	....
Heroes Are Made (Russian)	Artkino	....	Russian Feature	Mar. 15,'44	74m	Mar. 25,'44	1813	....	....
Her Primitive Man	Univ.	8016	Louise Allbritton-Robert Paige	Apr. 21,'44	79m	Apr. 8,'44	1833	1675	....
Hey, Rookie	Col.	5013	Ann Miller-Larry Parks	Mar. 9,'44	77m	May 6,'44	1877	1654	....
Hidden Valley Outlaws	Rep.	378	Bill Elliott-Gabby Hayes	Apr. 2,'44	55m	Apr. 8,'44	1834	1806	....
Hi Diddle Diddle	UA	....	Martha Scott-Adolphe Menjou	Aug. 20,'43	73m	July 31,'43	1559	1375	1617
Hi Good-Lookin'	Univ.	8044	Eddie Quillan-Harriet Hilliard	Mar. 24,'44	62m	Mar. 18,'44	1801	1763	.
Higher and Higher	RKO	415	Michele Morgan-Frank Sinatra	Block 3	90m	Dec. 11,'43	1665	1616	1847
His Butler's Sister	Univ.	8004	Deanna Durbin-Franchot Tone	Nov. 26,'43	93m	Nov. 13,'43	1625	1555	1766
Hitler Gang, The	Para.	4323	Robert Watson-Victor Varconi	Block 5	100m	Apr. 29,'44	1865	1675	....
Hi Ya Sailor	Univ.	8035	Donald Woods-Elyse Knox	Oct. 15,'43	63m	Oct. 9,'43	1574	1531	....
Holy Matrimony	20th-Fox	403	Monty Woolley-Gracie Fields	Aug 27,'43	87m	Aug. 28,'43	1547	1431	1655
Home in Indiana (color)	20th-Fox	433	Walter Brennan-Lon McAllister	July,'44	103m	May 27,'44	1909	1634	....
Hoosier Holiday	Rep.	302	Dale Evans-George Byron	Sept. 13,'43	72m	Aug. 28,'43	1547	....	....
Horn Blows at Midnight, The	WB	....	Jack Benny-Alexis Smith	1944-45	....	....	....	1715	....
Hostages	Para.	4305	Luise Rainer-William Bendix	Block 1	87m	Aug. 14,'43	1579	1277	1766
Hotel Reserve (British)	RKO	....	James Mason-Lucie Mannheim	Not Set	89m	June 17,'44	1945	....	....
Hot Rhythm	Mono.	....	Dona Drake-Robert Lowery	Apr. 22,'44	79m	Mar. 4,'44	1783	1763	....
Hour Before the Dawn, The	Para.	4317	Veronica Lake-Franchot Tone	Block 4	74m	Mar. 4,'44	1781	1555	....
I DOOD It	MGM	403	Red Skelton-Eleanor Powell	Sept.,'43	102m	July 31,'43	1579	1191	1719
I Love a Soldier	Para.	4329	Paulette Goddard-Sonny Tufts	Block 6	106m	June 10,'44	1934	1675	....
I Married a Stranger	Mono.	....	Dean Jagger-Neil Hamilton	Not Set	....	....	....	1971	....
Impatient Years, The	Col.	....	Jean Arthur-Lee Bowman-Charles Coburn	Not Set	....	....	....	1849	....
Impostor, The	Univ.	8066	Jean Gabin-Allyn Joslyn	Feb. 11,'44	94m	Feb. 12,'44	1754	1616	1847
Incendiary Blonde (color)	Para.	....	Betty Hutton-Arturo de Cordova	1944-45	....	....	....	1675	....
In Old Chicago (Reissue)	20th-Fox	406	Alice Faye-Tyrone Power-Don Ameche	Oct. 29,'43	94m	Jan. 8,'38	1542	....	....
In Old Oklahoma	Rep.	307	John Wayne-Martha Scott	Dec. 6,'43	102m	Oct. 23,'43	1593	..	1719
In Our Time	WB	311	Ida Lupino-Paul Henreid	Feb. 19,'44	110m	Feb. 5,'44	1741	1416	1902
In the Meantime, Darling	20th-Fox	....	Jeanne Crain-Frank Latimore	1944-45	..	....	..	1850	....
Invisible Man's Revenge, The	Univ.	....	Jon Hall-Evelyn Ankers	June 9,'44	78m	June 3,'44	1921	1849	....
Irish Eyes Are Smiling (color)	20th-Fox	....	Monty Woolley-Dick Haymes	1944-45	....	....	...	1835	....
Iron Major, The	RKO	406	Pat O'Brien-Ruth Warrick	Block 2	85m	Oct. 23,'43	1593	1555	1719
Is Everybody Happy?	Col.	5016	Ted Lewis-Nan Wynn	Oct. 28,'43	78m	Nov. 27,'43	1646	1545	1655
Isle of Forgotten Sins	PRC	401	John Carradine-Gale Sondergaard	Aug. 15,'43	84m	July 3,'43	1532	1339	1617
It Happened Tomorrow	UA	....	Dick Powell-Linda Darnell	Apr. 7,'44	84m	Mar. 25,'44	1813	1675	1947
JACK London	UA	....	Michael O'Shea-Susan Hayward	Dec. 24,'43	93m	Nov. 27,'43	1645	1554	1847
Jamboree	Rep.	316	George Byron-Ruth Terry	May 5,'44	71m	Apr. 1,'44	1825	1817	
Jam Session	Col.	5015	Ann Miller-Jess Barker	Apr. 13,'44	77m	May 13,'44	1886	1806	1947
Jane Eyre	20th-Fox	420	Orson Welles-Joan Fontaine	Feb.,'44	96m	Feb. 5,'44	1741	1240	1847
Janie	WB	....	Joyce Reynolds-Robert Hutton	1944-45	....	....	....	1747	....

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Jeannie (British)	English	....	Barbara Mullen-Michael Redgrave	Oct. 1,'43	85m	Aug. 23,'43	1593	....	....
Jive Junction	PRC	407	Dickie Moore-Tina Thayer	Dec. 20,'43	64m	Nov. 20,'43	1633	1606	....
Johnny Come Lately	UA	....	James Cagney-Grace George	Sept. 3,'43	97m	Aug. 28,'43	1559	1375	1719
Johnny Doesn't Live Here Any More	Mono.	....	Simone Simon-James Ellison	July 8,'44	79m	May 13,'44	1886	1826	....
Jungle Woman	Univ.	....	Evelyn Ankers-J. Carrol Naish	July 7,'44	60m	May 27,'44	1910	1899	....
KANSAN, The	UA	....	Richard Dix-Jane Wyatt	Sept. 10,'43	79m	June 19,'43	1547	1182	....
Kansas City Kitty	Col.	....	Joan Davis-Jane Frazee	Not Set	....	....	....	1923	....
Keys of the Kingdom	20th-Fox	....	Sir Cedric Hardwicke-Roddy McDowall	1944-45	....	....	....	1806	....
Kings of the Ring	Lewis-Lesser	....	Fight Film Feature	Jan. 22,'44	95m	Jan. 29,'44	1735	....	....
Kismet (color)	MGM	....	Ronald Colman-Marlene Dietrich	Not Set	....	....	....	1635	....
Klondike Kate	Col.	5029	Ann Savage-Tom Neal	Dec. 16,'43	64m	Feb. 5,'44	1742	1636	....
Knickerbocker Holiday	UA	....	Nelson Eddy-Charles Coburn	Mar. 17,'44	85m	Mar. 4,'44	1781	1635	1818
LAD from Our Town	Artkino	....	Russian Feature	Oct. 6,'43	65m	Oct. 16,'43	1586	....	....
Ladies Courageous	Univ.	8065	Loretta Young-Geraldine Fitzgerald	Mar. 17,'44	88m	Mar. 25,'44	1814	1616	1847
Ladies of Washington	20th-Fox	430	Ronald Graham-Trudy Marshall	June,'44	61m	May 20,'44	1898	1849	....
Lady and the Monster, The	Rep.	315	Vera Ralston-Richard Arlen	Apr. 17,'44	86m	Mar. 18,'44	1801	....	1947
Lady in the Dark (color)	Para.	4336	Ginger Rogers-Ray Milland	Special	100m	Feb. 12,'44	1753	1091	1947
Lady in the Death House	PRC	414	Lionel Atwill-Jean Parker	Mar. 15,'44	58m	Mar. 25,'44	1814	1746	....
Lady, Let's Dance	Mono.	....	Belita-James Ellison	Apr. 15,'44	88m	Jan. 29,'44	1735	1599	....
Lady Takes a Chance, A	RKO	405	Jean Arthur-John Wayne	Block 1	86m	Aug. 21,'43	1547	1240	1655
Land Beyond the Law (Reissue)	WB	336	Dick Foran	Oct. 2,'43	55m	....	....	....	....
Laramie Trail, The	Rep.	355	Bob Livingston-Smiley Burnette	Apr. 3,'44	55m	Mar. 25,'44	1814	1786	....
Larceny with Music	Univ.	8028	Allan Jones-Kitty Carlisle	Sept. 10,'43	64m	Sept. 11,'43	1530	1351	....
Lassie Come Home (color)	MGM	410	Roddy McDowall-Edmund Gwenn	Dec.,'43	90m	Aug. 21,'43	1546	1240	1766
Last Horseman, The	Col.	5208	Russell Hayden-Dub Taylor	June 22,'44	56m	July 1,'44	1969	1890	....
Last Ride, The	WB	....	Richard Travis-Eleanor Parker	1944-45	....	....	....	1115	....
Laura	20th-Fox	....	Gene Tierney-Dana Andrews	1944-45	....	....	....	1899	....
Law Men	Mono.	....	Johnny Mack Brown	May 6,'44	55m	July 1,'44	1970	1817	....
Leave It to the Irish	Mono.	....	James Dunn-Wanda McKay	Aug. 5,'44	....	....	....	1923	....
Let's Face It	Para.	4301	Bob Hope-Betty Hutton	Block 1	76m	Aug. 7,'43	1559	1277	1766
Lifeboat	20th-Fox	419	Tallulah Bankhead-William Bendix	Jan. 28,'44	96m	Jan. 15,'44	1713	1616	1902
Life and Death of Colonel Blimp (British)	Archers-Gen'l	....	Anton Walbrook-Roger Livesey	Not Set	163m	July 10,'43	1413	....	....
Lodger, The	20th-Fox	417	Laird Cregar-Merle Oberon	Jan. 7,'44	84m	Jan. 8,'44	1705	1636	1902
Lost Angel	MGM	415	Margaret O'Brien-James Craig	Jan.,'44	91m	Nov. 6,'43	1613	1555	1902
Lost in a Harem	MGM	....	Bud Abbott-Lou Costello	Not Set	....	....	....	1850	....
Louisiana Hayride	Col.	....	Judy Canova-Richard Lane	July 13,'44	....	....	....	1890	....
Lumber Jack	UA	....	William Boyd-Andy Clyde	Apr. 28,'44	63m	Apr. 8,'44	1834	1763	....
MACHINE Gun Mama (formerly Mexican Fiesta)	PRC	421	Armida-El Brendel	Aug. 2,'44	....	....	....	1889	....
Madame Curie	MGM	490	Greer Garson-Walter Pidgeon	Feb.,'44	124m	Nov. 20,'43	1633	1416	1847
Mad Ghoul, The	Univ.	8038	Evelyn Ankers-David Bruce	Nov. 12,'43	65m	Oct. 23,'43	1594	1586	....
Maisie Goes to Reno	MGM	....	Ann Sothern-John Hodiak	Not Set	....	....	....	1971	....
Make Your Own Bed	WB	317	Jack Carson-Jane Wyman	June 10,'44	82m	May 20,'44	1898	1715	....
Man from Down Under, The	MGM	411	Charles Laughton-Binnie Barnes	Dec.,'43	103m	Aug. 7,'43	1547	....	....
Man from 'Frisco	Rep.	318	Michael O'Shea-Anne Shirley	July 1,'44	91m	Apr. 29,'44	1866	1835	....
Man from the Rio Grande, The	Rep.	363	Don Barry-Twinkle Watts	Oct. 18,'43	55m	Oct. 2,'43	1566	....	....
Man in Half Moon Street, The	Para.	....	Nils Asther-Helen Walker	1944-45	....	....	....	1747	....
Manpower (Reissue)	WB	341	Edward G. Robinson-George Raft	July 15,'44	103m	July 5,'41	1957	....	....
Marine Raiders	RKO	427	Pat O'Brien-Ruth Hussey	Block 6	90m	June 24,'44	1957	1696	....
Marked Trails	Mono.	....	Hoot Gibson-Veda Ann Borg	Not Set	....	....	....	1971	....
Marriage Is a Private Affair	MGM	....	Lana Turner-John Hodiak	Not Set	....	....	....	1806	....
Marshal of Gunsmoke	Univ.	8083	Tex Ritter-Russell Hayden	Jan. 21,'44	....	....	....	1676	....
Marshal of Reno	Rep.	3312	Bill Elliott-Bobby Blake	July 2,'44	....	....	....	1923	....
Mask of Dimitrios, The	WB	318	Sydney Greenstreet-Peter Lorre	July 1,'44	95m	June 10,'44	1934	1746	....
Meet Me in St. Louis (color)	MGM	....	Judy Garland-Margaret O'Brien	Not Set	....	....	....	1715	
Meet the People	MGM	426	Dick Powell-Lucille Ball	May,'44	100m	Apr. 8,'44	1834	1456	1902
Melody Parade	Mono.	....	Mary Beth Hughes-Eddie Quillan	Aug. 27,'43	73m	Aug. 7,'43	1559	1339	....
Melody Trail (Reissue)	Rep.	3304	Gene Autry	June 1,'44	....	....	....	....	....
Memphis Belle, The (color)	Para.-WAC	T3-1	War Documentary	Apr. 14,'44	41m	Mar. 25,'44	1813	....	....
Men of the Sea (British)	PRC	420	Wilfred Lawson-Mary Jerrold	Apr. 30,'44	50m	....	....	1890	....
Men on Her Mind	PRC	409	Mary Beth Hughes-Edward Norris	Feb. 12,'44	67m	Feb. 5,'44	1743	1715	....
Merry Monahans, The	Univ.	....	Donald O'Connor-Peggy Ryan	Not Set	..	....	....	1786	....
Million Dollar Kid, The	Mono.	....	East Side Kids	Feb. 28,'44	65m	Feb. 26,'44	1774	1676	....
Minesweeper	Para.	4308	Richard Arlen-Jean Parker	Block 2	66m	Nov. 6,'43	1615	1606	1818
Ministry of Fear	Para.	....	Ray Milland-Marjorie Reynolds	1944-45	....	....	....	1616	....
Minstrel Man	PRC	404	Benny Fields-Gladys George	July 1,'44	69m	July 1,'44	1970	....	....
Miracle of Morgan's Creek, The	Para.	4312	Eddie Bracken-Betty Hutton	Block 3	98m	Jan. 8,'44	1705	1079	1947
Mojave Firebrand	Rep.	377	Bill Elliott-Gabby Hayes	Mar. 19,'44	55m	Jan. 29,'44	1734	....	....
Monster Maker, The	PRC	419	J. Carrol Naish-Ralph Morgan	Apr. 15,'44	65m	Mar. 11,'44	1794	....	....
Moonlight and Cactus	Univ.	....	Andrews Sisters-Leo Carillo	Not Set	....	....	....	1746	....
Moonlight in Vermont	Univ.	8025	Gloria Jean-Fay Helm	Dec. 24,'43	62m	Dec. 25,'43	1686	1635	....
Moon Over Las Vegas	Univ.	8037	Anne Gwynne-David Bruce	Apr. 28,'44	69m	Apr. 15,'44	1845	1785	....
Mr. Muggs Steps Out	Mono.	..	East Side Kids	Dec. 10,'43	63m	Dec. 25,'43	1686	1555	....
Mr. Skeffington	WB	319	Bette Davis-Claude Rains	Not Set	146m	May 27,'44	1909	1654	....
Mr. Winkle Goes to War	Col.	....	E. G. Robinson-Robert Armstrong	Aug. 3,'44	....	....	....	1817	....
Mrs. Parkington	MGM	....	Greer Garson-Walter Pidgeon	Not Set	....	....	....	1835	...
Mummy's Ghost, The	Univ.	....	John Carradine-Lon Chaney	July 7,'44	61m	May 13,'44	1886	1763	....
Murder in the Blue Room	Univ.	....	Anne Gwynne-Donald Cook	Not Set	....	....	....	1971	....
Murder on the Waterfront	WB	302	John Loder-Ruth Ford	Sept. 18,'43	49m	July 31,'43	1579	....	....
Music in Manhattan	RKO	....	Anne Shirley-Dennis Day	Not Set	....	....	....	1958	....
My Best Gal	Rep.	312	Jane Withers-Jimmy Lydon	Mar. 28,'44	67m	Mar. 18,'44	1802	1696	....
My Reputation	WB	....	Barbara Stanwyck-George Brent	1944-45	....	....	....	1695	....
Mystery Broadcast	Rep.	304	Nils Asther-Ruth Terry	Nov. 23,'43	63m	Oct. 23,'43	1595	1586	....
Mystery Man	UA	....	William Boyd-Andy Clyde	May 31,'44	58m	July 1,'44	1969	....	....

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NABONGA	PRC	408	Buster Crabbe-Fifi Dorsey	Jan. 25,'44	73m	Mar. 4,'44	1783	1634	1902
National Barn Dance	Para.	....	Jean Heather-James Brown	1944-45	....	....	....	1849	....
National Velvet (color)	MGM	....	Mickey Rooney-Jackie Jenkins	Not Set	...	....	....	1763	....
Navy Way, The	Para.	4316	Robert Lowery-Jean Parker	Block 4	74m	Feb. 26,'44	1774	1747	1902
Never a Dull Moment	Univ.	8030	Ritz Bros.-Frances Langford	Nov. 19,'43	60m	Nov. 6,'43	1615	1351	....
Night of Adventure, A	RKO	428	Tom Conway-Jean Brooks	Block 6	65m	June 3,'44	1921	1850	....
Nine Girls	Col.	5018	Ann Harding-Evelyn Keyes	Feb. 17,'44	78m	Mar. 18,'44	1802	1676	1902
No Greater Love (Russian)	Artkino	....	Russian feature	Mar. 3,'44	71m	Mar. 4,'44	1782	....	1902
None But the Lonely Heart	RKO	....	Cary Grant-Ethel Barrymore	Not Set	....	....	....	1826	....
None Shall Escape	Col.	5006	Marsha Hunt-Alexander Knox	Feb. 3,'44	85m	Jan. 15,'44	1713	1695	1847
Northern Pursuit	WB	307	Errol Flynn-Julie Bishop	Nov. 13,'43	94m	Oct. 23,'43	1593	1471	1847
North Star, The	RKO-Goldwyn	451	Walter Huston-Anne Baxter	Special	105m	Oct. 16,'43	1585	1305	1766
Norway Replies	Hoffberg	....	Documentary on Norway	Feb. 25,'44	61m	Mar. 4,'44	1782	....	....
No Time for Love	Para.	4309	Claudette Colbert-Fred MacMurray	Block 2	83m	Nov. 13,'43	1625	855	1818
OH, SUSANNA (Reissue)	Rep.	3303	Gene Autry	Apr. 15,'44	59m	....	....	....	....
Oh, What a Night	Mono.	....	Edmund Lowe-Marjorie Rambeau	Aug. 12,'44	....	....	....	1923	....
Oklahoma Kid (Reissue)	WB	330	James Cagney-Humphrey Bogart	Sept. 11,'43	80m	Mar. 18,'39	1482	....	....
Oklahoma Raiders	Univ.	8084	Tex Ritter-Fuzzy Knight	Mar. 17,'44	....	....	....	1785	....
Old Acquaintance	WB	308	Bette Devis-Miriam Hopkins	Nov. 27,'43	110m	Nov. 6,'43	1613	1192	1902
O My Darling Clementine	Rep.	308	Frank Albertson-Lorna Grey	Dec. 31,'43	68m	Dec. 4,'43	1653	1636	....
On Approval (British)	Box-Brook.	....	Clive Brook-Beatrice Lillie	Not Set	80m	May 27,'44	1910	....	....
Once Upon a Time	Col.	5004	Cary Grant-Janet Blair	May 11,'44	89m	Apr. 29,'44	1867	1616	1902
One Body Too Many	Para.	....	Jack Haley-Jean Parker	1944-45	....	....	....	1850	....
One Inch from Victory	Scoop	....	Documentary on Russia	Apr. 25,'44	67m	May 6,'44	1878	....	....
Our Hearts Were Young and Gay	Para.	....	Diana Lynn-Gail Russell	1944-45	....	....	....	1746	....
Outlaw Roundup	PRC	454	Dave O'Brien-Jim Newill	Feb. 10,'44	55m	....	....	1715	....
Outlaw Trail, The	Mono.	....	Hoot Gibson-Bob Steele	Apr. 29,'44	55m	Apr. 1,'44	1826	1786	....
Outlaws of Sante Fe	Rep.	366	Don Barry-Wally Vernon	Apr. 4,'44	54m	Mar. 18,'44	1802	....	....
Overland Mail Robbery	Rep.	376	Bill Elliott-Anne Jeffreys	Nov. 20,'43	55m	Oct. 23,'43	1594	....	....
PARDON My Rhythm	Univ.	8032	Gloria Jean-Patric Knowles	May 19,'44	61m	May 6,'44	1878	1785	....
Paris After Dark	20th-Fox	409	George Sanders-Brenda Marshall	Oct. 15,'43	85m	Oct. 9,'43	1573	1545	....
Partners of the Trail	Mono.	....	Johnny Mack Brown-Raymond Hatton	Apr. 1,'44	54m	Mar. 4,'44	1782	1747	...
Passage to Marseille	WB	312	Humphrey Bogart-Michele Morgan	Mar. 11,'44	109m	Feb. 19,'44	1761	1616	1947
Passport to Destiny (formerly Passport to Adventure)	RKO	417	Elsa Lanchester-Gordon Oliver	Block 4	64m	Jan. 29,'44	1734	1636	....
Patrick the Great	Univ.	....	Donald O'Connor-Peggy Ryan	Not Set	....	....	....	1675	....
People's Avengers (Russian)	Artkino	....	War Documentary	June 15,'44	56m	June 24,'44	1958	....	....
Phantom Lady	Univ.	8014	Ella Raines-Franchot Tone	Jan. 28,'44	87m	Jan. 29,'44	1733	1675	1902
Picture of Dorian Gray, The	MGM	....	George Sanders-Angela Lansbury	Not Set	....	....	....	1899	....
Pinto Bandit	PRC	456	Dave O'Brien-Jim Newill	Apr. 27,'44	56m	June 17,'44	1946	1826	....
Pin Up Girl (color)	20th-Fox	427	Betty Grable-Joe E. Brown	May,'44	83m	Apr. 22,'44	1857	1531	1947
Pistol Packin' Mama	Rep.	310	Ruth Terry-Bob Livingston	Dec. 15,'43	64m	Dec. 11,'43	1666	1654	1818
Polo Joe (Reissue)	WB	346	Joe E. Brown	July 15,'44	65m	Sept. 26,'36	1957	....	....
Port of 40 Thieves	Rep.	324	Stephanie Bachelor-Richard Powers	Aug. 13,'44	58m	June 24,'44	1958	....	....
Practically Yours	Para.	....	Claudette Colbert-Fred MacMurray	1944-45	....	....	....	1806	....
Prairie Thunder (Reissue)	WB	332	Dick Foran	Oct. 2 '43	55m	....	....	....	...
Pride of the Plains	Rep.	353	Robert Livingston-Smiley Burnette	Jan. 5,'44	56m	Dec. 4,'43	1653	....	....
Princess and the Pirate, The (color)	RKO-Goldwyn	....	Bob Hope-Virginia Mayo	Not Set	....	....	....	1889	....
Princess O'Rourke	WB	305	Olivia de Havilland-Robert Cummings	Oct. 23,'43	94m	Sept. 25,'43	1553	962	1655
Purple Heart, The	20th-Fox	422	Dana Andrews-Richard Conte	Mar.,'44	99m	Feb. 26,'44	1773	1654	1947
QUEEN and the Cardinal, The (Fr.)	French	....	Georges Milton-Robert Le Vigan	May 31,'44	91m	June 10,'44	1935	....	....
RACKET Man, The	Col.	5036	Tom Neal-Jeanne Bates	Jan. 18,'44	64m	Jan. 8,'44	1706	1676	....
Raiders of the Border	Mono.	....	Johnny Mack Brown	Jan. 31,'44	53m	Jan. 15,'44	1714	....	....
Raiders of Sunset Pass	Rep.	352	Eddie Dew-Smiley Burnette	Dec. 20,'43	56m	Dec. 25,'43	1686	1457	....
Rainbow Island (color)	Para.	....	Dorothy Lamour-Eddie Bracken	1944-45	....	....	....	1654	....
Rains Came, The (Reissue)	20th-Fox	410	Myrna Loy-Tyrone Power	Nov. 26,'43	95m	Sept. 9,'39	1574	....	....
Range Law	Mono.	....	Johnny Mack Brown	July 1,'44	57m	May 13,'44	1886	....	....
Rationing	MGM	418	Wallace Beery-Marjorie Main	Mar.,'44	93m	Jan. 29,'44	1734	1616	1902
Resurrection (Mexican)	Clasa	....	Lupita Tovar-Emilio Tuero	Apr. 10,'44	88m	Apr. 29,'44	1867	....	....
Return of the Ape Man	Mono.	...	Bela Lugosi-John Carradine	June 17,'44	....	....	....	1606	....
Return of the Rangers	PRC	451	Dave O'Brein-Jim Newill	Oct. 26,'43	60m	Oct. 16,'43	1585	1545	....
Return of the Vampire	Col	5024	Bela Lugosi-Frieda Inescourt	Nov. 11,'43	69m	Feb. 5,'44	1742	1599	....
Rhapsody in Blue	WB	....	Joan Leslie-Robert Alda	1944-45	....	....	....	1530	....
Riders of the Deadline	UA	....	William Bovd	Dec. 3,'43	70m	Jan. 15,'44	1714	1696	...
Riding High (color)	Para.	4307	Dorothy Lamour-Dick Powell	Block 2	88m	Nov. 6,'43	1613	1431	184
Riding West	Col.	5207	Charles Starrett-Shirley Patterson	May 18,'44	....	....	....	1835	...
Road to Utopia	Para.	...	Bing Crosby-Bob Hope-D. Lamour	1944-45	.	......		1715	...
Roger Touhy, Gangster	20th-Fox	431	Preston Foster-Lois Andrews	July,'44	65m	May 27,'44	1910	1362	...
Rookies in Burma	RKO	414	Alan Carney-Wally Brown	Block 3	62m	Dec. 11,'43	1666	1646	...
Rootin', Tootin' Rhythm (Reissue)	Rep.	3301	Gene Autry	Jan. 15,'44	61m	....	....		..
Rosie the Riveter	Rep.	313	Jane Frazee-Frank Albertson	Apr. 9,'44	75m	Mar. 25,'44	1814	1785	
Rustler's Hideout	PRC	465	Buster Crabbe-Al St. John	July 25,'44	....	....	....	1971	...
SAHARA	Col.	5003	Humphrey Bogart-Bruce Bennett	Oct. 14,'43	97m	Oct. 2,'43	1565	1305	171
Saint Meets the Tiger, The	Rep.	301	Hugh Sinclair-Jean Gillis	July 29,'43	70m	Aug. 7,'43	1471	....	...
Saint That Forged a Country, The (Mex.)	Clasa-Mohme	....	Ramon Novarro-Gloria Marin	May 25,'44	106m	June 10,'44	1935	....	...
Sailor's Holiday	Col.	5038	Arthur Lake-Jane Lawrence	Feb. 24,'44	61m	Apr. 15,'44	1845	1696	...
Salute to the Marines (color)	MGM	401	Wallace Beery-Fay Bainter	Sept.,'43	101m	July 31,'43	1579	1057	165
San Demetrio, London (British)	Ealing	....	Walter Fitzgerald-Ralph Michael	Not Set	105m	Jan. 29,'44	1734	....	...
San Fernando Valley	Rep.	....	Roy Rogers-Dale Evans	Not Set	....	....	....	1971	..

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n Francisco de Asis (Mex.)	Azteca	....	Jose Luis Jimenez	Not Set	125m	Apr. 1,'44	1826	....	....
ratoga Trunk	WB	....	Gary Cooper-Ingrid Bergman	1944-45	....	....	....	1431	....
carlet Claw, The	Univ.	8019	Basil Rathbone-Nigel Bruce	May 26,'44	74m	Apr. 29,'44	1867	1850	....
ecret Command	Col.	....	Pat O'Brien-Carole Landis	July 20,'44	80m	June 3,'44	1921	1786	....
ecrets in the Dark	MGM	....	Susan Peters-Robert Young	Not Set	....	...	..	1850	....
ecrets of Scotland Yard	Rep.	321	Edgar Barrier-Stephanie Bachelor	July 26,'44	68m	June 17,'44	1945	1937	....
e Here, Private Hargrove	MGM	420	Robert Walker-Donna Reed	Mar.,'44	100m	Feb. 19,'44	1761	1616	1947
ee My Lawyer	Univ.	....	Olsen and Johnson-Grace McDonald	Not Set	....	....	....	1899	....
ensations of 1945	UA-Stone	....	Dennis O'Keefe-Eleanor Powell	June 30,'44	85m	June 24,'44	1957	1746	....
even Days Ashore	RKO	424	Wally Brown-Gordon Oliver	Block 5	74m	Apr. 22,'44	1858	1817	....
even Doors to Death	PRC	417	Chick Chandler-June Clyde	July 25,'44	....	....	....	1923	....
eventh Cross, The	MGM	....	Spencer Tracy-Signe Hasso	Not Set	....	....	....	1715	....
eventh Victim, The	RKO	403	Tom Conway-Kim Hunter	Block 1	71m	Aug. 21,'43	1558	1471	....
hadows in the Night	Col.	....	Warner Baxter-Nina Foch	July 27,'44	....	....	....	1899	....
(formerly Crime Doctor's Rendezvous)									
hake Hands with Murder	PRC	422	Iris Adrian-Frank Jenks	Apr. 22,'44	63m	May 6,'44	1878	1835	....
herlock Holmes Faces Death	Univ.	8024	Basil Rathbone-Nigel Bruce	Sept. 17,'43	68m	Sept. 11,'43	1529	....	....
he's a Soldier, Too	Col.	5040	Beulah Bondi-Nina Foch	June 29,'44	67m	....	....	1890	....
he's for Me	Univ.	8041	David Bruce-Grace McDonald	Dec. 10,'43	60m	Dec. 11,'43	1665	1635	..
hine On, Harvest Moon	WB	313	Ann Sheridan-Dennis Morgan	Apr. 8,'44	112m	Mar. 11,'44	1794	1457	1947
hipbuilders, The (British)	Nat'l-Anglo	....	Clive Brook-Morland Graham	Not Set	90m	Jan. 29,'44	1733	....	....
how Business	RKO	425	Eddie Cantor-George Murphy	Block 5	92m	Apr. 22,'44	1857	1675	1947
hrine of Victory (British)	20th-Fox	426	Documentary on Greece	Apr.,'44	45m	Aug. 21,'43	1495	..	....
lent Bell, The	RKO	....	Simone Simon-Kurt Kreuger	Not Set	....	....	....	1958	....
lent Partner	Rep.	317	Beverly Loyd-William Henry	June 9,'44	....	....	....	1835	....
lver City Kid (1944-45)	Rep.	461	Allan Lane	July 20,'44	....	....	....	....	....
lver City Raiders	Col.	5202	Russell Hayden-Bob Wills	Nov. 4,'43	55m	Nov. 27,'43	1646	....	....
nce You Went Away	UA	....	Colbert-Temple-Woolley-Cotten	Not Set	....	....	....	1635	....
ng a Jingle	Univ.	8034	Allan Jones-June Vincent	Jan. 7,'44	62m	Jan. 1,'44	1694	1654	....
ightly Terrific	Univ.	8036	Leon Errol -Anne Rooney	May 5,'44	62m	Apr. 22,'44	1858	1785	....
how White and the Seven Dwarfs (color)	RKO-Disney	492	Disney Cartoon Feature	Reissue	83m	Dec. 25'37	1782	....	....
o This Is Washington	RKO	404	Lum 'n' Abner-Mildred Coles	Block 1	64m	Aug. 21,'43	1558	1471	....
on of Dracula	Univ.	8013	Louise Allbritton-Lon Chaney	Nov. 5,'43	80m	Nov. 13,'43	1626	1241	1818
ong of Bernadette, The	20th-Fox	....	Jennifer Jones-Charles Bickford	Special	157m	Dec. 25,'43	1685	1416	1947
ong of Nevada	Rep.	344	Roy Rogers-Mary Lee-Dale Evans	Aug. 5,'44	75m	June 17,'44	1945	1890	....
ong of Russia	MGM	422	Robert Taylor-Susan Peters	Feb.,'44	107m	Jan. 1,'44	1693	1416	1902
ong of the Open Road	UA	....	Edgar Bergen-"Charlie"-Bonita Granville	June 2,'44	93m	Apr. 29,'44	1866	1695	1947
ong of the Saddle (Reissue)	WB	331	Dick Foran	Oct. 2,'43	59m	Apr.11,'36	1482	....	....
ong to Remember, A	Col.	....	Merle Oberon-Paul Muni	Not Set	....	....	....	1715	....
(formerly At Night We Dream)									
onora Stagecoach	Mono.	....	Hoot Gibson-Bob Steele	June 10,'44	....	....	....	1890	....
outh of Dixie	Univ.	....	Anne Gwynne-David Bruce	June 23,'44	61m	May 27,'44	1911	1889	....
o's Your Uncle	Univ.	8042	Donald Woods-Elyse Knox	Dec. 3,'43	64m	Dec. 4,'43	1654	1635	....
pider Woman	Univ.	8021	Basil Rathbone-Nigel Bruce	Jan. 21,'44	63m	Jan. 15,'44	1714	1675	....
pook Town	PRC	457	Dave O'Brien-Jim Newill	June 3,'44	59m	....	....	1890	....
potlight Scandals	Mono.	....	Billy Gilbert-Frank Fay	Sept. 24,'43	73m	July 24,'43	1579	1351	.
tanding Room Only	Para.	4314	Paulette Goddard-Fred MacMurray	Block 3	82m	Jan. 8,'44	1706	1616	1902
tars on Parade	Col.	5023	Lynn Merrick-Larry Parks	May 25,'44	63m	....	....	1890	....
tep Lively	RKO	429	Frank Sinatra-George Murphy	Block 6	88m	June 24,'44	1957	1785	....
torm Over Lisbon	Rep.	....	Vera Hruba Ralston-Erich von Stroheim	Not Set	....	....	....	1850	....
tory of Dr. Wassell (color)	Para.	4337	Gary Cooper-Laraine Day	Special	136m	Apr. 22,'44	1857	1530	....
trange Death of Adolf Hitler	Univ.	8022	Ludwig Donath-Gale Sondergaard	Sept. 10,'43	72m	Sept. 4,'43	1522	....	....
ubmarine Base	PRC	405	John Litel-Alan Baxter	July 20,'43	66m	July 10,'43	1414	1305	....
ullivans, The	20th-Fox	421	Anne Baxter-Thomas Mitchell	Feb.,'44	111m	Feb. 5,'44	1741	1636	1902
ultan's Daughter, The	Mono.	....	Ann Corio-Charles Butterworth	Jan. 24,'44	64m	Dec. 18,'43	1674	1555	....
ummer Storm	UA	....	George Sanders-Linda Darnell	July 14,'44	106m	May 20,'44	1897	1747	....
undown Valley	Col.	5205	Charles Starrett-Jeanne Bates	Mar. 23,'44	55m	Apr. 8,'44	1834	1763	....
weet and Lowdown	20th-Fox	....	Lynn Bari-Benny Goodman	1944-45	....	....	....	1786	....
weet Rosie O'Grady (color)	20th-Fox	408	Betty Grable-Robert Young	Oct. 1,'43	76m	Sept. 25,'43	1553	1305	1719
weethearts of the U. S. A.	Mono.	....	Una Merkel-Donald Novis	Mar. 18,'44	63m	Mar. 18,'44	1802	1586	....
wing Fever	MGM	423	Kay Kyser-Marilyn Maxwell	Apr.,'44	81m	Nov. 13,'43	1626	1241	....
wing Out the Blues	Col.	5020	Bob Haymes-Lynn Merrick	Jan. 20,'44	70m	Jan. 22,'44	1726	1636	....
wing Shift Maisie	MGM	404	Ann Sothern-James Craig	Oct.,'43	86m	May 8,'43	1546	1191	1617
wingtime Johnny	Univ.	8020	Andrews Sisters-Harriet Hilliard	Feb. 4,'44	60m	Jan. 1,'44	1695	1676	....
AKE It Big	Para.	4327	Jack Haley-Harriet Hilliard	Block 6	76m	June 10,'44	1934	1786	....
ake It or Leave It	20th-Fox	....	Phil Baker-Marjorie Massow	1944-45	....	....	....	1890	....
all in the Saddle	RKO	....	John Wayne-Ella Raines	Not Set	....	....	....	1899	....
ampico	20th-Fox	425	Lynn Bari-Edward G. Robinson	Apr.,'44	75m	Apr. 1,'44	1825	1636	1947
arzan's Desert Mystery	RKO	413	Johnny Weissmuller-Nancy Kelly	Block 3	70m	Dec. 11,'43	1666	1362	1847
awny Pipit (British)	Two Cities-GFD	....	Bernard Miles-Rosamund John	Not Set	85m	June 3,'44	1921	....	....
axi to Heaven (Russian)	Artkino	....	Musical Feature	May 24,'44	70m	June 3,'44	1922	....	....
ender Comrade	RKO	416	Ginger Rogers-Robert Ryan	Block 4	101m	Jan. 1,'44	1693	1635	1902
exas Kid, The	Mono.	....	Johnny Mack Brown	Nov. 26,'43	57m	Nov. 27,'43	1645	1545	....
exas Masquerade	UA	....	William Boyd	Feb. 18,'44	59m	Jan. 29,'44	1733	....	....
hank Your Lucky Stars	WB	303	Warner Stars Revue	Sept. 25,'43	127m	Aug. 21,'43	1559	1058	1719
hat Nazty Nuisance	UA	....	Bobby Watson-Joe Devlin	Aug. 6,'43	42m	June 12,'43	1546	1019	....
here's Something About a Soldier	Col.	5017	Evelyn Keyes-Tom Neal	Nov. 30,'43	80m	Dec. 18,'43	1674	1545	....
hey Live in Fear	Col.	5043	Otto Kruger-Clifford Severn	June 15,'44	65m	....	....	1889	....
hey Made Me a Criminal (R.)	WB	342	John Garfield-Ann Sheridan	July 15,'44	92m	Jan. 7,'39	1957	....	....
hey Met in Moscow (Rus.)	Artkino	....	Musical feature	June 6,'44	80m	June 10,'44	1933	....	....
hirty Seconds Over Tokyo	MGM	....	Van Johnson-Robert Walker	Not Set	..	....	....	1889	....
his Happy Breed (Brit.)	Two Cities	....	Robert Newton-Celia Johnson	Not Set	115m	May 27,'44	1909	....	....
his Is the Army (color)	WB	224	Joan Leslie-George Murphy-Stage Cast	Feb. 15,'44	115m	July 31,'43	1453	1276	1575
his Is the Life	Univ.	8012	Susanna Foster-Donald O'Connor	June 2,'44	87m	May 6,'44	1878	1416	1947
housands Cheer (color)	MGM	413	Kathryn Grayson-Gene Kelly	Jan.,'44	126m	Sept. 18,'43	1541	1079	1766
hree Little Sisters	Rep.	....	Mary Lee-Ruth Terry-Cheryl Walker	Not Set	....	....	....	1971	....
hree Men in White	MGM	427	Lionel Barrymore-Van Johnson	June,'44	85m	May 6,'44	1878	1786	....
hree of a Kind	Mono.	....	Billy Gilbert-June Lang	July 22,'44	....	....	....	1958	....
hree Russian Girls	UA	....	Anna Sten-Kent Smith	Jan. 14,'44	80m	Jan. 1,'44	1694	1457	1947
hundering Gun Slingers	PRC	463	Buster Crabbe-Al St. John	Mar. 25,'44	60m	....	....	1786	....

						REVIEWED			
Title	*Company*	*Number Prod.*	*Stars*	*Release Date*	*Running Time*	*M. P. Herald Issue*	*Product Digest Page*	*Advance Synopsis Page*	*Service Date Page*
Tiger Fangs	PRC	406	Frank Buck-Duncan Renaldo	Sept. 10,'43	59m	Sept. 25,'43	1554	1531	....
Tiger Shark (Reissue)	WB	345	Edward G. Robinson-Richard Arlen	July 15,'44	79m	Aug. 27,'32	1957	....	....
Till We Meet Again	Para.	....	Ray Milland-Maureen O'Hara	1944-45	....	....	....	1676	....
Timber Queen	Para.	4313	Dick Arlen-Mary Beth Hughes	Block 3	65m	Jan. 8,'44	1706	1696	....
Time Flies (British)	Gains.	....	Tommy Handley-Evelyn Dall	Not Set	88m	Mar. 18,'44	1803	....	....
To Have and Have Not	WB	....	Humphrey Bogart-Dolores Moran	1944-45	....	....	....	1850	....
Top Man	Univ.	8009	Donald O'Connor-Peggy Ryan	Sept. 17,'43	82m	Sept. 18,'43	1541	1456	....
Tornado	Para.	4304	Chester Morris-Nancy Kelly	Block 1	80m	Aug. 14,'43	1579	1457	....
Trail to Gunsight	Univ.	8087	Eddie Dew-Maris Wrixon	Aug. 18,'44	....	....	....	1971	....
Tree Grows in Brooklyn, A	20th-Fox	....	Dorothy McGuire-Joan Blondell	1944-45	....	....	....	1923	....
Trigger Law	Mono.	....	Hoot Gibson-Bob Steele	July 29,'44	....	....	....	1971	....
Trigger Trail	Univ.	8086	Rod Cameron-Fuzzy Knight	July 7,'44	....	....	....	1923	....
Trocadero	Rep.	314	Rosemary Lane-Johnny Downs	Apr. 24,'44	74m	Apr. 8,'44	1833	1806	....
True to Life	Para.	4303	Mary Martin-Franchot Tone	Block 1	93m	Aug. 14,'43	1578	1079	1719
Tucson Raiders	Rep.	3311	Bill Elliott-Bobby Blake	May 14,'44	55m	May 20,'44	1898	1890	....
Tunisian Victory	MGM-MOI	466	Documentary	Apr. 28,'44	80m	Mar. 11,'44	1794	....	1947
Twilight on the Prairie	Univ.	....	Eddie Quillan-Vivian Austin	July 14,'44	62m	June 3,'44	1921	1899	....
Two-Man Submarine	Col.	5039	Tom Neal-Ann Savage	Mar. 16,'44	62m	May 13,'44	1887	1746	....
Two Girls and a Sailor	MGM	428	Jimmy Durante-Van Johnson	June,'44	124m	Apr. 29,'44	1865	1696	....
Two Years Before the Mast	Para.	....	Alan Ladd-Brian Donlevy	1944-45	....	....	....	1923	....
U-BOAT Prisoner	Col.	....	Bruce Bennett-Erik Rolf	July 25,'44	....	....	....	1899	....
Ukraine in Flames (Russian)	Artkino	....	Documentary	Apr. 1,'44	56m	Apr. 15,'44	1845	....	....
Uncensored (British)	20th-Fox	418	Eric Portman-Phyllis Calvert	Jan. 21,'44	83m	Aug. 1,'42	1714	....	....
Uncertain Glory	WB	314	Errol Flynn-Paul Lukas	Apr. 22,'44	102m	Apr. 8,'44	1833	1636	1902
Underground Guerrillas (British)	Col.	5041	John Clement-Mary Morris	May 18,'44	82m	....	....	1890	....
Under Two Flags (Reissue)	20th-Fox	411	Ronald Colman-Claudette Colbert	Nov. 26,'43	99m	May 9,'36	1574	....	....
Uninvited, The	Para.	4315	Ray Milland-Ruth Hussey	Block 3	98m	Jan. 8,'44	1705	1416	1947
Unknown Guest	Mono.	....	Victor Jory-Pamela Blake	Oct. 22,'43	64m	Aug. 28,'43	1559	....	....
Up in Arms (color)	RKO-Goldwyn	452	Danny Kaye-Dinah Shore	Special	105m	Feb. 12,'44	1753	1457	1947
Up in Mabel's Room	UA	....	Marjorie Reynolds-Dennis O'Keefe	Apr. 28,'44	76m	Mar. 25,'44	1813	1695	1947
VALLEY of Vengeance	PRC	464	Buster Crabbe-Al St. John	May 5,'44	56m	....	....	1890	....
Very Thought of You, The	WB	....	Dennis Morgan-Faye Emerson	1944-45	....	....	....	1850	....
Victory Through Air Power (color)	UA-Disney	....	Disney Aviation Feature	Aug. 13,'43	65m	July 10,'43	1532	1375	1617
Vigilantes Ride, The	Col.	5204	Russell Hayden-Shirley Patterson	Feb. 3,'44	56m	Feb. 12,'44	1754	1081	....
Virgin of Guadalupe (Mex.)	Maya	....	Jose Luis Jimenez	May 14,'43	95m	May 22,'43	1325	....	....
Voice in the Wind	UA	....	Francis Lederer-Sigrid Gurie	Apr. 21,'44	84m	Mar. 4,'44	1782	....	1847
Voodoo Man, The	Mono.	....	Bela Lugosi-John Carradine	Feb. 21,'44	62m	Feb. 26,'44	1774	1676	....
WAC, a Wave, a Marine, A	Mono.	....	Elyse Knox-Sally Eilers	Not Set	....	....	....	1899	....
Walking Dead, The (Reissue)	WB	344	Boris Karloff	July 15,'44	66m	Mar. 7,'36	1957	....	....
Watch on the Rhine	WB	301	Bette Davis-Paul Lukas	Sept. 4,'43	113m	July 31,'43	1579	986	1719
Waterfront	PRC	415	J. Carroll Naish-John Carradine	June 10,'44	66m	May 13,44	1887	1850	....
Way Ahead, The (British)	Two Cities	....	David Niven-Stanley Holloway	Not Set	115m	June 17,'44	1945	....	....
Weekend Pass	Univ.	8029	Martha O'Driscoll-Noah Beery, Jr.	Feb. 18,'44	63m	Feb. 5,'44	1742	1676	....
Weird Woman	Univ.	8027	Lon Chaney-Anne Gwynne	Apr. 14,'44	64m	Apr. 8,'44	1834	1747	....
Welcome, Mr. Washington (British)	Br. Nat'l-Anglo	....	Barbara Mullen-Donald Stewart	Not Set	90m	July 1,'44	1969	....	....
West of the Rio Grande	Mono.	....	Johnny Mack Brown	Aug. 5,'44	....	....	....	1937	....
Westward Bound	Mono.	....	Ken Maynard-Hoot Gibson	Jan. 17,'44	59m	Jan. 15,'44	1714	1599	....
What a Woman!	Col.	5005	Rosalind Russell-Brian Aherne	Dec. 28,'43	93m	Dec. 11,'43	1665	1635	1818
Where Are Your Children?	Mono.	....	Jackie Cooper-Patricia Morison	Jan. 17,'44	72m	Nov. 27,'43	1645	1606	1847
Whispering Footsteps	Rep.	309	John Hubbard-Rita Quigley	Dec. 30,'43	55m	Feb. 26,'44	1774	1636	....
Whistler, The	Col.	5032	Richard Dix-Gloria Stuart	Mar. 30,'44	59m	May 13,'44	1886	1785	....
Whistling in Brooklyn	MGM	412	Red Skelton-Ann Rutherford	Dec.,'43	87m	Oct. 2,'43	1565	1431	1766
White Cliffs of Dover, The	MGM	....	Irene Dunne-Roddy McDowall	Special	126m	Mar. 11,'44	1793	1586	....
Wilson (color)	20th-Fox	....	Alexander Knox-Charles Coburn	1944-45	....	....	....	1676	....
Wing and a Prayer	20th-Fox	....	Don Ameche-Dana Andrews	1944-45	....	....	....	1835	....
Wintertime	20th-Fox	405	Sonja Henie-Jack Oakie	Sept. 17,'43	82m	Sept. 11,'43	1529	1431	1655
Woman in the Window, The	RKO	....	Edward G. Robinson-Joan Bennett	1944-45	....	....	....	1923	....
Woman of the Town, The	UA	....	Albert Dekker-Claire Trevor	Dec. 31,'43	88m	Dec. 18,'43	1673	1531	1818
Women in Bondage	Mono.	....	Gail Patrick-Nancy Kelly	Jan. 10,'44	72m	Nov. 20,'43	1634	1554	1818
Women in War (Reissue)	Rep.	9002	Elsie Janis-Wendy Barrie	Jan. 25,'44	69m	May 25,'40	1726	....	....
Wyoming Hurricane	Col.	5206	Russell Hayden-Bob Wills	Apr. 20,'44	58m	May 13,'44	1886	1079	....
YANKS Ahoy	UA-Roach	....	Joe Sawyer-William Tracy	July 1,'43	58m	Mar. 13,'43	1532	1019	....
Yellow Canary (British)	Wilcox-RKO	423	Anna Neagle-Richard Greene	Block 5	84m	Nov. 20,'43	1634	....	....
Yellow Rose of Texas	Rep.	343	Roy Rogers-Dale Evans	June 24,'44	69m	May 20,'44	1898	1890	....
Young Ideas	MGM	408	Mary Astor-Herbert Marshall	Nov.,'43	77m	July 31,'43	1578	1240	1818
You Can't Ration Love	Para.	4318	Betty Jane Rhodes-Johnnie Johnston	Block 4	78m	Mar. 4,'44	1781	1763	1947
You're a Lucky Fellow, Mr. Smith	Univ.	8033	Allan Jones-Evelyn Ankers	Oct. 22,'43	64m	Oct. 9,'43	1573	1531	...
Youth Runs Wild	RKO	430	Bonita Granville-Kent Smith	Block 6	67m	June 24,'44	1958	1786	....
ZIEGFELD Follies (color)	MGM	....	MGM Contract Stars	Not Set	....	....	....	1913	....

Feature Product, including Coming Attractions, listed Company by Company, in Order of Release on page 1960.

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VOL. 156, NO. 2 JULY 8, 1944

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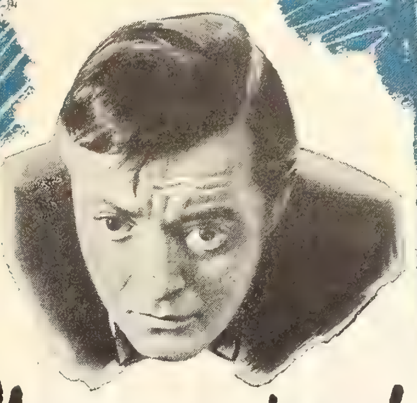

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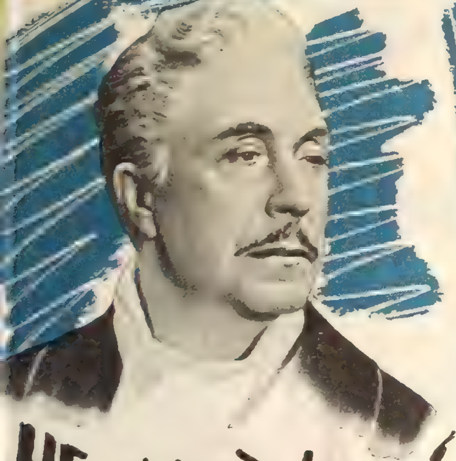
(So do the police of five capitals!)



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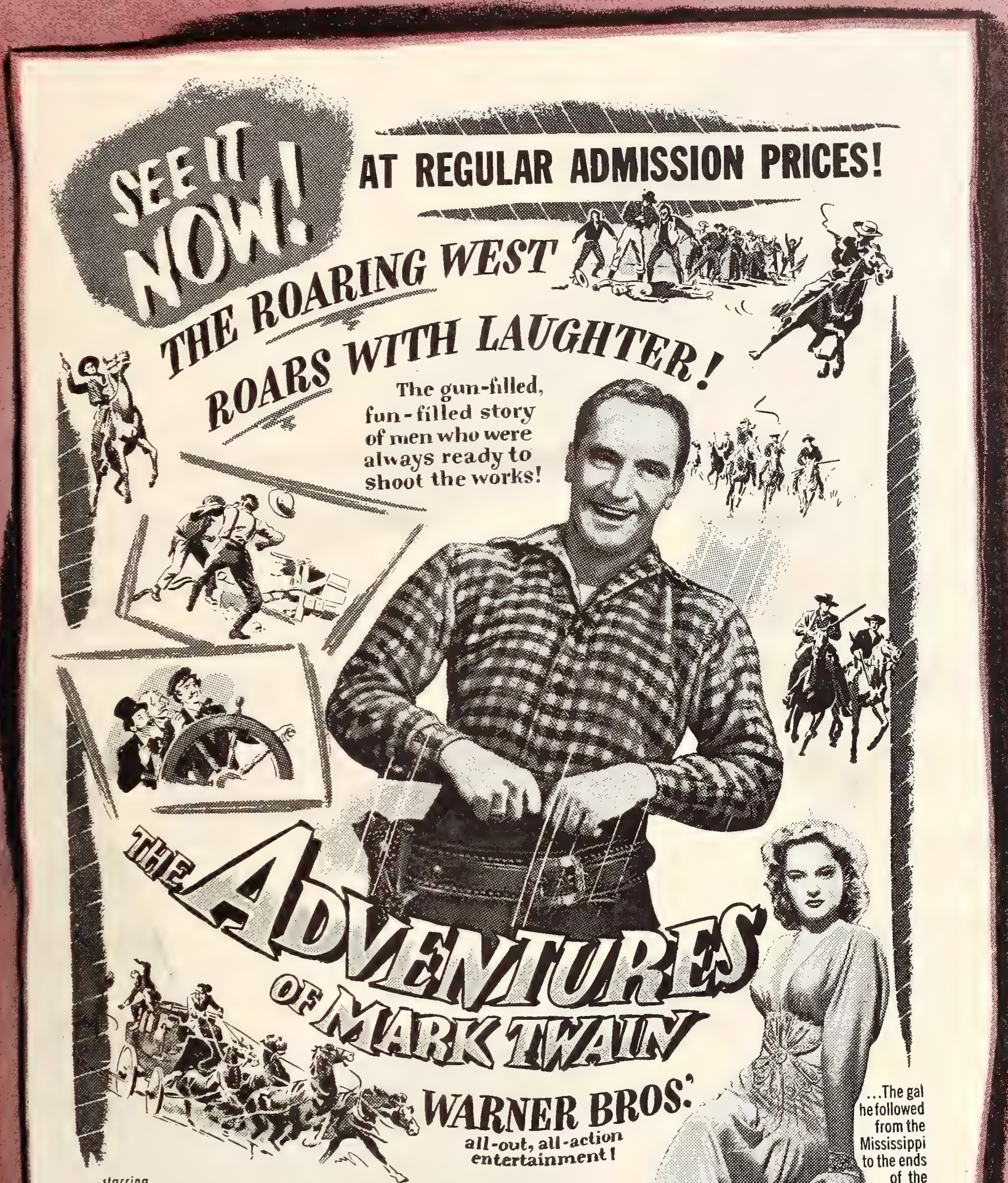

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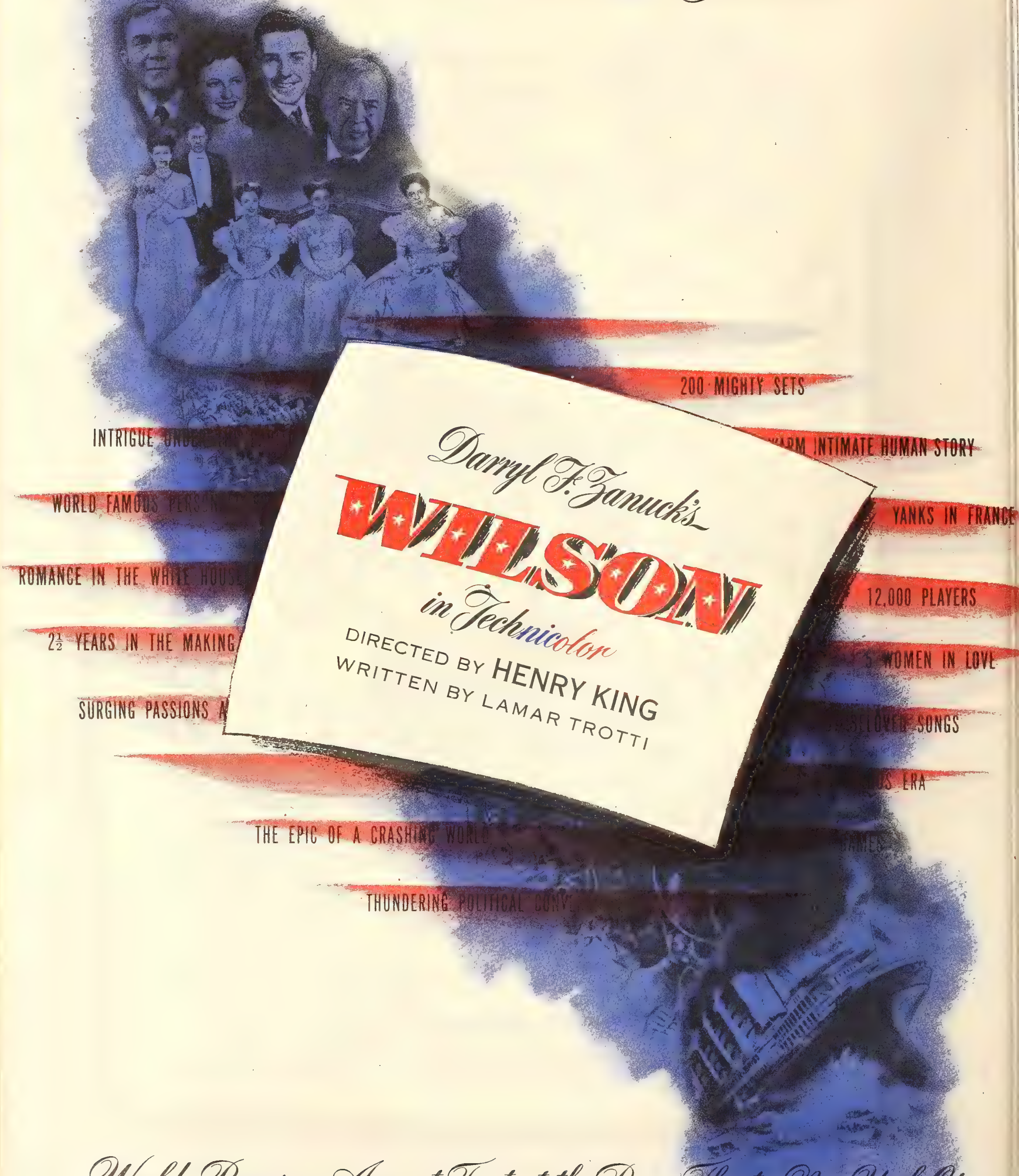
The Picture of The Century from 20th Century-Fox


200 MIGHTY SETS
INTRIGUE
WARM INTIMATE HUMAN STORY
WORLD FAMOUS
YANKS IN FRANCE
ROMANCE IN THE WHITE HOUS
12,000 PLAYERS
2½ YEARS IN THE MAKING
5 WOMEN IN LOVE
SURGING PASSIONS
SONGS
ERA
THE EPIC OF A CRASHING WORLD
THUNDERING POLITICAL

Darryl F. Zanuck's

WILSON

in Technicolor

DIRECTED BY HENRY KING
WRITTEN BY LAMAR TROTTI

World Premiere August First at the Roxy Theatre, New York City

Operating under special roadshow policy for this engagement

MOTION PICTURE HERALD

COLVIN BROWN, Publisher
MARTIN QUIGLEY
President and Editor-in-Chief
TERRY RAMSAYE, Editor

Vol. 156, No. 2
July 8, 1944

Kind Words

THIS week of the Fourth of July, greatest of our national commemorations, and with its militant tradition intensified by the state of war, it is pleasant to record that our industry of the motion picture is achieving recognition of its service beyond all precedent.

Never before has the screen theatre been so conspicuously and closely identified with the consuming interests of a cause which is at once intimately the concern of each community and its people and of the whole nation, too.

The First World War saw a beginning. The industry was as patriotic then and the Government as eager. But a quarter of a century has seen evolutions in scope, capacity and organizational efficiencies. Back then, "Four Minute Men" spoke from theatre stages and Liberty Bond sellers solicited the patrons. Today every exhibitor is a Bond salesman, an organizer, and a promoter of drives, while his screen has become articulate with pictures that talk.

HERE at hand is a letter to the editor, in evidence of the new status of the screen. It is from Helen C. Tingley, secretary of the Maryland State Board of Motion Picture Censors, in Baltimore. As she observes, "No one is in a better position to appreciate the possibilities of the motion picture than a motion picture censor.

¶ *"What challenges the imagination is to note how, under the impetus of war, the motion picture has developed in diverse fields, all of which touch intimately the life of the common man the world over.*

¶ *"The motion picture theatre, too, has become significant to the life of each separate community by making vivid to that community its special and vital interests. A case in point is the current bond drive.*

¶ *"As D-Day dawned in Maryland, her progressive and popular Governor, Herbert R. O'Conor, stepped out on the screens of the motion picture theatres throughout the State in a 130-foot trailer picture, and urged his people to buy bonds and give blood, as well as to pray for their men 'offering on the altar of life all their hopes for future happiness and even their very lives.' All through the invasion drive, the theatres have gladly cooperated with the Governor's program by continuing to run this picture. The result amply justified this policy. Maryland has set a new record and is the second state to go over the top in the 'Fighting Fifth' War Loan with 120 per cent of its quota."*

Also, while the screen has for a considerable period now enjoyed a generally friendly press, the newspapers are these days carrying many expressions both directly and indirectly contributory to goodwill. Interestingly enough, the other day at a newspaper convention one publisher remarked that it was time that the newspapers had something to say for their own good works.

AN emphatic statement is presented by an editorial in the Chicago *Herald-American* under the title, "Unique Contribution". It is to be remembered that this same paper has presented several notable approbations of the industry in the last few years. In its issue of June 21 it said:

¶ The motion picture industry's contribution to the Fifth War Loan campaign in Chicago differs in one extremely important respect from those of most of the businesses that are so generously joining in the drive.

All are expending effort and time.

All are assuming expense in the prosecution of the campaign.

But the motion picture industry alone is giving up its cash receipts.

The war bond premiere plan, stimulated by the Chicago *Herald-American's* premiere of "The Story of Dr. Wassell", has been adopted by the motion picture industry as one of its principal methods of selling bonds in this drive.

¶ Thirty-nine Chicago area theatres will hold war bond premieres this month. At those premieres, buying a bond is the price of admission. No tickets are sold.

So each theatre that gives a bond premiere sacrifices its entire receipts for that night.

Also, when a film-distributing company provides the feature picture for a bond premiere without cost, the distributing company gives up its cash receipts.

¶ Thus the film industry makes a heavy cash contribution to the bond drive in addition to labor and thought.

And thus it demonstrates once more its unselfish devotion to the cause of winning the war.

In that outgiving the Chicago *Herald-American* says something for the industry which it would not be saying for itself, but there is no reason why any showman might not communicate the notion to other editors. A glimpse of this page might do it.

Also from Chicago's *Sunday Times* of June 25 comes an attention in Herb Graffis' column which does a bit of explaining to the layman which is of value in contributing to the public opinion of the screen. Says Mr. Graffis:

¶ Any criticism of the circus necessary to sell bonds overlooks the fundamental fact that special events such as these movie premieres have sold billions of dollars worth of bonds by jarring people loose through novel appeals or unique applications of high pressure.

¶ You might think that with the national income this year being about twice what it was before the war, and the increased cost of living being somewhat offset by lack of some things to buy, that most of the surplus would go into bonds to help win the war.

But we're not that wise. That's why horses don't bet on people. The horses would go broke sooner than people.

¶ These picture house owners and the companies supplying the premiere pictures are passing up their incomes on good nights and paying out operating expenses. They'll bring in millions of dollars to help bring the boys home sooner. They have chosen their bond-selling premiere pictures from among the very best. I see that "A Guy Named Joe" and "Lady in the Dark" are two of the favored films.

There you have a sample of opinion and press on the motion picture and its theatre in the cause of the War Loans.

[*Continued on following page, column* 1]

THIS WEEK IN THE NEWS

INDUSTRY fights menace in building code trend Page 13

USE of ad films in theatres increases 25 per cent in year Page 14

EXTRA length features for this season increase forty per cent Page 19

ON THE MARCH—Red Kann discusses the future of Paramount Page 22

ATTORNEY General Biddle expected to see decree draft this week Page 22

BOND drive plunges ahead in final week of theatre campaign Page 27

FILM stock values rise $78,512,888 in summer bull market Page 28

HOLLYWOOD guilds denounce Alliance and create new council Page 29

MEXICAN guild head denies Mexican actors oppose dubbing of films Page 30

BRITISH scientists foresee vast post-war entertainment changes Page 36

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Normal Again

TO "show that things are back to normal," the motion picture theatre in Cherbourg, the first big port in France captured by the Allies, was reopened last week, after American officers conferred with the theatre manager. The Allied military control officers said last week they would see that all German films were thrown away. So reported James McGlincy, United Press correspondent with the invasion, in a resume of Cherbourg's return to normal.

"Wilson" on the Air

THE increased use of radio for advertising local engagements, a trend of the past year among film companies, was this week shown by Twentieth Century-Fox's placement of 800 recorded "spot" announcements on 12 stations in New York, for the premiere, at the Roxy there, of "Wilson." The announcements will remind New Yorkers, from this week on, of the opening of the picture August 1.

KIND WORDS

[Continued from preceding page]

Expressions in behalf of Hollywood production and its personalities have been many and frequent. Fresh among them, and typical in its voice of sincerity, is a news article from the Los Angeles *Times* of June 27 which reports:

¶ To American soldiers in the jungles of the Southwest Pacific, seeing a motion picture is equivalent to a two-hour furlough home, Lt. Col. Joseph McMicking told film colony executives and other guests at a luncheon yesterday at the Beverly-Wilshire Hotel.

¶ Citing as proof of the morale value of pictures the fact that servicemen overseas will stand in drenching rain for the showing of a film, Col. McMicking said that the G.I. Joes would vote for motion pictures if a ballot were taken to single out an entire industry to recognize for outstanding work in production.

¶ "They would choose the motion picture industry," the Colonel said, "which during the dark nights when they were alone with their God brought home closer to them and made a reality the ideal for which they are fighting."

To end on a high statistical note, it is to be set down that Colonel McMicking said that in April the overseas distribution of films had reached a total audience of 32,706,193 attendances by service men and women at a total of 93,153 performances. Considering the probable number of fighters overseas, it would seem that they average about three shows a month on that great circuit which runs from Iceland around the world to the South Seas. —*Terry Ramsaye*

The Johnston Story

PUBLICATIONS East and West this week gave currency to a report that Will H. Hays, en route to Hollywood, was to confer there with Eric Johnston, president of the United States Chamber of Commerce, to "tender him the post of associate head" of the Motion Picture Producers and Distributors of America, Inc. Authoritatively placed executive members of the association in New York on Wednesday indicated that they had not been informed of any such projected meeting or negotiation to be conducted.

It was held probable that the report was a reverberation growing out of conversations which were had with Mr. Johnston about a year ago and several months prior to his excursion to Russia.

"Will Hays is going strong, and Mr. Johnston has just been reelected for another year with the Chamber of Commerce, so it would seem that the situation of today is well stabilized," was an official observation.

Tax Yields $200,000,000

SECRETARY of the Treasury Henry Morgenthau, Jr., announced in Washington Tuesday that a little over $200,000,000 was received in admission taxes for the fiscal year ended June 30. According to Internal Revenue Bureau figures, collections from the Federal tax on admissions increased tenfold in the past six years. Tax receipts for 1939 were $19,470,802, increasing to $21,887,916 in 1940; $70,963,094 in 1941; $115,032,269 in 1942 and $154,450,723 in 1943. Under the new rate in effect since April 1, the 1943 revenue is expected to be doubled in the fiscal year now beginning. The box office reflection of a war economy bids fair to make the estimate a reality.

Gloria in Bloom

GLORIA Swanson, so long of fame and glory on the screen, has a star hit again, this time on the summer stage, in the flippantly titled comedy, "A Goose for the Gander." It opened in Cambridge at Brattle Hall and made a house record, and it has been a marked success in a run at the Strand in Stamford, Conn., whence it is to go to the Blackstone in Chicago, with a pause at the Bucks County theatre in Philadelphia.

Ralph Forbes is co-starred in the show, written by Harold J. Kennedy, who coincidentally is a member of the cast with an especially fat part.

Miss Swanson's last appearance before the camera was in "Father Takes A Wife," an RKO release of 1941.

Back to School

THE six-session course in How to Teach an Employee offered by the St. Louis Board of Education Distributive Education Department, has been completed by managers, assistant managers, head ushers and other members of the executive staffs of F & M's Fox, Missouri, Shubert and St. Louis theatres.

The course, headed by Francis Wright, included 12 hours of instruction and was patterned after the college courses that are the product of war, developed by the U. S. Office of Education to help executives in the teaching of new and inexperienced employees.

Mr. Wright made it known that the course is available from state or local boards of education without cost. He recommended that theatres group together in other cities to take advantage of the distributive education program.

ode's Wallop

AL HODE of Columbia has done a book, st published by Gold Label Books, Inc., en- led "This Hero Business," which is a whim- ally humorous consideration of the fight me, as seen through the antics of a prize oss-eyed palooka, who always saw two op- nents in front of him and hit in between— ith spectacular results. It is enjoying a heavy e-publication sale.

For the benefit of those who came in late, it to be set down that Mr. Hode really started career in the prize ring. One night at the edford Athletic Club in Brooklyn, when he as but fifteen years old, which is to say about 04, young Mr. Hodes knocked out a very big d very black person by the name of Isaac iley, full count, round three. The late Wil- m T. Rock, better known to fame as "Pop" ock, one of the prospering founders of Vita- aph, was at ringside with a bet on the boy. al was substantially snatched from the prize ng into movieland, right there.

Under Rock-Vitagraph auspices Hal became ojectionist, plumber's helper, and extra play- at the Vitagraph studios. He knows about is industry.

ew Quota Test

ondon Bureau

N view of greatly increased wartime labor sts the British Board of Trade, in a memo- ndum distributed Tuesday in London to pro- cers, distributors, exhibitors and trade ions, recommended that upward revision in e-war labor cost test figures might be neces- ry. The board said that unless a new sta- tory order on film quota percentages was ade and approved by Parliament before the d of December, the present wartime per- ntages should be dropped and the higher per- ntages prescribed by the 1938 Quota Act ain should become effective. Distributor rcentages for feature pictures would rise om 20 to 27½ and exhibitor percentages from 5 to 20½. For shorts, the present percentages e 15 for distributors, 12½ for exhibitors. is understood the board favors increasing the bor cost test figures to 25 shillings, about 5 per foot.

ore Insurance

ashington Bureau

XTENSION of the Federal unemployment mpensation law to bring every employer and ery employee under its provisions will be ebated in Congress possibly this autumn, as ne of several measures dealing with the post- ar economic problems. So far as the film in- ustry is concerned, such an extension would ring in several thousand theatres, exchanges d other offices where less than eight persons re employed.

Before the Senate recessed June 23, a report rging extension of the law was filed with it y the special committee on post-war economic licy and planning. The effect of such a step ould be to bring under the unemployment mpensation measure a number of exhibitors throughout the country who are now exempt from the unemployment taxes because they employ less than eight persons. On the other hand, it would extend protection to many thousands of workers who now are not eligible for unemployment relief.

At present, approximately 30,400,000 workers are covered by the Federal law. The current labor force is approximately 54,000,000 persons, and while several millions are agricultural workers and domestic employees to whom it is considered impractical to extend the law, it is indicated that other millions might be brought under its protection by extension to all employers and all employees in industry, distribution and trade.

Grant Takes Earle

WARNERS' Earle theatre building, the only film house in downtown Philadelphia which features stage shows and the city's last link with vaudeville, was sold last Thursday for a reported price of $1,650,000, by the Stanley Company to the W. T. Grant Realty Corporation. The Grant company, which operates a nationwide chain of five-and-dime stores, eventually will build a four-story department store on the site.

The building, assessed at $2,563,000, originally erected in 1923 at an estimated cost of $5,000,000 by Stanley and B. F. Keith, was named for the late George H. Earle, Jr., who had a financial interest in the Stanley company. The theatre at one time was considered one of the finest vaudeville houses in America, ranking close to Broadway's Palace.

The Earle building comprises the 3,000-seat theatre, a six-story office building housing the headquarters of the Warner theatre circuit in the area, several theatrical agencies and ground-floor shops. Warners will continue operation of the theatre, stores and offices until the contemplated Grant project can get under way, probably immediately after the war.

Screen Biography

HARRY SHERMAN, one of the best known of producers of Western pictures, is planning to bring back to life one of the best known of western stars, Tom Mix, friend and hero of countless youngsters of all ages.

The life of Tom Mix before entering pictures had all the elements of a grouping of all the best of the Western film fare. While still in his teens he first experienced the smell of gunpowder as a scout in the Spanish-American war, in Cuba and later in the Philippines, and went on from there to join in the battle of Tientsin in China. From the wars he returned to this continent, to the southwest, and became a Texas Ranger. He once bagged no less than 55 rootin' tootin' two gun bandits, but he did not take all of them alive. Later he became a United States marshal, and from there went into pictures, to become one of the great stars of Western drama.

Born in 1880, Tom Mix died in October of 1940 near Florence, Ariz., when his car got out of control and crashed. He always had his horses and guns well under control.

Early Bird

ONE of the first newspapers in the country to enter the television field is Walter Annenberg's Philadelphia *Inquirer,* morning paper, which has filed an application for a commercial television license. Publisher Annenberg is known to have negotiated for the purchase of a local radio station, and his application for a television license follows closely the purchase of WPEN in Philadelphia and its FM adjunct by the *Evening Bulletin.*

Last October Mr. Annenberg purchased a plot of ground right next door to the present *Inquirer* building and at that time indicated that a number of projects were in mind for post-war construction. It is understood that the proposed television station will be built on the plot.

Marshall Field, millionaire playboy and publisher of *PM* and the Chicago *Sun,* has filed application with the Federal Communications Commission for the purchase of radio station WSAI, one of the twin stations in Cincinnati owned by the Crosley interests. Under the FCC rule against multiple ownership, Crosley had been ordered to divest itself of one of the stations. WLW, being the most powerful in the midwest, the company offered WSAI for sale.

Look Looks

LOOK magazine, the pictorial weekly owned by Gardner Cowles, Jr., Iowa publisher, and his brothers, is eyeing the radio and motion picture fields. The magazine, in conjunction with the Embassy and Telenews newsreel theatres, is sponsoring a series of topical short subjects, based on articles appearing in the magazine. They are being produced by Newsreel Distributors, Inc., and have been sold to about 40 theatres, it is reported. Three television shows are also being prodaced by *Look* for presentation over WRGB, the General Electric station in Schenectady. They are under the supervision of Al Perkins, film and radio editor of the publication. *Look* is also looking into the film industry war activities, planning to publish an illustrated book on the subject.

Candy Output Cut

SHORTAGES of cocoa beans, employees and packing materials are preventing the candy industry from supplying much more than half the needs of the armed forces and about one-quarter of the civilian demand, including product for candy machines in film theatres, Irving C. Shaffer, president of the Association of Manufacturers of Confectionery and Chocolate, announced in New York last week. He estimated that the supply of cocoa beans in the U. S., as of June 1, 1944, was 1,370,000 bags of 140 to 160 pounds, while the normal supply based on the average of 1938 to 1940 was 3,500,000 to 3,750,000 bags. In manpower, the industry had only about 60 per cent of the normal number of employees and needed at least 150 per cent, with better than 50 per cent of production going to the armed forces.

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THIS WEEK the Camera reports:

HONORED. Lieutenant Colonel Joseph McMicking, right, was chief speaker and guest at a Hollywood luncheon tendered last week by the local WAC. An aide to General Douglas MacArthur, ground commander in the Southwest Pacific, he described how much the industry's 16-mm. free films mean to fighting men. Above, with Colonel McMicking, are John C. Flinn, WAC Hollywood coordinator; Mary McCall, Jr., local WAC chairman, and Jesse Lasky, producer.

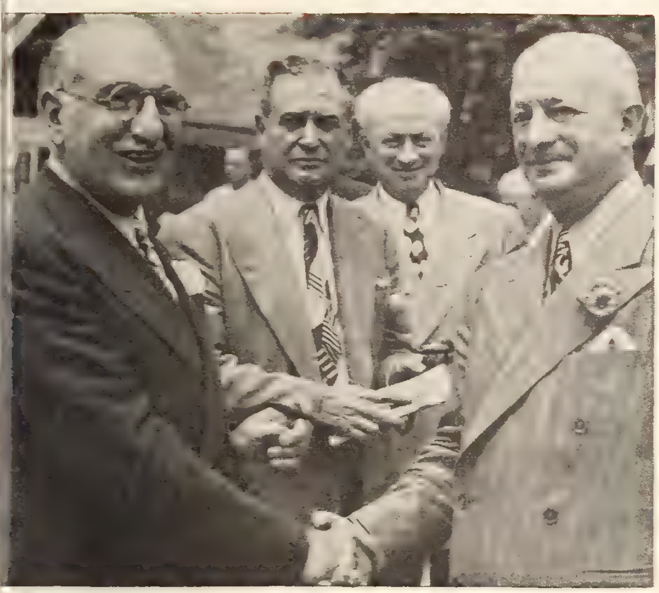
CONVENTION. Paramount's Canadian sales personnel met last week at Toronto. Above are, seated (left to right), Oscar Morgan, Gordon Lightstone, Charles M. Reagan and Robert M. Gillham; back row (left to right), Bill Kelly, manager, Calgary; Win Barron, sales promotion, Toronto; John Casey, salesman, Winnipeg; Harold Pfaff, salesman, Ontario; Bob Murphy, booker, Ontario; W. J. O'Neill, secretary-treasurer of Paramount Film Service; H. Q. Burns, ad sales, Toronto; David Brickman, Winnipeg; Ambrose Theurer, salesman, Ontario; Russell Simpson, branch manager, Vancouver; Pat Hogan, manager, St. Johns; Jack Hunter, manager, Ontario; Tom Dowbiggin, manager, Montreal; Romeo Goudreau, Bill Young, Montreal.

"FUZZY WUZZIES" and Jap plane fragments, Southwest Pacific G.I. Joe Oscars, were awarded Sunday night, in Hollywood, on the radio Army Hour, to Greer Garson, "best actress", Humphrey Bogart, "best actor", and to Jack L. Warner, for "Casablanca", "best picture".

By Staff Photographer

A LIFE MEMBERSHIP gold card is handed, above, to Father John Boland, right, former New York State Labor Relations Board chairman, by Herman Gelber, president of Local 306, New York projectionists' union. The ceremonies, at the Adelphi theatre, last Thursday, accompanied presentation to the Army of an equipped field ambulance, seen in the background. At the far left, seated, is the other gold card recipient, New York License Commissioner Paul Moss.

AT PRC'S fifth annual convention, in New York, last week: Leo McCarthy, general sales manager; Lieutenant Commander Bert Kulick, New York franchise holder, and Leon Fromkess, vice-president.

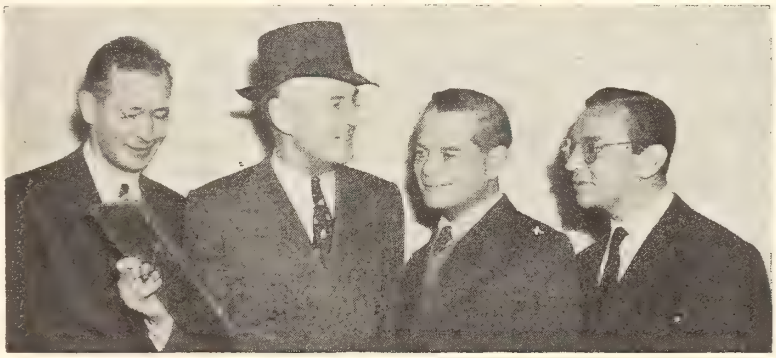


OR RECORD-BREAKING Bond sales, Eugene Meyers,
ght, Manhattan WAC Bond drive chairman, is con-
ratulated by Charles C. Moskowitz, left, WAC New York
eneral chairman. Mr. Meyers' division sold
3,995,385 worth. Watching are Oscar Doob and
obert J. O'Donnell, Fifth War Loan drive chairman.

LAUNCHING the S. S. Benjamin Warner. Harry J. Kaiser, left, shipbuilder at whose Permanente Metal yards in Richmond, Cal., the launching took place last Saturday, and Harry M. Warner, son of the late Benjamin Warner, who, with his brother, Jack L., participated in the ceremonies honoring their father. They paid tribute to the American merchant marine.

y Staff Photographer

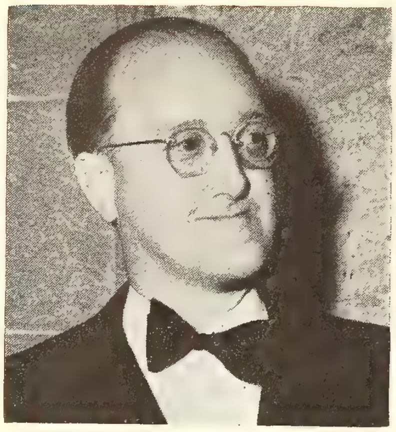
VISITOR in New York. Jim Keefe, exploiteer for Twentieth Century-Fox in Cincinnati and Cleveland, visited the Motion Picture Herald offices in Radio City while east on a visit to the home office and for a vacation.



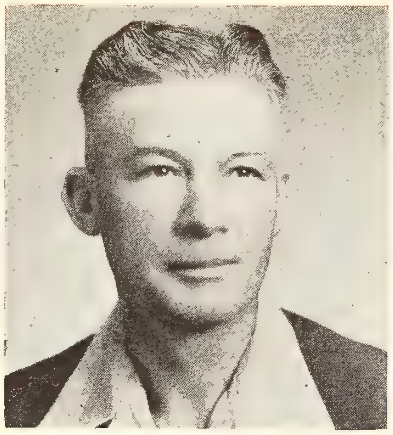
SAM WOOD, producer and director of 65 features, holds the plaque presented him by Leo Spitz and William Goetz, right, chairman and president of International Pictures, for which Mr. Wood now works. A spectator, left, is producer Nunnally Johnson.

HE SCENE above, of some dramatic—and comedy—import, is from
olumbia's "The Impatient Years", to be released about September 7. The
rincipals are Lee Bowman, Charles Coburn and Jean Arthur.

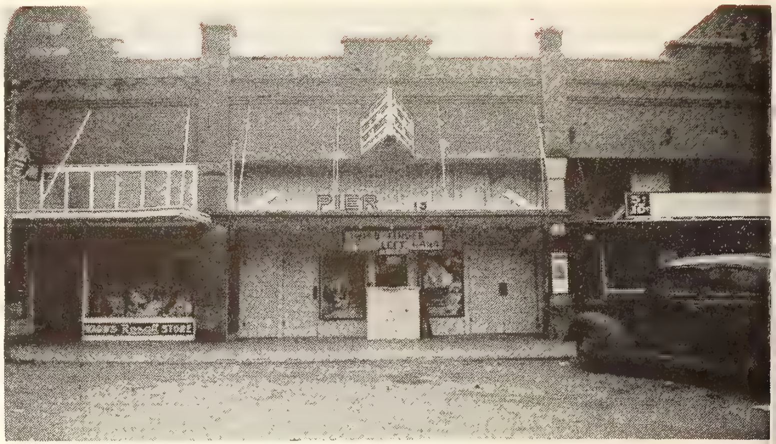
WINNER. Universal eastern division manager Fred Meyers, left, hands to New Haven branch manager John Pavone the check the latter won in the Bill Scully Anniversary sales drive. District manager John Scully watches the presentation with interest.



Pete Smith, producer.



Melville Danner, exhibitor.



Kozy Theatre, on Main Street in Granite, Oklahoma.

PREMIERE WOWS GRANITE!

By Staff Correspondent

This Saturday is Melville Danner's day in Granite, rock-ribbed All-American town of quarries, cotton gins and breweries out here in sunkissed Oklahoma.

Mr. Danner is the manager of the Kozy Theatre, two hundred and fifty seats, This is the first world premiere ever held in Granite, the first in Oklahoma.

The premiere launches the world screen career of a master opus in one reel produced by Pete Smith of Metro-Goldwyn-Mayer, for Loews' Inc., under the title of "Movie Pests." But the notion came from Granite.

As so commonly happens with the truly great efforts of Hollywood, the fame of this picture has preceded it and among the press announcements which flowed over the wires in tidings of the day's events in Granite was the announcement from the lobby of The Kozy that Charles P. Skouras, president of National Theatres Amusement Company in Los Angeles, had booked the picture for his entire circuit. He plays subsequent to the Kozy.

Reel Is a Must, Said Skouras

"This reel is a must," said Mr. Skouras' message. "I can see how audiences will react."

In the metabolism tests which MGM gives to its product in experimental previews before the provincial audiences of Los Angeles suburbs, this product registered 49 laughs in 800 feet. Mr. Smith registered a complaint with the management of the preview house on the ground that the audience mirth kept him from hearing himself talk on the screen. His pass was refunded.

This was gleaned from a strictly confidential letter which Mr. Smith wrote Herbert Morgan of the home office.

A late report from the box office checkers indicated that by midnight the entire population of Granite, 1,058 persons, Federal count, and a considerable number from outlying precincts would have seen the show.

Today's great event and the motion picture it honors took its origin with a letter from Mr. Danner to the editor of MOTION PICTURE HERALD, when he wrote saying "Here is an idea for a short subject. Every exhibitor has the following troubles." "While I write, I am thinking of Pete Smith," said Mr. Danner. "I believe he could make a good picture of it." The HERALD put a head on the letter "Assignment to Pete Smith" and published it, October 23, 1943.

No. 1 is the public enemy who puts his feet out in the aisle, not for lack of room but for lack of anything in his head, along with a general attitude of "I don't care."

No. 2 is the expansive person who fixes his gaze on the screen and practically undresses with farflung elbows, tossing his topcoat into the surprised eyes of the adjacent spectators.

No. 3 is the woman, some call her a lady, who wears aloft the proud plumage of her brave new hat, an authentic copy of a genuine original designed exclusively for the Cherry Sisters.

INDUSTRY FIGHTS MENACE IN BUILDING CODE TREND

Changes for State of New York, Sequel to Boston Fire, Alarm Theatremen

by GEORGE SCHUTZ
Editor of BETTER THEATRES

LAW vs. DESIGN

Revision of the New York State building code governing buildings of public assembly without prior reference either to the economics of the theatre business or to the resources of the designer, is quite according to an established procedure which, it now may be realized, serves neither the business nor the public well. Safety is a quality in a theatre which emerges from the whole design; specific restrictions should be related to that design, particularly to the entire traffic-seating system.

The New York revisions are among the first to follow the Cocoanut Grove nightclub fire in Boston; that catastrophe, though remote to conditions of motion picture theatres, has inspired similar efforts in other states. Here may well be an opportunity to effect at last a constructive approach nationally to the problems of theatre safety, aimed at achieving a uniform code, and a modern one. That is an industry-wide matter which apparently is of some urgency as we move closer to a period of renewed construction.—G.S.

Motion picture theatres throughout the State of New York outside the larger cities are threatened with drastic requirements, involving fundamental structural changes, by proposed revisions of the state building code. Aroused by the changes, drawn up under the authority of the Labor Department as more stringent safety measures, the principal circuits, including Loew's, Paramount, RKO, Century, Schine and Skouras, have appointed a committee to seek modification of the proposals.

The committee, headed by Harry Moskowitz of Loew's and including Henry Anderson of Paramount and Louis Lazar of Schine Theatres, with Martin J. Tracy of the Century Circuit, New York City, as alternate, this week began studies upon which to base arguments for reconsideration.

Fire Curtains and Emergency Stairs To Be Required

Provisions in the revised regulations which have caused most immediate concern are:

Every theatre with a stage must have a fire curtain of steel frame with the necessary automatic lowering devices. This would have to be done within one year of the date the code went into effect, in existing as well as new theatres.

Emergency stairways (fire escapes) higher than 10 feet must be enclosed by fireproof construction (stair towers). Counterbalanced fire escapes attached to the building outside are prohibited.

In general, the revised code would require compliance by existing theatres within two years from the date of its adoption. It does not apply to cities which already have building codes. It would affect hundreds of theatres in the smaller cities and towns; in many instances it would have the practical effect of closing small theatres permanently.

This threat, it is pointed out, is of significance not only to exhibitors in the State of New York, with its approximately 1,200 motion picture theatres, but is greatly broadened by the fact that New York codes are widely referred to by authorities in other states in drawing up their building regulations.

Several Other States Are Planning Revisions

According to J. Henry Walters, RKO attorney and former New York State Senator, who was instrumental in bringing the proposed regulations to the attention of theatre interests, some eight or nine states have been reexamining their building regulations in consequence of the Coconut Grove night club fire in Boston in 1942.

"There is great danger," he said, "that if the proposed New York requirements are allowed to stand, they will be adopted elsewhere. Such requirements as a steel proscenium curtain, and inside stair towers in place of fire escapes, would put many theatres out of business."

Failure thus to distinguish between motion picture theatres making only limited and rare use of a stage or screen platform and those presenting regular stage performances is cited as one aspect of a general defect of the revised code, which in the main, classifies motion picture theatres with night clubs and road houses in its treatment of the safety problems. Practical separation of theatres from buildings of entirely different function and physical character, and of motion picture from stage or combination theatres, is seen by the committee as urgently needed to make the code feasible.

Theatremen Not Consulted When Changes Were Made

While the New York circuit representatives who have attended several meetings on the proposals have voiced themselves as naturally in sympathy with any efforts to make theatres as safe as possible, it is pointed out that the changes were formulated without consultation with theatre owners and engineers who could have helped to achieve the desired result without imposing extreme burdens on the theatrical enterprises least able to shoulder them. A general character of impracticality is indicated in the changes by the time limit prescribed for the installation of a steel fire curtain. Certainly not until after the war, and perhaps not for a considerable period afterward, would steel frame curtains be available.

Building inside emergency stairways also would encounter wartime restrictions, and the requirement also would find many theatres without the land or other physical conditions necessary for it, especially in view of other proposed requirements for exit access to a street.

Doubt also is voiced that inside stair towers in place of outside fire escapes represent an increase in safety.

"I wonder," said one member of the committee who has been closely associated with safety problems for years, "if we can be sure that in the event of fire people would feel safer in a stairway closed off from outdoors, a passageway that is essentially a part of the interior of the building, then thay would feel on an outdoor fire escape. And after all, the greatest danger from fire in a theatre is not one of flames but of panic."

Feels Code Revision Should Be an Industry Affair

"Now that this situation has risen," he added, "it may very well be that this matter of building code revision should be considered an industry affair. The attitude of the industry toward safety measures is of course one of wholehearted cooperation. Even if we were entirely selfish in the matter, and we aren't, we would want to take every precaution to avoid disaster since just one of any size would frighten many people from theatres for a long time afterward. But it might be better to study the problem as a matter of theatre engineering rather than to impose arbitrary restrictions and requirements unrelated to theatre designs."

This latter point of view was essentially that of Ben Schlanger, New York theatre architect, who is chairman of the theatre construction sub-committee of the Society of Motion Picture Engineers. "The code as a whole," he said, represents an unscientific handling of the safety problem of motion picture theatres. A much simpler code could be written that would achieve a greater degree of safety and not be burdensome to any exhibitor.

"In fact, the code is not clear enough to assure safe conditions. For example, all kinds of passageways are discussed in the code, but their specific applications to specific conditions are not at all clear. Why shouldn't an open projecting cement passageway, properly supported at an upper level, be just as safe as a cement exit court walk at street level?

"What kind of auditorium chairs are meant? In one place the code stipulates minimum back-to-back spacing of 30 inches. In another it requires a distance of 12 inches between the back of a chair and the front of the seat of the chair behind. With modern auditorium chairs, that distance of 12 inches would give you a back-to-back space of 37½ inches.

"And in any case, a back-to-back spacing of 30 inches is not compatible with safety in installations of the kind of chairs installed in motion picture theatres.

Points Out Incongruities in Relation of Design to Code

"The whole system and layout of exits, stairways and so on is not a thing by itself, but is related in point of safety to the seating plan. It should be so related in a building code.

"And nowhere does the code refer to stadium-type seating arrangements, which is of growing importance for small theatres.

"Many of the smaller theatres, of course, would not be able to meet the requirement for a steel fire curtain. The construction necessary for this would amount in weight and cost to as much as the rest of the building."

The New York State Labor Department has not specified a date on which the revised code is to go into effect, and has indicated this would not be done until the theatre committee had been heard.

AD FILM USE IN THEATRES INCREASES 25% IN YEAR

Employs Market Research Methods; Estimates on Theatre Revenue Vary

Motion picture advertising in theatres, of the short message variety, which suffered a setback at the start of the war, has increased 25 per cent over last year.

Advertising film producers and distributors attribute the gain to the decrease in newspaper advertising space brought about by the shortage in newsprint stock and to accelerated circuit theatre use of screen ad films. This was a direct result of the order handed down to the ad film industry last year by the Federal Trade Commission, on the basis of its findings, ordering distributors to cease making "exclusive" contracts with exhibitors and to cease price-fixing.

Conservative estimates place the total revenue to exhibitors from the showing of advertising films between $2,500,000 and $3,000,000 annually. Others say the revenue yearly is somewhere between $8,000,000 and $10,000,000. One advertising agency executive recently estimated there were approximately 11,400 theatres in the country which show ad films, but distributors consider this a high figure, calculating that 7,500 to 8,000 is nearer the fact.

Applying Marketing Research to Films

The advertising picture business has entered a new phase, say the men in the field. No longer are "hit or miss" methods used to determine for the advertiser whether his picture has been shown and how many theatre patrons have seen it. The distributors are at work with graphs and charts and card indexes plotting a course through the hitherto uncharted sea of the "X" in theatre advertising.

Ad film distributors also are attempting to apply the researches of sales marketing and consumer potentials which the newspaper, magazine and radio industries have developed over a period of years.

Meanwhile, advertising agencies, who place most of the theatre advertising for their clients and represent the nation's largest advertisers, are preparing their plans for television, studying technical developments in the event that television takes precedence in the sponsored field, one agency official reports.

The increase, however, in theatre advertising had come mainly from local merchants and local manufacturers, one distributor explained. The use of the screen for brief messages on national products had dropped considerably since the war, he said, adding that after the war, this phase of the business was bound to recover.

Producing Many Shorts For Government Units

Soon after Pearl Harbor, when the War Production Board curtailed the supply of raw stock for ad films, producers and distributors were forced to fill out their contracts with pictures made from stock on hand. In the past year, however, at least two of the larger companies, Screen Broadcasts, whose parent company is Motion Picture Advertising, and Alexander Film Company, have been producing pictures averaging one minute in length for Government agencies, including the Treasury Department, WPB, War Manpower Commission, Office of Price Administration and Federal Security Administration. The films have been sold to advertisers who sponsor them for showing in theatres.

CONGRESSMEN TO REACH VOTERS VIA TRAILERS

Stumping for reelection to Congress in November, through the use of a one-minute short, is the plan of Marshall L. Faber, owner of Business Films in Washington. Jennings Randolph of West Virginia, chairman of the House District Committee, is the first Congressman to go before the cameras. Mr. Faber expects that many others will follow. He plans to make the shorts in his Washington studios, using newly installed RCA studio sound equipment. The idea is that Congressmen who seek reelection in November can send the films back home and get their electioneering appeals across while attending to business in Washington. The films are designed for theatrical and non-theatrical showings.

According to Harold Clark, executive of Motion Picture Advertising in New York, more circuit houses are playing ad pictures than ever before and this means, too, "that a better quality of theatre is carrying advertising." The public, he said, "has become more accustomed and conditioned to advertising on the screen, briefly and entertainingly presented."

"The guesswork regarding attendance, which was the greatest deterrent in the development of this business, is rapidly being taken out of the business," he said.

Claim Guaranteed Theatre Circulation Provided

Through a thorough and extensive system of cataloguing and indexing, the company, which has headquarters in New Orleans, is determining for the advertiser his potential circulation buy in the theatre field, Mr. Clark said. The cost of theatre advertising to the sponsor is based on a sliding scale.

"For the first time, the advertiser is guaranteed theatre circulation," Mr. Clark declared. "When he buys circulation in the newspaper, magazine or radio field he knows what he is getting for his milline rate. But for years there hasn't been any attempt to break down theatre circulation for the advertiser and as a result, his distribution costs were too high compared with the results obtained."

Payment to the advertiser for ad films on the basis of a Ross Federal check, has been worked out by one producer-distributor, Associated Film Makers, which works entirely in the field of the one and two-reel institutional type of picture instead of the straight, brief ad message.

Stanley Neal, president of the company, explained that Associated had an exclusive contract with Ross for the purpose of checking theatre showings and attendance reached by the ad film. The advertiser pays Associated on the basis of the Ross check. According to the agreement, the checker gives the closing and opening attendance figures of the theatre. He reports what film preceded and followed the showing of the advertising picture and also the number of showings each day.

Mr. Neal, who pioneered in screen advertising, having produced sponsored films in England more than 15 years ago, believes "there is no place on the screen for blatant advertising. The public doesn't want to see it. The institutional type of picture which is comparable in quality to the best short produced by any major film company, in my opinion, is the only suitable advertising picture for the theatre, and I have found that, generally speaking, exhibitors are willing to accept that kind of film.

Theatre Circulation Has Been Haphazard Up to Now

"The advertiser wants to buy circulation not only in newspapers, magazines and radio, but in theatres. Buying circulation in theatres, up to now, has been pretty haphazard," Mr. Neal said, "but now that we offer advertisers the Ross Federal service, they can get an accurate accounting of their circulation."

General Screen Advertising, one of the larger distributors of the brief ad film which has copyrighted the name of "Minute Movies," also has attempted to keep complete records of weekly attendance figures on theatres which place its pictures. According to J. Don Alexander, chairman of the board of General Screen and president of Alexander Film Company, producing unit, the advertiser and advertising agency now can get ad campaign figures and costs, predetermined in advance, for any cities or markets under consideration.

General, which has its offices in Chicago, has opened a New York sales office at 500 Fifth Avenue. R. S. Evans, formerly manager of the New York branch for Jam Handy, producers of industrial films, is in charge.

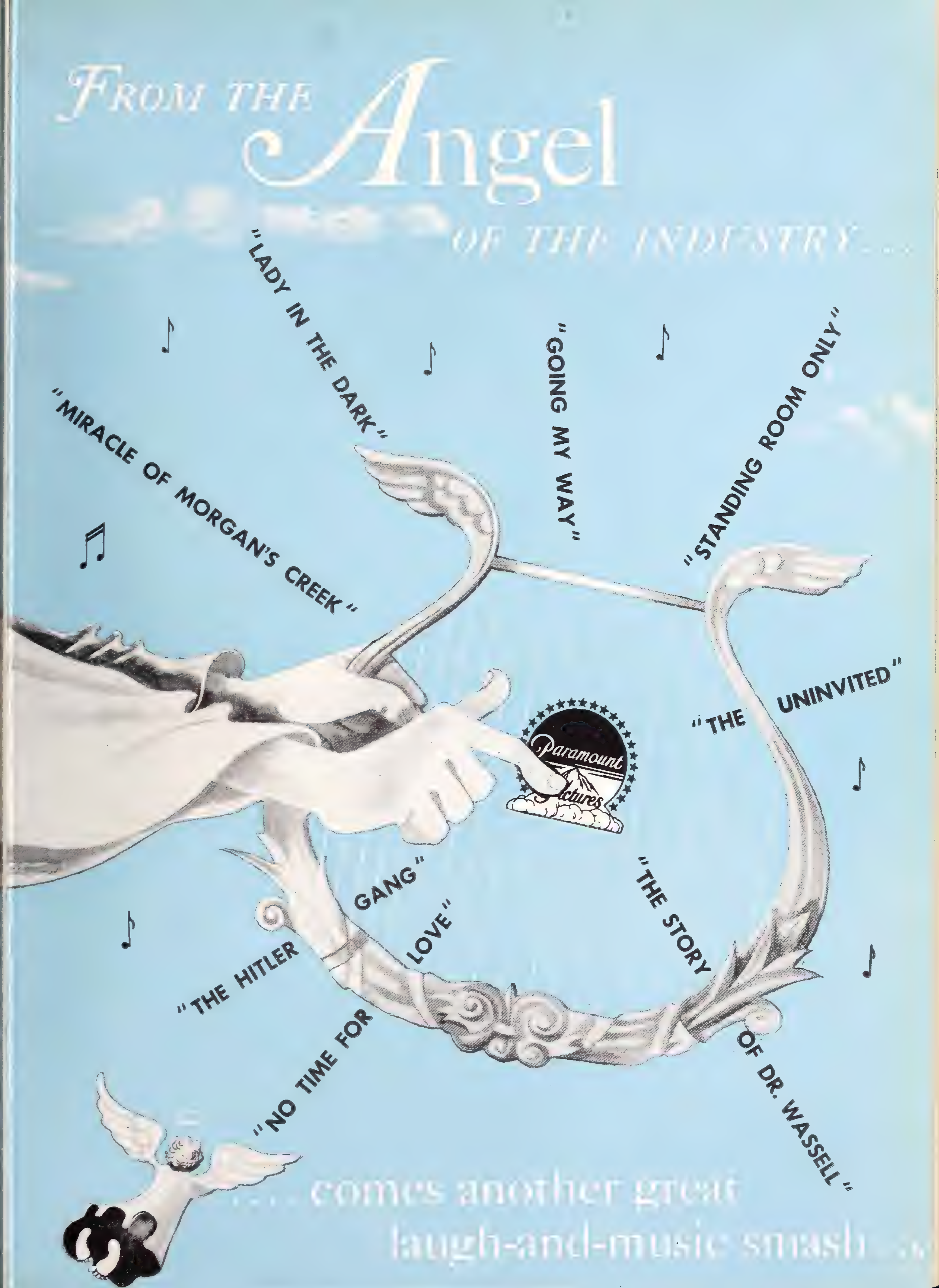
Mr. Alexander estimated that the annual revenue to exhibitors from ad films ran about $2,500,000 to $3,000,000. He said that Alexander Film Company placed about $45,000,000 worth of business in the 25 years it had been in existence. A large part of the business was in the foreign market before the war, exporting pictures to 28 foreign countries, particularly in South America, South Africa, Spain and Portugal.

Can Absorb Annually Only Six Two-Reel Ad Films

Experience in the sponsored film field, several agency officials maintain, has shown that the motion picture theatre can absorb only about six two-reel advertising pictures a year, "and these, mind you," as one executive said, "are high-quality, educational, informative and entertaining institutional films with no direct advertising appeal."

This view is opposed by Mr. Neal and others, who claim that the exhibitor will take a good two-reeler, especially if he gets paid for it, as often as the distributor makes such films available to him.

For the most part, advertising agency executives who handle motion picture production and distribution for their clients are dubious as to the future of the two-reeler in the theatre.


FROM THE Angel
OF THE INDUSTRY...
"LADY IN THE DARK"
"GOING MY WAY"
"STANDING ROOM ONLY"
"MIRACLE OF MORGAN'S CREEK"
"THE UNINVITED"
Paramount Pictures
"THE HITLER GANG"
"NO TIME FOR LOVE"
"THE STORY OF DR. WASSELL"
...comes another great
laugh-and-music smash...

Paramount

Tops Record-breaking Grosses of "Standing Room Only" and "Miracle of Morgan's Creek" in First Dates of

And The

AND HOW THEY SING!

"IT COULD HAPPEN TO YOU"
"FOR THE FIRST HUNDRED YEARS"
"HOW DOES YOUR GARDEN GROW"
KNOCKIN' ON YOUR OWN FRONT DOOR"
"BLUEBIRDS IN MY BELFRY"
"HIS ROCKING HORSE RAN AWAY"
"MY HEART'S WRAPPED UP IN GINGHAM"
"WHEN STANISLAUS GOT MARRIED"

By Johnny Burke and Jimmy Van Heusen.

Never stop 'till your over the top!
Fighting Fifth War Loan!

ngels Sing

BEATS "MIRACLE" BY

28% AT WORTH, FORT WORTH...14% AT MAJESTIC, HOUSTON...14% AT LINCOLN, LINCOLN...15% AT MAJESTIC, DALLAS!

BEATS "STANDING ROOM ONLY" BY

26% AT ORPHEUM, OMAHA . . . 10% AT CRITERION, OKLAHOMA CITY!

The swingy, zingy story of four singing sisters and the big, bad bandleader who tried to make love to the whole darned family!

With the stars of three great 1944 Paramount comedies...all united in one super show!

Dorothy Lamour

"RIDING HIGH-ER" THAN EVER!

Fred MacMurray

WHO STOOD 'EM UP IN "STANDING ROOM ONLY"

Betty Hutton

"THE MIRACLE (Gal) OF MORGAN'S CREEK"

with Diana Lynn

SASSY NEW STAR OF "MIRACLE"

and MIMI CHANDLER

RAYMOND WALBURN • EDDIE FOY, Jr.

Screen Play by Melvin Frank and Norman Panama • Based on a Story by Claude Binyon

THE FIRST REVIEWS ARE HEAVENLY!

"Orchids!" from
Walter Winchell

"Freshest, sprightliest bit . . . to bounce up in a long time!"
—Liberty Magazine

Paramount's
And The Angels Sing

Directed by George Marshall who made "Star Spangled Rhythm!"

THE TRADE REVIEWS ARE DOWN TO EARTH!

"Definitely a 'must' picture . . . songs will be whistled on highways and byways."
—Boxoffice

"Crammed with solid laughs, okay tunes . . . should sing a merry entertainment tune as first class film fare."—Daily Variety

"Customers will laugh themselves silly . . . swell song numbers, topnotch cast, unusual story idea."
—Showmen's Trade Review

"No wonder they're going my way into the New York Paramount"—unless "Going My Way" runs *forever** at this ace Broadway house!

*(*10th WEEK AND STILL BREAKING ALL-TIME RECORDS!)*

PRINTED IN U.S.A.

EXTRA LENGTH PICTURES FOR THIS YEAR INCREASE 40%

More Features Exceeding 100 Minutes Than in 1943; "Short Features" Down

While pictures are fewer, they're running onger. Since January, 1942, there has been a steady rise in the number of films running 100 minutes or more and a sharp drop in product after the first year of war, particularly marked among the shorter films.

If films continue to be released this year at the rate they have been made available during the first six months—and there appears no reason at this time for a change in pattern—1944 product will be more than 10 per cent less than that of 1942, and slightly less than last year's. At the same time, the prospect is for almost twice as many pictures as in 1942 running 100 minutes or more, and 40 per cent more than n 1943. Of these a much larger number will be two hours or more in length. Films in this category released so far in 1944 already have exceeded the output for the whole of 1942 or 1943.

Half of Product Before Less Than 70 Minutes

Last year and the year before, showmen found half the available product in the "short feature" class—Westerns, program musicals, comedies and dramas with a running time less than 70 minutes. In 1944 this group is no longer so important a part of the total product. Only 43 per cent of the features have a running time between 50 and 69 minutes.

Films running between 70 and 85 minutes, which made up a quarter of 1942's total product, were noticeably fewer in 1943, constituting a little more than a fifth of that year's releases. They have remained at the lower level during the current year.

The number of pictures in the next group, running from 86 to 99 minutes, should be very close in all three years. These films, however, formed only 13 per cent of 1942 product, but bulk larger in the shorter schedules of 1943 and 1944.

Passing the hundred-minute mark, the new trend becomes more evident. In 1942, only eight per cent of the features ran an hour and 40 minutes or more. Seven films were more than two hours in length. In 1943 the figure rose to 10 per cent, with nine films over two hours. Through June of this year 17 per cent of the releases ran more than 100 minutes. Ten of these, representing five distributors, were between 120 and 160 minutes in length. Warner Bros., Metro-Goldwyn-Mayer and Paramount consistently have offered two-hour films among their top product. United Artists, Twentieth Century-Fox, RKO Radio and Universal have had occasional long releases. Present indications are that the trend will continue upward.

Longest of This Season Runs 157 Minutes

The longest film released so far this year, Twentieth-Fox's "Song of Bernadette," runs 157 minutes, more than a quarter of an hour longer than "They Died With Their Boots On," which topped 1942's product in the matter of length. The high for 1943 was still greater—168 minutes for Paramount's "For Whom the Bell Tolls"—although this probably will be exceeded by the end of the current year. Final running time for David Selznick's "Since You Went Away," a United Artists release, has not yet been announced, but is expected to fall a bit short of the all-time high of 220 minutes for his "Gone With the Wind."

While "Gone With the Wind" in 1939 was unique in its length, the fact is that in 1944 two-hour pictures are no longer rarities. Among current releases, "Mr. Skeffington" runs 127 minutes; "Going My Way," 127 minutes; "The White Cliffs of Dover," 126 minutes; "The Story of Dr. Wassell," 136 minutes. "An American Romance," shortly to be released by MGM, is 151 minutes long and "Dragon Seed" from the same company will reach 144. "Wilson," a 20th-Fox special, should join the group before the end of the summer with 163 minutes by the most recent count.

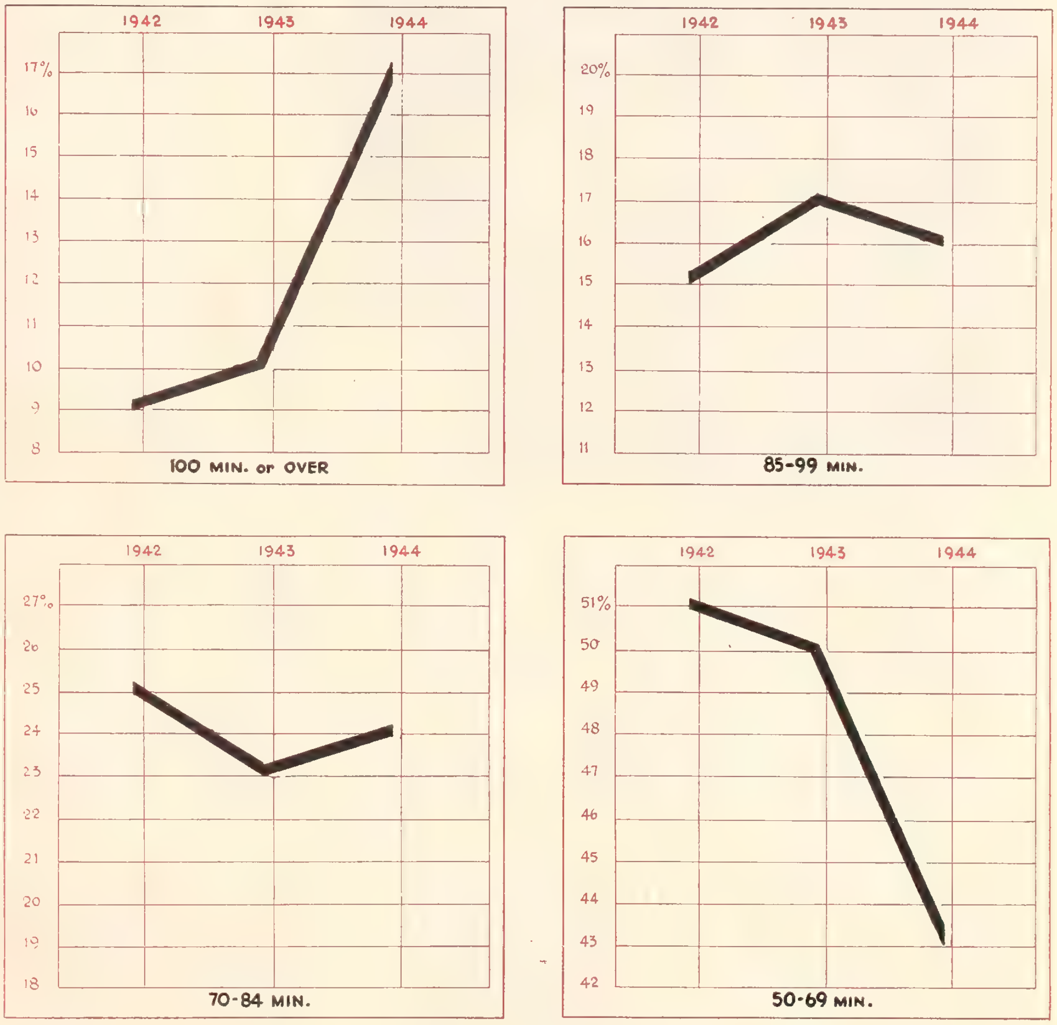
The problem of programming arising from the decrease in product and the lengthening of individual features, which has faced showmen generally, has been felt particularly in houses with a double bill policy. Prospects of too few features and too long a show have encouraged the single feature in some situations.

There have been moves on the part of distributors to meet both difficulties. The shortage of new features has been eased in some measure by reissues. Some of these, including 6 Westerns and 10 features from Warners, the Gene Autry re-releases from Republic and RKO's "Snow White," have been incorporated into the season's product schedules, receiving the same attention as new product. Others have been made available to exhibitors by the major companies, or by independents.

Problem Partly Met by Two-Reel Short Subjects

The second problem, that of increased feature length, has been met in part by marked increase in two-reel shorts.

Since 1942 four companies have added "featurettes" running 18 minutes or more, to their short subject schedules. Paramount's "Musical Parade" in Technicolor and Warners' "Sanat Fe Trail Westerns," which were introduced late in 1943, tell a complete story in this abbreviated span. RKO, which added "This Is America" to its schedule of shorts in 1942, is reviving some of its former "Headliner" musicals this season. Still available in the group of longer shorts are Columbia's "All Star Comedies," 20th-Fox's "March of Time," Universal's "Name Band Musicals," RKO's Leon Errol and Edgar Kennedy comedies and the 2-reel specials released by MGM, Universal and Warners.



THE four graphs above trace the percentage of the product for 1942, 1943 and 1944 which fell within each of four categories of running time. The trend for 1944 was extended from the base established by product so far released.

To the Theatre Men of America...
An Important Statement About

FOR WHOM THE BELL TOLLS

Following a nationwide Roadshow record established in less than a thousand situations and unequalled by any attraction in the history of motion pictures, with only one exception, "FOR WHOM THE BELL TOLLS" will be withdrawn from release at advanced admission prices on AUGUST 1st, 1944.

There will be no further engagements of the picture between this date and FEBRUARY, 1945.

In FEBRUARY, 1945, Paramount will release "FOR WHOM THE BELL TOLLS" for showing at *regular admission prices.*

This is in conformity with Paramount's pledge to the industry that "FOR WHOM THE BELL TOLLS" would not be shown anywhere in this country at popular prices until 1945.

To all theatre men who joined with us in showing "FOR WHOM THE BELL TOLLS" on its Roadshow basis, Paramount acknowledges with thanks a showman's job superlatively done.

To the many thousands more exhibitors who will play "FOR WHOM THE BELL TOLLS" at popular prices from February, 1945, on, we say that the public response to the Roadshowing of this great Technicolor production is proof that the picture will establish new box-office records at popular prices.

Paramount

"FOR WHOM THE BELL TOLLS"
From the Celebrated Novel by Ernest Hemingway Starring
Gary Cooper · Ingrid Bergman
Produced and Directed by Sam Wood · B. G. DeSYLVA, Executive Producer
IN TECHNICOLOR
with AKIM TAMIROFF · ARTURO de CORDOVA
JOSEPH CALLEIA · KATINA PAXINOU
Screen Play by Dudley Nichols

Never stop 'till your over the top!
Fighting Fifth War Loan!

ON THE MARCH

by RED KANN

HOLLYWOOD

IT will be interesting to maintain an eye on the future of Paramount. Thus far, it is much too soon to draw any conclusions leading into pattrens of things to come. In fact, those in whose hands the policy destinies of the company rest cannot tell—yet.

Here are some of the factors:

Aside from Cecil B. De Mille, who functions pretty much on his own but with full company financing, unit production is new at Paramount. De Mille has his own setup, but is not the independent operator within the definition applying to Hal B. Wallis and Buddy De Sylva.

If you acknowledge the De Mille arrangement as a unit, however, the only other surface departure in the current scheme is the Pine-Thomas Company, which makes "B" product. This enterprise produces off the Paramount lot with Paramount funds.

Wallis has a partnership arrangement and, as partners go, both he and Paramount have arranged financing accordingly. Y. Frank Freeman has stated that Wallis will not proceed under the "favored nation" treatment upon which he drew at Warner where first call on properties and talent were part of his deal. The position is that Wallis will manage like any other independent producer and contract for required talent where he can find it.

De Sylva, whose arrangement calls for six pictures deliverable in a maximum of three years—it can be done in less, of course—has a deal which generally resembles Wallis'. There is one essential difference, however. He is to get one personality out of the studio's talent pool for each of the six.

What It Means

NOW any such departure from long-standing operation brings new problems in its wake. Inevitably, there will be real or fancied disaffection on the part of others. Or, if not disaffection, newly kindled ambition set afire by the precedent established.

Anyone who has had close identification with production and studio management will bear witness to the very strong possibility all of this might spell trouble.

It throws on the conference table the kind of situation which calls for the exercise of tact, persuasion and conviction. It makes it required to be certain those who enjoy partnerships and units are kept happy and properly productive under their new arrangement. In the case of Wallis, he is new to Paramount and Paramount is new to him. In the case of De Sylva, there is a new enterprise working collaboratively with an old studio association, yet subject to possible alteration because the surrounding conditions now are altered.

Too, there is a large-scale problem deposited in the laps of management. It takes shape in the need for a plan, yet to be devised, for the approximate fourteen attractions to be produced this year under the aegis of the office up front; and there are succeeding years ahead.

Come September 15 or thereabouts, De Sylva will step down from his executive producership. Someone or some thing has to replace him. It could be an executive board, functioning along the general lines prevailing at MGM. It could be another executive producer, although as a non-betting man, we'd wager it won't be that.

If a board, Freeman and Henry Ginsberg, of course, will be on it. This would add to management the specifics of production and throw added weight around shoulders already substantial with weight, already confronted with the delicate task of maintaining balance between the newly-created units and the old-line method of operation.

The nubbin of all this reduces itself to one over-all speculation, and speculation is the word for it:

Whether or not the departure will prove the forerunner of a final, new order under which Paramount will continue as a producer, but as a producer in partnership with acknowledged, established picture-makers.

If this company decides for the unit system complete, alliances in Hollywood may undergo shifts and the checkerboard of recognized producing talent moved about. It would make no difference in the total flow of production, but it could make a considerable difference in whose product the theatreman gets from what studio.

Boiling Point

THE Motion Picture Alliance was roasted to a fine turn here at a mass meeting attended by representatives of seventeen Hollywood guilds and unions.

The organization attacked is the group which has let loose vague charges commented upon unfavorably and sharply in this printed area. Sponsors of the mass meeting advanced nine questions, got no answers because the MPA refused to send a representative to what it called a "smear soiree." Thereby, the Alliance demonstrated nothing and allowed its charges to stand.

Its decision to remain away is an Alliance privilege, not now or ever to be denied. But its allegations, which are cloudy and unwarranted until and unless they are proven remain for what they are: An attack on Hollywood, and so an attack on the industry.

Therefore, the smear originates with the Alliance because a good name and a good reputation are besmirched from within the industry itself. It ought to be apparent to its leaders that their thus far unsupported allegations about widespread impressions of Communists, radicals, crackpots and subversive content in motion pictures feed poison into the filmic body; that fair play dictates they ought to put up or shut up.

If it is not apparent to them, action ought to be apparent to the producers. It is not enough for them to deplore this ideological fight which now divides much of Hollywood. They, the producers, are dragged into this. They are the keepers of the keys. They hold the approaches and they guard the fortress. It is theirs to defend along with guilds and unions.

The lies or the truths have to be told. Inaction means indecision. Indecision leads to appeasement.

The world knows about appeasement.

Double Birthday Celebration

Jack Goldstein, Twentieth Century-Fox's publicity manager, and Charles Schlaifer, advertising manager, simultaneously celebrated their birthdays July 1 at Jack & Charlie's 21 Club, New York.

Sues Warners for $25,000

John Fitzgerald, publicist, in a suit filed in New York Federal Court against Warner Bros. last week asks $25,000 claimed due him for overtime.

Biddle Expected To See Decree Draft This Week

Washington Bureau

Consent decree negotiations between the distributors and the Department of Justice are expected shortly to enter their last lap, with the consideration by Attorney General Francis Biddle of the proposals for the decree which have developed during nine months of discussion and trading.

With a flat statement understood to have been made by the companies when they submitted additional proposals last month, that they had reached the limit to which they economically could go, Department officials are engaged in a final summing up to determine whether the offers made by the distributors represent more than could reasonably be expected to be gained by the long and costly machinery of litigation.

Make New Concessions

With the completion of this study, on which Assistant Attorney General Tom C. Clark and Robert L. Wright, special assistant in charge of the film unit, have been working for some days, the matter is expected to go to the Attorney General in the shape of a report and recommendation by Mr. Clark as to the acceptability of the offers.

While in recent weeks little detail regarding the progress of the negotiations on specific points has been made available, it has been disclosed that the distributors have gone considerably further than projected in their original proposals last January.

They have liberalized the cancellation terms, offered to straighten out the situation with respect to arbitration on specific run complaints and abandoned their demand for the right to build "show case" houses, among the more important things, and are understood to have acceded to Department suggestions for modification of other points.

Mr. Biddle was due to return to his desk this week, and it was expected that shortly thereafter the motion picture situation would be submitted to him for consideration.

List Majors' Offers

The major provisions of such a decree have been reported from time to time as follows:

Arbitration: Maintenance of the present system of channeling all appeals to a single appellate board in New York, but extending arbitration of clearance to theatres owned or operated by the companies, providing arbitration of run to exhibitors in competition with the distributors' circuits, and providing machinery for making more effective decisions on specific run complaints.

Cancellations: 20 per cent on pictures averaging not more than $100 each, 15 per cent on pictures averaging $101 to $250, and 10 per cent on pictures averaging $251 to $350.

Theatres: All circuit expansions to be subject to Federal court approval before consummation, with no exception for "show cases."

Pooling: All arrangements between signatories to the decree to be immediately terminated, whether relating to joint ownership or operation of theatres or joint buying arrangements, with all project franchises between signatory companies to be terminated immediately, and those held by others to be terminated immediately, if possible, otherwise at the end of existing contracts.

Withholding of prints to give a prior playing date: prohibited.

Forcing of shorts and newsreels: prohibited, with distributors to pay fines of $250 for the first offense and $500 for subsequent offenses where arbitration decisions find violations to have occurred, the fines to go to the offended exhibitor.

Trade shows: All pictures to be trade shown, but no changes required in selling methods.

Cancellation for cause: Exhibitors to be given five days after notice of availability to cancel on moral, religious or racial grounds.

"White Cliffs" Sets New High

"The White Cliffs of Dover" in seven weeks at the Music Hall, grossed approximately $50,000 more than any previous picture which played the theatre for the same length of time.

THE $64 QUESTION

What's the greatest SURPRISE picture in years from the company with plenty of HITS

balance — the proposals for the decree which have developed

NEVER ANYTHING LIKE IT! SO MANY STARS! SO MUCH ENTERTAINMENT! THE MOST NOVEL BOX-OFFICE WALLOP IN YEARS!

TAKE IT OR LEAVE IT

PHIL BAKER

WHO IS IT?

The nation's No. 1 pin up girl with the classy chassis and gams what ams!

WHO IS IT?

What a figure! What a voice! Your faye-vorite singing star!

WHO IS IT?

Band-leader . . . a real solid sender on the slide trombone . . . no run-of-the-miller is he!

WHO IS IT?

Cute number who cuts quite a figure on ice! One of Hollywood's best skates!

. . . and they're only a few of the all-star surprises!

PHIL BAKER in "TAKE IT OR LEAVE IT" with EDWARD RYAN • MARJORIE MASSOW STANLEY PRAGER • Directed by Benjamin Stoloff • Produced by Bryan Foy • Screen Play by Harold Buchman, Snag Werris and Mac Benoff

The All-Star, All Song, All-Laugh Hit Parade

IT'S 20th CENTURY-FOX'S ANSWER TO ALL YOUR ENTERTAINMENT QUESTIONS!

NEVER STOP TILL YOU'RE OVER THE TOP! FIGHTING FIFTH WAR LOAN!

20th CENTURY-FOX

The Company with plenty of hIT$

WING AND A PRAYER
(THE STORY OF CARRIER X)

HOME IN INDIANA
IN TECHNICOLOR

THE EVE OF ST. MARK

PIN UP GIRL
IN TECHNICOLOR

BUFFALO BILL
IN TECHNICOLOR

THE SONG OF BERNADET

COMING

THE MOST IMPORTANT EVENT IN 50 YEARS OF MOTION PICTURE ENTERTAINMENT!

DARRYL F. ZANUCK'S **WILSON** IN TECHNICOLOR

Directed by HENRY KING Written for the Screen by Lamar Trotti

BOND DRIVE PLUNGES AHEAD IN FINAL CAMPAIGN WEEK

July 4th Events, Plus Free Movie Day, Give Impetus to Finishing Spurt

As the Fifth War Loan went into its fourth and final week activities along the industry's entire campaign front pushed forward, with the nation's annual bow to its day of Independence and Free Movie Day, sending Bond sales soaring.

More than half the nation's theatres—8,573 in all—admitted Bond buyers free on July 6, aiding immeasurably in the lagging sale of "E" Bonds. In the Fourth War Loan 3,403 theatres participated in Free Movie Day. Thousands of exhibitors throughout the country held special events on the Fourth or joined in civic rallies and ceremonies, and on Wednesday throughout radio's networks, theatregoers of America were bombarded with advance publicity of the Free Movie Day following.

Late last week Robert J. O'Donnell, heading the industry's contribution to the national campaign, announced that the first metropolitan city to go over the top was Dallas. Upon receiving the report by wire from James O. Cherry, Dallas exhibitor chairman, Mr. O'Donnell said, quoting the telegram:

Dallas First In Metropolitan Areas To Break Quota

"Dallas 'went two million dollars over its quota of $74,000,000, with 12 days to go' in the drive." Three downtown Bond premieres followed the announcement adding $2,950,000 to the grand total.

One of the first states to go over the top was Ohio at last weekend with a $808,552,497 total and sales to individuals 53 per cent of the state's quota.

The special Fourth of July events from coast to coast kept showmen busy and the public buying. In Buffalo theatres promoted the events of the day with the theme: "Fight by His Side —There'll be Another Independence Day." The theatres collaborated with civic ceremonies, holding impromptu rallies in many houses. On July 3 five downtown theatres presented a pair of guest tickets for the July 4 programs to each purchaser of a Bond.

In Pittsburgh the theatres celebrated Independence Day with special stage rallies, and joined in public rallies in parks and city squares, receiving the cooperation of daily newspapers.

In a number of theatres in southern New Jersey Bond Premieres aided in Fourth of July ceremonies. In Phoenix, Ariz., the theatres joined in sponsoring a huge street dance and Bond and Stamp auction along with the customary fireworks in a city park, with Bonds as admission. Throughout Arizona theatres held special rallies, auctions and Bond picnics.

Free Movie Day Gets Big Play in Arizona

In North Dakota July Fourth signalled the opening of a barrage of publicity for Free Movie Day Thursday. Ninety-five of the state's 70 theatres participated in Free Movie Day, and they received the support of the state's eight radio stations, all the newspapers, patriotic, fraternal and civic groups.

In Milwaukee the downtown theatres held special Bond programs featuring war veterans and color guards, lobby Bond booths remaining open throughout the day. Theatres elsewhere in Wisconsin held morning Bond premieres, many of them in connection with American Legion and civic programs.

JULY BOND SALES COUNT; REPORTS DUE JULY 27

Robert J. O'Donnell, industry national chairman for the Fifth War Loan drive, and Claude Lee, the industry's consultant to the U. S. Treasury, announced in a joint statement at midweek that the Treasury had decided to utilize the impetus given the campaign, and asked the Industry to continue its bond selling efforts till July 27. Final report forms will be sent to exhibitors about July 20 and exhibitors were asked to return them with record of sale through July 27. The drive was to close July 8.

In Wichita, Kans., where the first of the B-29's were built, a "B-29 Day" was combined with the Independence Day ceremonies, all the theatres presenting a B-29 souvenir to all Bond buyers. The souvenir was a medal stamped from scrap metal left over from the manufacture of the giant planes that poured destruction upon Tokyo.

The hub around which whirled Independence Day activities in New Mexico was the "Governor for a Day" contest originated by Ted Jones, state manager for Griffith Theatres. The youngsters are contesting for the honor of sitting in the Governor's chair for a day and a $500 Bond award, and every contestant who sold a Bond on July Fourth received a pass to a Griffith or Albuquerque theatre, located in 14 towns.

Promoted Merchandise Auctioned in Missouri

In eastern Missouri theatres held Bond rallies, featuring auctions of promoted merchandise. In all the theatres the rallies followed war newsreels.

In Louisiana this last week of the drive was given a closing impetus with some 100 premieres and special Fourth of July sales promotion.

Theatres in North and South Carolina gave special attention to lobbies with special patriotic decorations and put special emphasis on the Honor Roll of local employees, with Bond booths manned by Victory Volunteers in uniform or patriotic attire. The theatres exhibited a special Fourth of July trailer. In the larger theatres there were stage rallies with war veterans and war mothers making appearances.

In Iowa theatres played up their role as issuing agents while other issuing agents closed for the holiday. A. H. Blank, state chairman, announced indications point towards the theatres of the state going over a $9,000,000 goal. A premiere at the Des Moines theatre in Des Moines landed a total of $3,154,250 in sales of Bonds.

In Oregon all theatres gave special attention to July Fourth. In Portland 27,000 Bond buyers viewed a show featuring Hollywood and radio stars.

Throughout Maine a number of theatres held premieres and special children's premieres in the morning. Special events were blended with the activities of veterans' and patriotic groups.

In the Kansas City area several premieres were held on July Fourth, some of the towns holding their second or third premiere. Two major premieres were held in conjunction with Free Movie Day Thursday in Kansas City. During the Fourth War Loan the area held 170 premieres. Close to 400 premieres were the product of this, the current drive.

Several District of Columbia Theatres Exceed Quotas

A drive urging children to become Junior Treasury Agents was climaxed Monday in Kansas City's Municipal Auditorium when 20,000 persons who had boughts Bonds of children viewed a stage show featuring Sergeant Gene Autry, military bands, vaudeville acts and war veterans, many of them wearers of the Purple Heart.

The theatres of Denver sponsored an open house and tour for Bond buyers at Lowry Field, Army training school. More than 20,000 Bond holders swarmed through the post. Scores of theatres throughout Colorado held premieres on the Fourth, and in Colorado Springs sponsored a rally around captured German equipment.

Rhode Island theatres ran trailers advising the public of the plans of the Victory Volunteers who made a state-wide Bond selling canvas during the holiday week.

The theatres of Illinois, as those in Iowa, reminded patrons that on the Fourth they were ready to serve as the only active issuing agents.

Throughout the state of Montana theatres held premieres and "Kiddie War Bond Shows" and auctions on Independence Day. They also cooperated with a number of special Bond rodeos and other celebrations.

In Rutland, Vt., the Fourth of July saw the opening of a four-day Bond-selling carnival directed by Frank Venett, exhibitor chairman for Vermont. There were numerous special stunts all the remaining days of this week, including the selection of a Bond Queen.

In Washington, D. C., an as yet unofficial total of some $1,000,000 in Bonds went into the fighting of the war as result of "Washington's Cavalcade of Freedom," held on Independence Day and the Monument Grounds, with pyrotechnics and Hollywood stars featured. Admission to the proceedings was through the purchase of a Bond at a local theatre.

Special Drive For Junior Treasury Agents

A number of theatres in the District of Columbia area had gone over their quotas before the end of last week. George Shepp, manager of the Hyattsville theatre in Hyattsville, had reported sales indicated a figure of 150 per cent of the original goal. Other theatres bursting their quotas were the Marlboro theatre, managed by Bert Herman, and the Cameo theatre, managed by Si Hawverale. Edward Purcell, manager of Warner's Strand theatre in Staunton, Va., was the first Warner manager in the area to top his quota.

At the Alabama theatre in Birmingham, managed by Francis Falkenburg, a capacity audience at a premiere last week bought $1,150,000 in Bonds.

Fourteen simultaneous premieres in Delaware brought a total sale of some $1,750,000, with the Warner theatre in Wilmington heading the list.

Commons Urges MOI Continue for Value Abroad

Members of the House of Commons in London last Thursday, during a debate covering the entire field of film activities of the British Ministry of Information, urged a summary cessation of the MOI's home film program as soon as the war ends, but agreed that "some form of post-war national interpretation abroad is necessary." The House praised the MOI documentaries and expressed the hope that they would continue.

Brendan Bracken, director of the Ministry, disclosed during the debate that the MOI's film division was fully equipped and ready to rush British pictures into every liberated country, presumably in competition with American films shown under the sponsorship of the Office of War Information and the Army Psychological Warfare Bureau.

It is understood that four top-budget British features have been dubbed into French and Italian and at least 15 others have been prepared with superimposed titles, many of the latter group already exhibited in North Africa and Italy and awaiting release in France.

Meanwhile, in New York, Robert Riskin, director of the overseas film division of OWI, disclosed that the presidents of the major companies had promised to make available to the OWI at least two pictures from each company dubbed in French and Italian. Home office foreign managers, he said, were working out the details of the agreement and deciding on titles. Mr. Riskin said the OWI was assured of at least 16 pictures from all the companies, and that he was confident the industry would render every assistance to the OWI, despite any reports to the contrary.

Emphasizing that the MOI's activities were in no way competitive with the British industry, Mr. Bracken told the House of Commons that MOI instigated commercial production of four full-length films and extended help in the production of 38 others during the past year.

He said that Crown Film Unit, MOI's important producing unit, had played an essential part throughout the war in the development of a recognized national British film style. He reported that MOI film units produced 160 pictures for English-speaking audiences. Mr. Bracken further declared that the "public response" to these films "belies the dreary designation of documentaries."

During the past year, 96 pictures were reproduced in 348 foreign language versions, aggregating 50,000,000 feet. The small Colonial Film Unit made 28 one-reelers and 20 new films, "forming the genesis of an invaluable post-war Empire service," the MOI head added.

Summer Holdover Record Set By Three RKO Features

Three RKO Radio pictures, currently playing first and subsequent runs throughout the country, have set a new company record for summer holdovers. The pictures are "Snow White and the Seven Dwarfs," "Up in Arms," and "Show Business," according to the company.

Set "Skeffington" Release

Ben Kalmenson, general sales manager for Warner Bros. has set August 12 as the national release date of "Mr. Skeffington," final picture on Warners' 1943-44 distribution schedules. The film is currently in the sixth week of an extended pre-release run at the Hollywood theatre, New York.

Ban Children in Epidemic

The Mecklenburg County Board of Health last week ordered closed to children under 15 all public gathering places because of an epidemic sweeping western and central North Carolina.

Revel Is Producer

Harry Revel is associate producer of "Minstrel Man," PRC musical starring Benny Fields.

Stock Value Rises $78,512,888 In Summer Bull Market

Motion picture shares, participating actively in an early summer bull market on the stock exchange, increased $78,512,888 in market value during the first six months of 1944.

Spurred by the Allied invasion of France and mounting United Nations' offensives on all battlefronts of the war, Wall Street traders bid briskly for stocks of companies with the greatest peacetime potentialities.

Among these, motion picture stocks were rated high, and gains ranging from one to nine points over their final 1943 prices were recorded by film shares on the Big Board. Corresponding advances were made by picture industry securities on the Curb.

Accompanied by sharply accelerated trading, the listed value of film shares on the New York Stock Exchange rose to $829,048,134, compared with $750,535,246 at the end of 1943. Many issues touched their highest levels since 1937.

Among active film stocks, biggest gains for the half-year were shown by Columbia Pictures, up 5⅛; Loew's, up 9; Paramount, up 4⅞; Twentieth Century-Fox, up 3¾, and Warner Brothers, up 2. Technicolor featured film stock trading on the Curb market, wi a rise of more than 7 points to above its best price in several years.

In addition to the influence of a genera rising stock market, interest in several of t picture shares was heightened by favorab news developments, such as the declarati by Loew's, Inc., of an extra dividend 50 cents a share on the common stock, addition to the regular quarterly payment 50 cents a share, payable to stockholders record June 16.

Prospects of a continued favorable ear ings trend for Paramount Pictures broug good demand for that stock. Barney Balaba president, reported that earnings for t company's second quarter were expected exceed the corresponding period of 194 despite higher tax payments.

Twentieth Century-Fox Film reported n income of $3,186,303 for the 13 weeks ende March 25, 1944, compared with $2,672,77 for the 13 weeks ended March 27, 194 Earnings for the 1944 period were equal $1.57 a common share, against $1.34 a shar in 1943.

Chicago Papers Cut Ad Lineage for Theatres

The Chicago *Times* has announced a new advertising lineage maximum for motion picture theatres, limiting Loop theatres to 50 lines per day, and outlying theatres to five lines daily and 10 lines on Sunday. The *Tribune* at the same time has announced a new reduced maximum of eight lines per day for outlying houses.

RCA to Expand Its Distribution Abroad

In line with its announced policy of expanded theatre equipment service in the domestic field, RCA Victor Division of Radio Corporation of America, announced this week that a complete line of motion picture equipment also would be made available through RCA to exhibitors in countries outside the United States.

Cowan Budget on Four Films Set at $4,750,000

A budget of $4,750,000 has been announced by Lester Cowan for his four pictures for United Artists. The films are "Tomorrow the World," now in production; "G.I. Joe," and two untitled productions, one to star Greta Garbo, and the other a musical.

Finish Shooting Spanish Film

Dudley Murphy has finished shooting "The Bell of My Village," the first of four Spanish films he is producing at the Azteca studio in Mexico City for United Artists distribution in Latin-America and Spain. The film is based on a *Saturday Evening Post* story by Budd Schulberg.

Elect Lack RMA Director

At the twentieth annual meeting of the Radio Manufacturing Association held recently in Chicago, Frederick R. Lack, vice-president and manager of the radio division of the Western Electric Company, was elected a director for a two-year term. He recently served as director of the Army-Navy Electronics Production Agency in Washington.

Relief Fund Aided 6,168 During 1943

Hollywood Bureau

Due to increased employment by studios an war plants under the urgency of war, Hollywood' Motion Picture Relief Fund was called upon t extend aid in but 6,168 cases during 1943, a dro of 1,254 from the 7,422 of 1942, according to th annual report submitted by Wilma Bashor, executive secretary, at the organization's annual meetin last week. Cases dealt with involved ministratio benefiting 10,338 individuals. On the other hand the average expenditude per case rose from $255.96 the 1942 figure, to $290.

The financial statement submitted by George Bagnall, fund treasurer, showed net assets of $1,581,281.47 at the close of the year, an increase of $229,700.87 over the 1942 levels. The assets include $1,025,681.82 invested in U. S. Treasury bonds $471,819.34 invested in the Fund Country House the institution's permanent home for aged and ill and $80,372.34 cash on hand.

The Motion Picture Relief Fund derives suppor principally from allocations of one-half of one pe cent of earnings by professionals in production. Th number of these pledging that share of their incomes rose 3,266 to 10,641 during 1943.

Income from the Screen Guild Players radi program sponsored by Lady Esther, Ltd., devote exclusively to upkeep and expansion of the Country House, amounted to $209,427.28, net.

The Fund share in the proceeds of Sol Lesser' "Stage Door Canteen" had amounted to $209,427.2 at the close of the period, with expectation tha about $50,000 more would be realized. The Fun had received $34,164.38 from the Community Ches and $2,450 from the Theatre Authority.

All the incumbent officers were reelected at the meeting. Jean Hersholt is president; Ralph Morgan, Lucille Gleason, Walter F. Wanger and Irving Pichel are the vice-presidents; Mr. Bagnall secretary and treasurer; and Ewell D. Moore is counsel.

Arthur Ripley, William Pereira, William Scully, Lucille Browne and E. J. Mannix were added to the board of trustees.

HOLLYWOOD GUILDS DENOUNCE ALLIANCE, CREATE COUNCIL

Labor-Management Rule Is Forecast for Hollywood at Coast Meeting

Hollywood Bureau

Representatives of 17 Hollywood guilds and nions, officially claiming to represent about 50 er cent of the production colony's 30,000 orkers, met in a mass meeting at the Holly-ood Women's Club June 28 and unanimously assed one resolution which denounced the Mo-on Picture Alliance for the Preservation of merican Ideals and another which created e Council of Hollywood Guilds and Unions.

One speaker forecast Labor-Management dministrations for Hollywood.

The Council, a development out of the mergency Committee of Hollywood Guilds nd Unions which called the meeting, will assume form and function for two years when the 7 guilds and unions which are parties to the an formally ratify the proposal. Prompt ratification is expected.

nit's Program Outlined n Eight-Point Agenda

The program to be pursued was outlined in n eight-point agenda, similarly adopted by nanimous action, and is this:

"1. To combat all groups or individuals eeking to disseminate anti-labor doctrines or ropaganda encouraging racial discrimination r religious intolerance, during and after the ar.

"2. To bring about the cooperation of all ose of similar views in the industry in opposing all groups or individuals who attack the otion picture business from within or without.

"3. To protect in every manner possible the eedom of the screen from such self-appointed ensors as the Motion Picture Alliance for the reservation of American Ideals.

"4. To develop a program of public relations to inform the public generally of the importance to the whole United States of maintaining free expression on the screen, with roper safeguards for the public welfare.

"5. To prepare a plan, in cooperation with e Motion Picture Producers' Association, for e-absorbing motion picture workers now in e armed forces into the industry after the ar is over, no matter how far distant that ay seem at this time.

"6. To study how Hollywood's contribution the successful prosecution of the war to a ompletely victorious conclusion may be increased and made more effective and to put nto effect all possible measures to that end.

"7. To make periodical reports to the uilds and unions, which it represents, and hose authority and autonomy shall be in no ay infringed upon or lessened by their agreement to work together in this manner for their utual benefit.

"8. To invite other guilds and unions in e industry to join the Council of Hollywood uilds and Unions for the above purposes."

esolution Terms Alliance Subversive and Dangerous"

Concentration of the meeting's fire was urled in the direction of the Motion Picture lliance, which had rejected an invitation to end an accredited representative to answer nine questions based on published statements and public utterances of MPA officials. By resolution, the Alliance was described as a "subversive and dangerous organization which comforts the enemy." It was denounced for "masquerading as a non-partisan, patriotic organization, opposed to both Fascism and Communism" when, the charge read, it is "in fact a violently partisan, political group under the leadership of notorious anti-labor union wreckers with clear Fascistic tendencies."

By its statement published earlier that there is a "widespread impression that this industry is made up of and dominated by Communists, radicals and crackpots," the MPA was accused of having libeled the industry and with consciously having promoted disunity and discord within the industry during time of war.

Garrett Quotes MPA Speaker, Gives Report

In a lengthy report, Oliver H. P. Garrett drew from speeches allegedly delivered by Howard Emmett Rogers and Mrs. Lela Rogers before the Americanism Defense League and an organization known as Pro-America by way of seeking to establish the conclusions that the MPA is "anti" on these counts: labor, unity, Jews and Negroes. Mr. Rogers, a writer at MGM, is a member of the executive board of MPA, as is Mrs. Rogers, mother of Ginger Rogers, and on the executive staff at RKO. Bearing the identical name, they are not related.

Mr. Garrett quoted each one variously throughout his report, cited quotations of Bundists and others now on trial for sedition in Washington, laid emphasis on his statement that he had been unable to find any spoken reference in opposition to Fascism on the part of Alliance spokesmen.

Under the chairmanship of Emmett Lavery, Mary C. McCall, Jr., president of the Screen Writers Guild, was the first speaker. She reviewed the series of outside attacks, leveled at the industry in the last few years, and modernized her account with the Alliance. Citing public acknowledgments of the industry's war record, Miss McCall declared, "We've got to win as much attention for the truths as has been given the smears. We're late in telling the truth about ourselves, late in meeting in unity to plan the most effective way of telling it. But we have met. We are united. We know the story, and it's a proud story. Let's spread it on the record."

Wanger Defends Industry Against Attacks

Walter Wanger, speaking as an individual, accused the Alliance leadership of bad faith. "Surely men of the prestige of the Alliance leaders know that if their charges against Hollywood were founded on fact, they could have —and should have—taken those charges to the responsible groups charged with directing industry policy and picture content. They could have gone, for instance, to the producers' association. Instead, they went to the press," he said.

"Anyone who carefully and deliberately seeks for something to criticize in motion pictures can undoubtedly find it. The subject matter necessarily used in making a motion picture is so great that if one chooses to look for a word here, a phrase there or a title somewhere else, they can undoubtedly twist and turn such matters to indicate some evil. In order to do so, however, those who seek evil, see evil."

Sidney Buchman, executive producer at Columbia, envisioned a labor-management relationship in Hollywood. "Both groups are seeking common ground," he stated. "The well-being of this industry—its economic and moral health—is the whole point, in order to assure the same state of things for the world. Each group has its talents and experiences to bring to this objective."

Alliance Is Disavowed by Labor Representatives

James Hilton, author and officer of the SWG and the Academy of Motion Picture Arts and Sciences, said, in part: "To the best of my knowledge, nobody in England has the slightest complaint about subversive tendencies in Hollywood films. I don't think they've even noticed any."

Disavowal of the Alliance was officially recorded on behalf of labor by Al Speede, business manager, Studio Electricians, Sound and Broadcasting Technicians, Local 40, I.B.E.W..; Herb Aller, business representative, International Photographers of the Motion Picture Industry, Local 659, IATSE; and Herbert K. Sorrell, president of the Conference of Studio Unions and business agent for the Motion Picture Painters, Local 644, AFL.

Among resolutions adopted was one pledging loyalty to the President as commander-in-chief, and another to send a full transcript of Wednesday night's proceedings to unions and other interested groups throughout the nation and to newspapers. Mr. Lavery said 50,000 copies would be required.

Most Hollywood Unions Were Represented

By voice vote, these organizations had delegations present:

Film Technicians of the Motion Picture Industry, Local 683, IATSE; International Association of Machinists, Local 1185; International Brotherhood of Electrical Workers; International Union of Building Service Employes, Local 99; International Photographers of the Motion Picture Industries, Local 659, IATSE; Conference of Studio Unions, Motion Picture Painters, Local 644; Radio Writers Guild, Screen Cartoonists, Local 852; Screen Office Employes Guild, Screen Publicists Guild, Screen Story Analysts Guild, Screen Writers Guild; Society of Motion Picture Film Editors, Songwriters Protective Association, Special Officers and Guards, Local 193, and United Brotherhood of Carpenters and Joiners of America, Local 946.

Los Angeles newspaper coverage was meager. The *Times* buried the story in four inches on an inside page. The *Examiner* followed an identical procedure. The *Herald-Express,* evening Hearst paper, bypassed the meeting completely. The *Daily News,* only tabloid here, devoted 12 inches of type, and the Hollywood *Citizen-News* used 10 inches.

Acquires Spokane House

Joseph Rosenfield, theatre executive in Spokane, Wash., and for some years past with Sterling Theatres, has acquired the Post Street theatre in Spokane, and also is a partner with James Ewing in the Auburn theatre at Auburn, Wash.

Deny Mexican Actors Oppose Dubbing

Greetings to Lieut. Jor Negrete, secretary of t Mexican Screen Acto Guild, are extended at t Los Angeles Pan-Americ Terminal by Francis Alsto left, and Frank Fouce, of t Office of the CIA

Negrete, Actor Guild Head, in Hollywood Seeking Reciprocal Agreement

Hollywood Bureau

In Hollywood last week as spokesman for the Mexican industry and with a dual mission to perform, Lieutenant Jorge Negrete, president of the Mexican Actors Guild, held a press conference Tuesday to deny printed reports of Mexican opposition to Hollywood procedure in the dubbing of pictures and met with a committee of the Screen Actors Guild Thursday night to enlist that organization's aid in compelling Mexican actors to fulfill Mexican commitments.

The printed reports denied officially by Mr. Negrete had asserted that the Mexican industry was antagonistic toward the practice of bringing Mexican players to Hollywood to make Spanish-language sound tracks for American films. Mr. Negrete had categorically denied this in a letter addressed to the Office of the Coordinator of Inter-American Affairs, and when he had given the press his assurances in person and with explanations the Los Angeles newspapers printed stories in correction of the reports.

Practice Not Considered Harmful

In written denial of the reports printed in Los Angeles publications, Mr. Negrete said: "In behalf of the Mexican Actors Guild, I consider it an obligation to clearly inform you of the true facts concerning this problem. No member of the Mexican Actors Guild feels the slightest antipathy toward the dubbing of U. S. films in the Spanish language in Hollywood. We do not consider this practice to be harmful to the Mexican industry.

"It is definitely not true that the MAG or any other organization in the Mexican industry has adopted, or has any intention of adopting, measures or restrictions against the dubbing system. Further, there is no intention to establish sanctions to penalize members of the Mexican industry who may desire to come to the United States and engage in such work.

"I have come to Hollywood for the express purpose of clarifying this situation and to discuss with the Hollywood Screen Actors Guild the possibilities of a reciprocal agreement which would benefit members of both organizations and at the same time help the continued progress of the film industries of both our countries. In my opinion the motion picture is the surest medium by which the people of our two countries can become better known to each other and thereby form the basis of a real friendship."

Expressed Appreciation for Aid

Mr. Negete said he had not been able to ascertain the source of the reports that had been printed, to the distress of his and associated organizations in Mexico, but that he hoped to find out who had started the story and take steps to see that a stop was put to the circulation of unfounded assertions which he regarded as prejudicial to cooperation between the United States and Mexico in motion picture matters. He was voluble in expression of appreciation for aid, in materials and otherwise, received under arrangements worked out by the Office of the Coordinator of Inter-American Affairs, at whose Hollywood headquarters his press conference was held.

The reciprocal agreement with the SAG sought by the MAG was not associated directly with the matter of dubbing, in Mr. Negrete's discourse, but the topics overlapped in conversation as well as in essence. If approved by the SAG and finalized in the form submitted by the MAG president to James Cagney, president of the SAG Thursday night, the agreement would make it incumbent on the SAG to withhold issuance of Hollywood working permission from Mexican players save for periods of time during which the players were known to be without commitment to Mexican producers. It would be required of a Mexican player applying to the SAG for permission to work in Hollywood that he reveal to the SAG his commitments in Mexico and the dates.

Contracts Unlike Hollywood's

Explanation of the need for this, Mr. Negrete said, is the plain and neither contested nor regretted fact that all Mexican players aspire to a Hollywood career and that it is not uncommon for one of them, brought here to work in a film personally or on dubbing assignment, to remain here as long as possible, in hopes of gaining permanency, in disregard of contracts to appear in stipulated Mexican pictures scheduled for start of shooting at specified dates.

In elaboration of this explanation, Mr. Negrete said that contracts of employment in the Mexican industry did not parallel those prevailing in Hollywood, due in large part to the shortage of talent and the consequent position of choice enjoyed by ranking players. There are virtually no term contracts, he said, commitments being made, instead, for certain roles in certain pictures, the commitment made in advance of preparation of the picture, which is then shaped to the talent available in such manner that substitution becomes impracticable. For reasons stemming from this state of affairs, he said, talent agencies are not required in the Mexican industry, since every player of consequence is in demand.

Of other battling there was plenty, though, before the formation two months ago of the Mexican Actors Guild, its president told his interviewers. Until then, he said, the actor had been controlled and represented by th technicians under a management which exacte dues but yielded the players no benefits. Whe the spit came, making something of a furo for a while, the MAG emerged with 1,20 members.

Seek Relief of Talent Shortage

A chief objective of the MAG, Mr. Negret said, is the relief of the talent shortage which indirectly gives rise to the need for the SAG-MAG agreement sought. A first step towar the easement of the shortage is to be taken i October or November of this year, he said when the MAG will open an academy of dramatic instruction with a class of 100. This wil be operated directly by the MAG, although th Mexican Ministry of Public Instruction, whic sponsors the long established but unrelate Mexican Academy of Motion Picture Arts an Sciences, will participate in the undertaking.

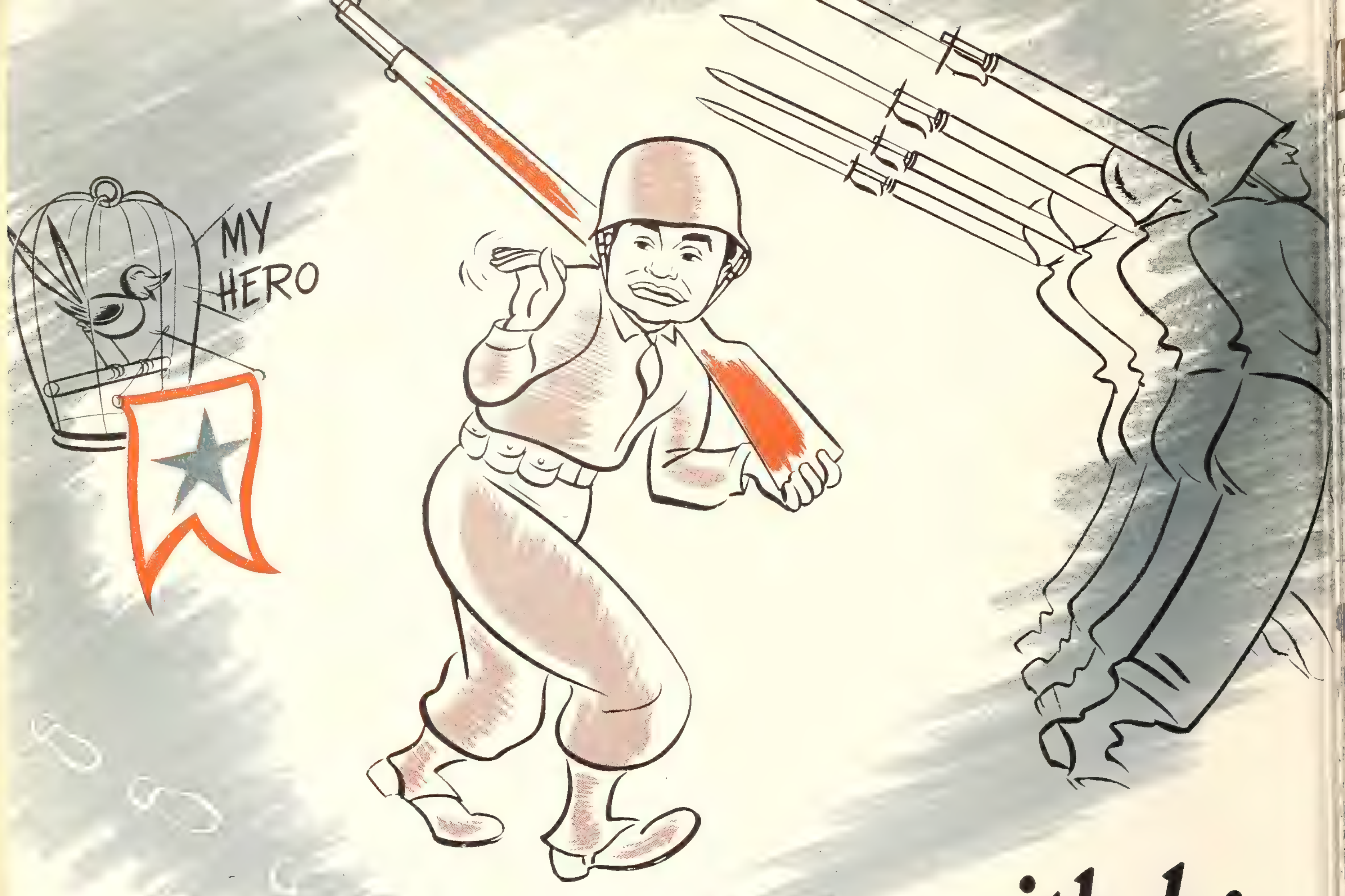
Active membership in the MAG was not t be had at a single bound, Mr. Negrete pointe out in response to questioning, although administrative membership, as it is called, accrue automatically to anyone who acts in a pictur and who pays, also automatically, five per cen of his earnings into the Guild treasury. Ther are 2,100 administrative members at the moment, he said.

Membership of Two Kinds

The difference between active and administrative members—both kinds pay five per cen of earnings as dues, although the active members contribute additionally as much as 33⅓ per cent of their salaries—is based on experience and importance. To become an activ member, a player must have played a role o third importance, or better, in at least six feature pictures. This takes some time, also som ability, and eliminates the transients, the crashers and the specially-favored.

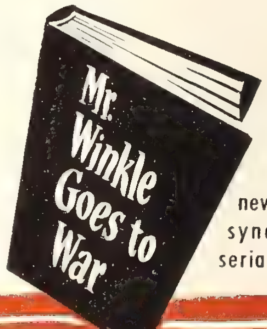
The Thursday night conference with Mr Cagney, who was accompanied by a committe representing the SAG board of directors, ende in an understanding that both organization would explore further the subject under discussion and see what kind of an arrangemen might be worked out for ultimate submission t the respective directorates.

Mr. Winkle Goes to War....



...and your heart goes with him

...laughing, loving, deeply sympathizing...as you follow the most human character ever to come out of a best-selling novel ...into a great *escapist comedy!*



(It's a newspaper-syndicated serial, too!)

Edward G. ROBINSON

in COLUMBIA PICTURES'

Mr. Winkle Goes to War

with RUTH WARRICK · TED DONALDSON · BOB HAYMES

Screen Play by Waldo Salt, George Corey, Louis Solomon
From the best-selling novel by THEODORE PRATT
Produced by JACK MOSS · Directed by ALFRED E. GREEN

PRINTED IN U.S.A.

THE HOLLYWOOD SCENE

ompleted

GM
ational Velvet

RC
luebeard

KO RADIO
ne Master Race
he Princess and the Pirate (Goldwyn)

EPUBLIC
y Buddy

0TH CENTURY-FOX
aura
omething for the Boys

NITED ARTISTS
uest in the House (Stromberg)

Started

COLUMBIA
Sergeant Mike
The Unknown

RKO RADIO
The Brighton Strangler

REPUBLIC
Firebrands of Arizona

UNITED ARTISTS
The Great John L (Crosby)

Shooting

COLUMBIA
Texas Rifles
Stalk the Hunter
Tonight and Every Night

MGM
The Home Front
Anchors Aweigh
Airship Squadron 4
Music for Millions
Son of Lassie
The Thin Man Goes Home
Ziegfeld Follies
The Picture of Dorian Gray
Thirty Seconds Over Tokyo

MONOGRAM
The Utah Kid
Baby Shoes

PRC
When the Lights Go On Again

PARAMOUNT
Kitty
Out of This World
Double Expose (Pine-Thomas)
A Medal for Benny
Her Heart in Her Throat
Here Come the Waves
Murder, He Says
Two Years Before the Mast

RKO RADIO
The Girl Rush
My Pal, Wolf
Farewell, My Lovely
Having Wonderful Crime

REPUBLIC
Man of Mystery
Brazil
Atlantic City

20TH CENTURY-FOX
Thunderhead
A Tree Grows in Brooklyn
Winged Victory

UNITED ARTISTS
Tomorrow the World (Cowan)
Dark Waters (Bogeaus)
Story of G. I. Joe (Cowan)
Three's a Family (Lesser)

UNIVERSAL
The Frozen Ghost
The Old Texas Trail
Can't Help Singing
My Baby Loves Music
Queen of the Nile
In Society
Bowery to Broadway

WARNERS
The Corn Is Green
Christmas in Connecticut
Strangers in Our Midst
Roughly Speaking
Objective, Burma
Hollywood Canteen

PRODUCTION SLACKENS OFF; “GREAT JOHN L” STARTS

Hollywood Bureau

Production slackened off last week, as eight eatures were completed, and work started on ve. The total number of pictures before the ameras was 55, as compared to a top of 58 the revious week.

The most interesting new venture of the week was "The Great John L," which Bing Crosby s producing for United Artists release. It's he story of the life and times of John L. Sullian, the prize fighter. Frank Tuttle directs Greg McClure, Linda Darnell and Barbara Britton.

Columbia launched "Sergeant Mike," a story of the Army's K9 Gorps, presenting Larry Parks, Jeanne Bates, Ross Hunter and Loren Tindall, with Henry Levin directing for Proucer Jack Fier, and "The Unknown," a story f German prisoners of war, which Sam White s producing, Robert Wilmot directing.

RKO Radio brought "The Brighton Strangler" before the cameras. It's a thrill film laid in wartime London with Max Nosseck directing for Herman Schlom, producer. John Lo-er, Rose Hobart, June Duprez, Michael St. Angel, Rex Evans, Olaf Hytten and David Thursby are cast.

Three Studios at Capacity Shooting This Month

Republic started work on a Western, "Firebrands of Arizona," starring Smiley Burnette and Sunset Carson. Lesley Selander is directing, Lou Gray producing.

Four pictures are scheduled to start at Warners in July, bringing the total shooting for the month to 10, largest number in the studio's history. New features due to go before the ameras include "San Antonio," Errol Flynn film, which Raoul Walsh will direct for Robert Buckner, producer; "Happiness," which has been assigned to Julius J. and Philip G. Eptein; "God Is My Co-Pilot," from the best-eller by Colonel Robert Lee Scott, which Robrt Florey will direct for Buckner, and "Of Human Bondage," which Henry Blanke will produce, with Eleanor Parker in the leading eminine role.

At Paramount, eight features and two short subjects in production have put every stage on the lot into work. There are 18 stages, of which three are occupied by John Farrow's "Two Years Before the Mast." Among the sets are the two-master, *Pilgrim*, and four interior breakdowns of the ship. Mark Sandrich has four units working in different locations on the lot, all busy on "Here Come the Waves," musical starring Bing Crosby, Betty Hutton and Sonny Tufts. "A Medal for Benny" occupies two stages, as does "Kitty," in which Mitchell Leisen is directing Paulette Goddard and Ray Milland.

Eight Planned by RKO, Led By "Experiment Perilous"

Eight pictures will be put into production at RKO Radio between now and August 1. Heading the list is "Experiment Perilous," starring Hedy Lamarr, George Brent and Paul Lukas. The screenplay is based on Margaret Carpenter's best-selling novel, and Jacques Tourneur will direct for Robert Fellows, producer. Other pictures which will get the starting gun are "The Isle of the Dead," starring Boris Karloff; "The Falcon in Hollywood," with Tom Conway in the title role; "Nevada," introducing the studio's new western actor, Robert Mitchum; "Pan-Americana," a musical to be produced and directed by John Auer; "Bamboo Blonde," a melodrama of the oil fields; and "Betrayal from the East."

▽

Alfred Zeisler is slated to direct W. R. Frank's next production, "L'Affaire Lafarge." . . . Joseph Sistrom's first assignment on his return from England will be Paramount's all-star "Duffy's Tavern," with a cast which includes William Bendix, Bob Hope, Ed Gardner, Charlie Kantor and Eddie Green. . . . RKO Radio has purchased "Gallant Weekend" for production by Robert Fellows. . . . Henry King will direct "A Bell for Adano," dramatization of the best-selling novel, at Twentieth Century-Fox. . . . William Pine and William Thomas have assigned "Homesick Angel" as the first picture for Lew Landers, director, under his three-picture deal with them. . . . Larry Woodin has been appointed studio publicity director at Republic, replacing John LeRoy Johnston, who resigned to join International Pictures.

Dennis Morgan will play the title role in Warners' "A Night at Tony Pastor's." . . . Rhonda Fleming and Michael Chekov have been signed for important parts in "The House of Dr. Edwardes," which Alfred Hitchcock will direct for David O. Selznick. . . . Edward Cline is set to direct Universal's comedy with music, "Night Life," in which Vivian Austin and Billy Dunn have top roles.

Republic Names Cast for John Wayne Vehicle

Joseph Schildkraut and Helen Vinson will have principal parts in Republic's "Flame of Barbary Coast," John Wayne starrer. Also at Republic, Frank McDonald will direct Roy Rogers' next western, "Lights of Old Santa Fe."

Irene Dunne and Charles Boyer, who were teamed in "Love Affair" some years ago, will again co-star in an untitled romantic drama to be made by Columbia. . . . Grant Mitchell has been added to the cast of Paramount's "A Medal for Benny." . . . Frank Dunn will portray a radio commentator in "Now It Can Be Told," story of the FBI in wartime, which Louis de Rochemont is producing for Twentieth Century-Fox. . . . Two new properties have been acquired by RKO Radio. One of them, "Galveston," centers around that city's famous hurricane early in this century. The other, "Stars in Her Hair," concerns a racketeer.

16 Directors and Producers On Universal's Roster

Universal's roster of directors and producer-directors now numbers 16, the largest in the company's history. Frank Ryan is currently handling the megaphone on "Can't Help Singing," Deanna Durbin starrer. Charles Lamont is shooting "Bowery to Broadway," Jean Yarbrough is directing "In Society," which stars Abbott and Costello, and John Rawlins is in New Mexico shooting "Queen of the Nile." Other directors on the studio's payroll include Reginald LeBorg, Robert Siodmak, Lewis Collins, Ray Taylor, Edward F. Cline, Edward Lilley, Ford Beebe, Roy William Neill, Felix Feist, Charles David, George Waggner and Erle Kenton.

Weidman to Join Cagney

Jean Weidman, the eastern editor of Producers' Reading Company, has jointed William Cagney Productions as assistant to the story editor, Peggy Bleakley.

Columbia

Ridin' high . . . with the clamor girl of the Ozarks . . . in a zany, streamlined musical jamboree of joy!

JUDY CANOVA

in COLUMBIA'S

LOUISIANA HAYRIDE

ROSS HUNTER
RICHARD LANE
LLOYD BRIDGES
HOBART CAVANAUGH

Screen play by Paul Yawitz
Directed by CHARLES BARTON

and Judy

BRING YOU...

FUN AND JUDY!

MUSIC AND JUDY!

PUNCH AND JUDY!

British Scientists See Trans-Ocean Television

Report of Radio Engineers Predicts Revolution in Post-war Entertainment

by PETER BURNUP

in London

Side-stepping the inordinately delayed conclusions of the Government's own inquiry into the post-war possibilities of television, comes a report of the British Institution of Radio Engineers' committee on the same subject.

The Institution was founded in 1925 "to promote the general advancement of and to facilitate the exchange of opinion and ideas on radio science." Its members have contributed invaluable if, for security reasons, necessarily secret service in the prosecution of the war; are now, as they have been for many months, contributing to the eradication of the current Nazi plague of radio-controlled, pilotless aircraft.

Foresees Exciting Future

Boldly, the Institution proclaims its faith in a post-war revolution in public entertainment. It foresees nationwide television with its possible extension across the Atlantic; colored stereoscopic television relayed to motion picture theatres; a big increase in broadcasting by the introduction of short-wave transmission; sound films in the home with an increased popularity for home recording of gramophone records; wireless telephone calls from London to New York or Calcutta as reliable as a local call.

Great Britain, says the report, established a lead in television development prior to the war. The position, it urges, must be regained as quickly as possible; to which end certain broad avenues of approach are postulated. They are:

(1) That the service be "broadcast," i.e. there shall be a non-directional transmission without wires.

(2) That the vision and sound transmissions be of the same order of carrier frequency as pre-war. With regard to the assignment of any new frequencies required, a conservative policy is advocated having regard to the possibility of echo trouble at higher carrier frequencies.

(3) That the radio band width for vision transmission be of the same order as pre-war, four megacycles approximately.

Wide Scope for Electronics

Dilating on the vast strides made during the war in the comparatively new science of electronics, the report admits that, in the mind of the layman, post-war radio development centers around television. While this may be the most spectacular radio product and probably will be the most important commercially, as judged by the immediate volume of business, the scope of electronics is infinitely wider.

It is here, say the investigators, that the motion picture theatre enters the pattern. Vast and revolutionary improvements are imminent, it is suggested, in stereoscopy and color. They will demand, for their full employment, public dissemination on the broad screen of the motion picture theatre. By inference, the exhibitor is advised to take stock of his position and to look well into the future so that he may not be overwhelmed in some sudden avalanche of changed mediums.

All these developments, maintains the Institution, are dependent on state control of the ether, although it points out that control of transmission does not necessarily imply Government monopoly of radio entertainment.

The development of radio in wartime has led to so many new applications in the ultra high frequency spectrum (short-wave) that some control must be exercised by the Government in order to make the most useful and economic allocations in the newly available wave-bands to meet the increasing needs of industry and the requirements of communication services.

Seek Statement on Policy

In order that the design of receivers may be planned well in advance, it is desirable that a statement on the national policy regarding the use of transmission systems after the war should be issued bv the Government.

Our inquirers envisage, moreover, a vast increase in home-recording. In the years before the war, they say, interest in home-recording was growing rapidly, and will be greatly intensified after the war. The home-recorder will become supplementary to the cine camera, and the addition of sound equipment, possibly using part of the radio set, to the cine film projectors would open up the possibility of sound films in the home, with central libraries offering a choice of all types of films for every purpose.

They forecast, too, that the whole pattern of public education may be changed, not only by the introduction of motion picture projectors in the schools–a strong movement is afoot in Britain, for the compulsory adoption of such methods—but by the utilization of a television system. One of the most interesting features of the British Broadcasting Corporation's service, particularly since the outbreak of war, has been transmission to schools. Tentative at the outset, the transmissions have gradually evolved their own technique; are a regular feature of the curriculum of half the country's schools. Clearly, television here will be an immense ancillary advantage.

Industry Must Watch Trend

Thus the broad conclusions of Britain's radio engineers. Of necessity, they are concerned only with the scientific aspect of the developments. But they may be commended to the earnest consideration of all branches of the motion picture industry.

Said one far-seeing engineer: "No one denies the gregarious instinct which will still impel people to assemble in the public theatre. All that we aim to do, so far as the motion picture is concerned, is to point out the inevitable developments which will occur."

It is known here that preliminary conversations have been taking place in certain extremely influential financial groups on the practicability of establishing some central disseminating point and diffusing from there into public theatres not only up-to-the-minute pictures of current events but programs of purely entertainment content.

The views of the radio engineers are worthy of close scrutiny by the film trade.

WAC Announces Award Winners

Exchange managers throughout the country who are to receive War Activities Committee citations for their services as distribution chairmen in their territories since the formation of the WAC were named last week by Ned E. Depinet, chairman o the distribution committee.

The citations are in the form of wall plaques and will be presented managers at the completion of their terms with WAC, in appreciation of their services. Following is a list of chairmen to whom plaques are being sent:

Joseph Miller, Albany; E. B. Price, Atlanta; Sydney Lehman, Buffalo; J. J. Donohue, Chicago; Harry Young, Cincinnati; James Hendel, Cleveland; R. J. Morrison, Denver; L. J. McGinley, Indianapolis, George W. Fuller, Kansas City; Roger Mahan, New Haven; E. V. Landaiche, New Orleans; R. B. Williams, Oklahoma City; J. H. Jacobs, Omaha; William G. Mansell, Philadelphia; Harry A. Seed, Pittsburgh; A. R. Anderson, Portland; Hall Walsh, St. Louis; S. J. Gardner, Salt Lake City; L. G. Wingham, San Francisco; Max Cohen, Washington; C. G. Eastman, Albany; W. O. Williamson, Atlanta; Fred R. Dodson, Atlanta.

I, H. Rogovin, Boston; Sydney Samson, Buffalo; J. H. Dillon, Charlotte; Clyde Eckhardt, Chicago; Thomas R. Gilliam, Chicago; J. J. Oulahan, Cincinnati; I. J. Schmertz, Cleveland; S. M. Sachs, Dallas; Chester J. Bell, Denver; Earl A. Bell, Denver; Mel H. Evidon, Des Moines; Frank J. Downey, Detroit; G. Richard Frank, Indianapolis; W. E. Truog, Kansas City; Wawne C. Ball, Los Angeles; J. F. Willingham, Memphis; J. H. Lorentz, Milwaukee; L. J. Miller, Minneapolis; Philip Sherman, New Haven; Barney Pitkin, New Haven; James Briant, New Orleans; Robert Wolff, New York.

C. H. Weaver, Oklahoma City; F. J. Hannon, Omaha; Robert Lynch, Philadelphia; J. J. Maloney, Pittsburgh; R. O. Wilson, Portland; Lester J. Bona, St. Louis; William F. Gordon, Salt Lake City; H. Neal East, San Francisco; Al Laurice, San Francisco; Edward A. Lamb, Seattle; Robert Smeltzer, Washington; S. N. Wheeler, Washington; D. A. Levy, New Jersey; Len Gruenberg, Denver and Salt Lake City; William Marriott, Indianapolis.

Autry Sues to Terminate Contract with Republic

Sergeant Gene Autry has filed suit in Los Angeles Superior Court against Republic Production, Inc., seeking declaratory relief from his starring agreement with that company on the ground that his entry into the armed forces frustrates performance of the contract, and therefore the pact should be terminated. Second basis for his action is the allegation that Republic failed to exercise an option within the time contractually stipulated.

Cartoon Producers Adopt Higher Rental Plan

The Cartoon Producers Association last week in Hollywood adopted Walter Lantz's plans for obtaining higher rentals from exhibitors, and decided upon an educational campaign as a first step. The campaign was to be developed at subsequent meetings. Mr. Lantz, from a survey based on his operating costs, said that costs had risen 40 per cent since 1942 while prices had remained static.

Stein and Ticktin Feted

Max Stein and Irving Ticktin of Twentieth Century-Fox's advertising department were tendered a bachelor luncheon by their home office associates, in the Pan American Room of Rogers Corner, New York, last week. Charles Schlaifer, advertising manager, was toastmaster.

Warner Gives Training Film

Jack L. Warner, executive producer for Warner Bros., has presented a 16mm print of "Action in the North Atlantic" to the U. S. Maritime Training Station at Sheepshead Bay, N. Y., where the picture will be used for instruction.

WARNER BROS.' TRADE SHOWINGS OF

BETTE DAVIS

in

"MR. SKEFFINGTON"

MONDAY, JULY 17th, 1944

CITY	PLACE OF SHOWING	ADDRESS	TIME
Albany	Warner Screening Room	79 N. Pearl St.	12:30 P.M.
Atlanta	RKO Screening Room	191 Walton St. N.W.	2:00 P.M.
Boston	RKO Screening Room	122 Arlington St.	2:00 P.M.
Buffalo	20th Century-Fox Sc. Rm.	290 Franklin St.	2:00 P.M.
Charlotte	20th Century-Fox Sc. Rm.	308 S. Church St.	10:00 A.M.
Chicago	Warner Screening Room	1307 So. Wabash Ave.	1:30 P.M.
Cincinnati	RKO Screening Room	Palace Th. Bldg. E. 6th	8:00 P.M.
Cleveland	Warner Screening Room	2300 Payne Ave.	8:00 P.M.
Dallas	Paramount Sc. Room	412 S. Harwood	2:00 P.M.
Denver	Paramount Sc. Room	2100 Stout St.	2:00 P.M.
Des Moines	20th Century-Fox Sc. Rm.	1300 High St.	12:45 P.M.
Detroit	Film Exchange Bldg.	2310 Cass Ave.	1:30 P.M.
Indianapolis	Paramount Sc. Room	116 W. Michigan	1:00 P.M.
Kansas City	Paramount Sc. Room	18th and Wyandotte	1:30 P.M.
Los Angeles	Vitagraph Sc. Room	2025 S. Vermont Ave.	2:00 P.M.
Memphis	Paramount Sc. Room	362 S. Second St.	11:00 A.M.
Milwaukee	Warner Th. Sc. Rm.	212 W. Wisconsin Ave.	2:00 P.M.
Minneapolis	20th Century-Fox Sc. Rm.	1015 Currie Ave.	2:00 P.M.
New Haven	Warner Th. Proj. Room	70 College St.	1:00 P.M.
New Orleans	20th Century-Fox Sc. Rm.	200 S. Liberty St.	10:00 A.M.
New York	Home Office	321 W. 44th St.	2:30 P.M.
Oklahoma	20th Century-Fox Sc. Rm.	10 North Lee Ave.	1:30 P.M.
Omaha	20th Century-Fox Sc. Rm.	1502 Davenport St.	1:00 P.M.
Philadelphia	Vine St. Sc. Room	1220 Vine St.	11:00 A.M.
Pittsburgh	20th Century-Fox Sc. Rm.	1715 Blvd. of Allies	2:00 P.M.
Portland	Star Screening Room	925 N. W. 19th Ave.	2:00 P.M.
Salt Lake	20th Century-Fox Sc. Rm.	216 East 1st South	2:00 P.M.
San Francisco	Republic Sc. Room	221 Golden Gate Ave.	1:30 P.M.
Seattle	Jewel Box Sc. Rm.	2318 Second Ave.	2:00 P.M.
St. Louis	S'renco Sc. Room	3143 Olive St.	1:00 P.M.
Washington	Earle Th. Bldg.	13th & E Sts. N.W.	10:30 A.M.

PRC Budget for 1944-45 to Be $7,385,000

PRC will have a budget of $7,385,000 for its 1944-45 production program and expansion, Leon Fromkess, vice-president in charge of production and general manager of PRC, announced at the company's fifth annual sales convention at the Essex House, New York, last week. As the start of the advertising budget for the program, which consists of a minimum of 24 features and 16 Westerns, an initial sum of $120,000 has been allocated.

The budget is the largest to date for the company, and will be obtained through Pathe Industries, Inc., under which a coalition of four PRC companies and three Pathe companies was effected last week.

Mr. Fromkess disclosed that an arrangement had been concluded with NBC on the coast to televise a feature based on the life of Dr. Jose Rozzal, a Philippine hero, after the film was released. In addition the story of the picture will be broadcast in three weekly half-hour episodes on NBC's "Pacific Coast" program.

Mr. Fromkess announced that franchise holders unanimously approved the modified distributor contracts, adding that "the new franchise agreement is more in keeping with the bigger budget pictures that we're now producing." The agreement runs to 1950.

To Withdraw "Bell Tolls" Until February, 1945

In accordance with Paramount's promise of a year ago, "For Whom the Bell Tolls" will be withdrawn from release as a road show attraction August 1, and will not be shown again until February, 1945, when it will be released for showing at popular prices. At the sessions of the Paramount-Canadian sales convention last week, it was announced the film would be released for the first time in Canada next autumn in conjunction with the 1944-45 product.

Warner Checking Field Supervisors Named

Two changes in the field supervisory staff of the Warner Bros. Picture Checking Service have been announced by R. P. Hagen, manager of the checking service, on his return from Cincinnati and Cleveland. H. B. Sellers has been transferred from Cincinnati to Cleveland, where he will serve as supervisor of the Cleveland and Detroit territories, replacing J. M. Houston. Morrell V. Martin succeeds Mr. Sellers as field supervisor for the Cincinnati and Indianapolis areas.

Grantland Rice Sportlights Celebrate 25th Birthday

Grantland Rice Sportslights this year celebrates the 25th anniversary with a change of pace in its production program. The autumn of 1944 starts the Grantland Rice Sportlights' 25th season, the 13th with Paramount. More than 400 individual subjects have been produced since the inception of the Sportlights, according to producer Jack Eaton.

Variety Club Outing July 17

The Cincinnati Variety Club will hold its annual picnic at Summit Hills Country Club, July 17. Noah Schecter is general chairman of the committee, with Mike Greenberg assistant chairman. The club will hold its annual golf tournament August 21, with William Onie general committee chairman, and Mr. Greenberg assistant. James J. Grady is general chairman of the prize committee.

Horror Dual Release Set

Columbia will release "Cry of the Were-wolf" and "Death Walks Alone" (tentative title) simultaneously August 17 in order to give exhibitors an opportunity to book the two as a single package.

Officers Named to Committees On Film Standards

Captain C. H. Phillips, Lt. J. A. Hancock, and Warrant Officer S. P. Balcomb, all of the Army Air Forces Materiel Command at Wright Field, Dayton, Ohio, have been appointed members of sub-committees of the American Standards Association's War Committee on Photography and Cinematography.

Captain Phillips was appointed to the sub-committees on still picture printing and projection and on camera noise measurement; Lt. Hancock to the sub-committee on still camera equipment; and Warrant Officer Balcomb to the sub-committees on 16mm motion picture laboratory practice and 16mm motion picture projection.

The scope of the war committee's activities comprises the preparation of American War Standard specifications and standards for apparatus, raw and finished materials, and devices in the fields of photography and cinematography.

Keiths Files Clearance Complaint at Boston

H&H Enterprises, Inc., operators of the Keith's theatre, first run in Fairhaven, Mass., filed a clearance complaint with the Boston arbitration tribunal this week against all five consenting companies.

The complainant charges that existing clearance between Keiths and the Capitol, Baylies Square, Strand and Rialto, all New Bedford houses, is unreasonable and should be abolished or reduced to a minimum of one day. This is Boston's 36th case.

The clearance complaint filed in May of the New Ogden theatre in Chicago, operated by Ben Cooney, and against Paramount, RKO, Twentieth Century-Fox and Vitagraph, was withdrawn July 3 by general stipulation signed by all the parties.

Name Winning Managers in Scully Sales Drive

W. A. Scully, vice-president and general sales manager of Universal, has made public the list of winning branch managers in the recently completed Bill Scully Anniversary Drive. First prizes went to D. A. Levy, New York; Jack Langan, Kansas City, and J. V. Pavone, New Haven. Second prizes: Foster Blake, Los Angeles; L. Brauer, Charlotte, and Sam Milner, Seattle. Third prizes: Lon Hoss, San Francisco; W. M. Richardson, Atlanta and Mayer Monsky, Denver. Fourth prizes: P. T. Dana, Pittsburgh; Harry Hines, St. Louis and C. R. Wade, Salt Lake City. Fifth prizes: George Schwartz, Philadelphia; Frank Mantzke, Milwaukee and R. O. Wilson, Portland.

G-B Subsidiary Reports Net Profit of $710,000

Provincial Cinematograph Theatres, of the Gaumont-British group, had a new high trading profit of $5,156,496 during the past year, compared with $4,912,500 the year before, according to an announcement in London this week. With the excess profits tax, however, absorbing $2,136,144 and the income tax $1,399,396, the company's net profit was cut to $710,000. A dividend of 15 per cent was declared on Provincial's ordinary shares, going mainly to Gaumont-British.

Cahoon Joins Princeton Center

James Cahoon, until recently a film editor for the overseas motion picture division of the Office of War Information, has joined the Princeton Film Center to take charge of that organization's documentary film editing. Mr. Cahoon formerly was an editor for Columbia Pictures in Hollywood.

Acquires Burton Holmes Films

Bell & Howell's filmsound library has acquired the entire library of educational and travel films produced and distributed by Burton Holmes, the company announced in Chicago this week.

Warner Net Profi For Six Months Is $3,492,125

Warner Bros. Pictures, Inc., and subsidiary co
panies last week reported for the six months end
February 26, 1944, net profit of $3,492,125 aft
provision of $625,000 for unrealized losses on fix
assets (on sales contracted for subsequent to Fe
ruary 26, 1944, but not yet consummated) less est
mated tax benefits resulting therefrom, as compare
with a net operating profit of $4,141,199 for the co
responding period last year.

This is the equivalent of 94 cents per share
the 3,701,090 shares of common stock outstandin
as compared with $1.06 per share for the corr
sponding period last year, after provision for div
dends on the preferred stock then outstanding.

The gross income, after eliminating intercompa
transactions, for the six months ended Februa
26, 1944, was $69,629,010. The gross income f
the six months ended February 27, 1943, w
$63,409,868.

Lieut. Dunn, Former Theatre Manager, an Air Hero

Lieut. Robert C. Dunn, 27, who prior to his e
listment in the Army, managed the Trail theatre
Colorado Springs for the Cooper Foundation,
being hailed in his home town for valor. Whi
over Ploesti, Romania, on his fifteenth missio
the bomb bays would not close because of a car
ridge wedged in the doors. This would have ind
cated trouble to the Nazi fighters in the area. Lie
Dunn performed the delicate job amid shatteri
bursts of fire. Lieut. Dunn, who wears the A
Medal with four oak leaf clusters, also was award
the Purple Heart.

To Check Child Matinees

Because there seems to be a question as
whether the type of Saturday matinee pictur
shown at various Cincinnati theatres are suitab
for children, the Mental Hygiene Association h
approved a resolution to ask the Parent-Teach
groups of the city and county to investigate t
matter and make a report.

Knutson Signs with Altec

Barclay Ardell, Seattle District Manager
Altec Service Corporation, announces the signi
of agreements for sound service and repair a
replacement parts with the Knutson Circuit
theatres in Livingston, Miles City and Harlowto
in Montana, and Hailey, Idaho.

Von Herberg Buys Theatre

In a deal involving $500,000, Jensen von Herbe
pioneer Northwest theatre owner, has purchas
the 1,600-seat Mt. Baker theatre in Bellingha
Wash., and 17 adjoining stores from the Mt. Bak
Amusement Company, subsidiary of Evergre
State Theatres.

Open Summer Policy

The Strand Theatre, Sound View, Conn., open
June 24 for a summer film policy. The Mood
theatre, Moodus, Conn., formerly on a Saturda
Sunday and Monday schedule, opened June 24 f
full week showings. Reports are coming in
renewed theatre activity all along the Connecti
shore line.

Sells Oregon Theatre

T. C. Poorman who has owned and operated t
Bungalow theatre, Woodburn, Ore., for the pa
15 years, has disposed of it to Mr. and Mrs. W.
Bussler.

Republic Office Moved

The Republic exchange in Cincinnati has mov
into quarters formerly occupied by Universal in t
Film Exchange Building. Universal occupies i
own building constructed some time ago.

ale of Shares by ck Warner Is eported by SEC

ington Bureau

ansactions by officers and directors of a num-
of motion picture corporations in the securi-
of their companies were disclosed last Fri-
by the Securities and Exchange Commission
s summary of such transactions in May but,
few exceptions, the deals involved only
ively small sized blocks.

rgest May transaction reported was the pur-
e of 5,000 shares of Warner Brothers com-
stock by Jack L. Warner, vice-president, giv-
him a total of 205,000 shares.

numerically larger transaction was reported
niversal Pictures, but this did not involve a
ket deal. It was an exchange by Cliff Work,
president, of 15,000 common voting trust cer-
te warrants for a like number of certificates,
ng him at the close of the month with the
0 certificates and 3,000 warrants. In the same
pany, Charles D. Prutzman, vice-president,
anged 1,000 warrants for that number of cer-
tes, and disposed of 100 warrants by gift,
ng at the close of the month 7,000 certificates
12,300 warrants.

large block of stock also was involved in
sale of 10,000 shares of Translux Corpora-
common stock by Percy N. Furber, board
man, but this occurred in April; at the close
at month, Mr. Furber held 14,320 shares of
company's common stock.

her belated returns showed the purchase of
shares of Paramount Pictures common stock
November by Adolph Zukor, board chairman,
g him a total of 500 shares, and the sale of
shares of Monogram Pictures common stock
pril by Samuel Broidy, vice-president, leav-
him with 3,800 shares.

her reports showed the sale of 200 shares of
ral Precision Equipment capital stock by Earl
ines, president, leaving him with 1,300 shares;
purchase of 12 shares of Loew's Boston
atres common stock by Loew's, Inc., giving it
tal of 121,108 shares; the sale of 500 shares
oew's, Inc., common stock by David Bernstein,
urer, through a corporation which had 19,050
es left, and the sale of one share of Mono-
Pictures common stock by William R. Hurl-
director, leaving him with 3,363 shares.

ports on the holdings of persons becoming
rs or directors of registered corporations
ed 2,300 shares of Twentieth Century-Fox
non stock held by Robert Lehman, when he
me a director May 16, but no Consolidated
Industries securities held by Jack E. Baker,
ed a director May 2, or John O. Connell, who
me a director April 1.

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oing My Way" Heads for w Paramount Record

oing My Way," the Bing Crosby starring pic-
produced and directed by Leo McCarey which
ed its tenth week at the New York Paramount
atre July 5 has established the most remark-
box-office record in the history of that house,
rding to Charles M. Reagan, Paramount vice
ident in charge of distribution. The picture
t only tying the ten-week run of "Lady in the
k," the longest in the 18-year history of the
tre, but its total gross will exceed that of the
er Rogers picture, Mr. Reagan said.

oing My Way" in its first three weeks ran
nd "Lady in the Dark" but in its fourth week
Crosby picture grossed more than it had taken
ither its second or third weeks and jumped
ahead of the fourth week's take of "Lady in
Dark." "Going My Way" in its eighth week
e New York Paramount took only $248 less
its box office in its sixth week.

efore the 10-week run of "Lady in the Dark"
all-time record of the New York Paramount
held by "Star Spangled Rhythm" which in
uary, 1943, ended an eight-week run at the
adway house.

Prefect Theatres' Motion For New Trial Denied

Judge Carroll Hincks in Federal District Court at New Haven Wednesday denied the Prefect Theatres' motion for a new trial of its $5,452,575 anti trust suit against distributing companies. Judge Hincks took the case away from the jury on April 14, and handed down a verdict for the defense following the plaintiff's testimony. The court denied the motion for a new trial because testimony of the plaintiff was "devoid of evidence of damages to the business." The case will be carried to the U. S. District Court of Appeals.

WAC Film Shows Rome Campaign

Twenty minutes of war in Italy, unrelieved by comedy, sarcasm, inspiration, or any of the usual devices in narration and editing, were shown to the trade press Wednesday morning, at the MGM home office projection room, New York. The picture was the War Department's "The Liberation of Rome," compiled from footage exposed by British and American army cameramen. The subject will be shown to the American people, beginning July 13, by the War Activities Committee, for which MGM is distributing this film.

The film is notable in several aspects. It is timely. Rome was taken June 4 and the push which began on the Anzio beachhead and the Cassino and southern end of the Italian front began May 11.

It is photographed superbly. There are many in-the-battle scenes, of ships being bombed, of self-propelled guns firing, of sweating, intent artillerists, of German prisoners overwhelmed by unending barrages, of men dead and dying, of Germans evacuating Rome, of house-to-house street fighting.

It is edited with dramatic sense; it begins with the entrance into Italy via Messina and Salerno, shows the easy progress up Italy's heel and toe, the sharp and terrible and uncertain battles for Salerno and Ortona, the impasse before Cassino, the jagged mountains and rough rivers which stopped the Allies. Then it shows the plan, the barrage, and the progress of the offensive of May 11, which joined the Anzio beachhead to the main line, smashed the Germans, and brought Rome's liberation.

Finally, it is crammed with short, harshly impressive pictures: of, for instances, the burial of an Italian farm family of five, pathetically mutilated after being locked in their home and dynamited by retreating German engineers; the smashing of the Benedictine monastery above Cassino by aerial bombs; the equally smashing aerial attack upon the town, which seems to erupt before the camera; the marching, by Germans, of American prisoners through Rome streets; the Germans, intent, prepared, on the heights of Salerno; the Pope, imploring, from his balcony, the blessings of the Lord for the multitudes below, who assembled as the Allies liberated the Holy City.

The picture also shows the war in Italy as not less horrible, nor less deserving of attention and effort, than other struggles; audiences will be impressed by an up-to-date, comprehensive, well integrated story of a feat of American arms dramatic in world events, and this time narrated by an American voice.—F. E. S.

John MacLeod, Loew Exchange Maintenance Head, Killed

John MacLeod, head of exchange maintenance of Loew's, Inc., was killed in the wreck of the Santa Fe Railroad's crack train, the Chief, 20 miles west of Williams, Arizona, late Monday night. He was 55. Mr. MacLeod was with Loew's 29 years. He lived at the Mayflower Hotel, New York.

He entered films in 1915 as assistant auditor for Sawyer Film Company, later joining Metro Pictures accounting department. He was appointed head of MGM Exchange Maintenance in 1929. He is survived by his widow, Ida, a son, Donald, two brothers, David and Ross, and a sister.

Injured in the wreck was Mimi Forsythe, featured in the "Sensations of 1945" and wife of United Artists' producer Benedict Bogeaus.

All Producers in Mexico Face New Federal Taxation

by LUIS BECERRA CELIS
in Mexico City

Producers are worried by reports that the Ministry of Finance intends soon to levy upon them a retroactive five per cent tax on receipts during recent years. Imposition of this tax, it is understood, is merely, from the Ministry's standpoint, that the producers are no longer struggling but are prospering, so therefore the Government indulgence in the form of exemption from all Federal taxes granted them more than two years ago no longer need be maintained.

This tax exemption was voluntarily allowed by a presidential decree early in 1942, as part of the administration's plan to aid the industry.

The producers, generally, admit that the Government's decision to cease helping them is reasonable, because they are now more than able to stand on their feet and the war has placed a burden on the national treasury, but they resent the Ministry's intent to make this tax retroactive, to cover the period when the Government aided them by exempting them from Federal levies.

The producers have expressed wonder why the Ministry singled them out to start applying Federal taxes, instead of the whole industry. They say that of the rich returns from some pictures, the producers almost invariably receive the least. Some producers, they say, do well if they can take a three per cent net profit per picture. They point to players who two years ago were glad to work for $2,000 per picture who are now not much moved when they are offered $10,000.

According to these producers, theatre taxation (always made right in the box office after each day's show) is 15 per cent in the Federal District, which includes this city, and runs as high as 24 per cent in some states. Distributors are said to average 15 per cent per picture.

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Substantiating statements made here recently in his behalf that he intends to establish in or about this city a television service and make the Mexican capital his permanent home, Lee de Forrest, the inventor, now visiting with his wife, announced that he will do both. He intimated that the home establishment would come first and later plans would be started for the television plant.

Mr. and Mrs. De Forrest were received at a special audience by President Manuel Avila Camacho. They were designated the official guests of Mexico and the Federal District.

▽

Mazatlan, key Pacific port, is soon to have a de luxe first run theatre with the start of work by Joaquin Sanchez Hidalgo. The theatre will seat 1,200. It is to cost $150,000 and will be in service in the early autumn.

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Mexican film extras are the latest to organize. They have formed a sort of union that is affiliated with the Confederation of Popular Organizations.

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Another semi-weekly newsreel has started here. It is being produced by Alfonso Spino and Manuel de Sevilla, with Henry Wallace and Max List as the cameramen.

John Davis, Odeon Circuit Head, To Visit U. S. and Canada

John Davis, managing director of England's Odeon Circuit and one of J. Arthur Rank's unofficial cabinet members, is expected to leave England shortly for Canada to explore the potentialities of exhibition tieups there with Rank interests before proceeding to the United States to study American exhibition operation, it was reported in London Tuesday. It is understood that Mr. Davis will have extensive conferences with officials of Twentieth Century-Fox in connection with the production-distribution-exhibition agreement made recently between Mr. Rank and Spyros Skouras, Twentieth-Fox president.

Warners to Open Season with High Backlog of 22

Warner Bros. will begin the new season with a backlog of 22 features, representing more pictures than the company released in the season just drawing to a close and indicating Warners probably will release more than the 19 distributed this season.

Conferences among Jack L. Warner, executive producer; Ben Kalmenson, general sales manager, and Charles Einfeld, director of advertising and publicity, which were in progress last week at the studio, further indicated the possibility of an increased release schedule for 1944-45.

In addition to its backlog of 22, the studio has six more features before the cameras, making a total of 28. In order to avoid a top-heavy inventory, Warners are expected to increase their releases for next season. No official announcement has been made of the policy to be pursued, but Warner executives annually announce the company will release films "depending entirely on market conditions and ability to deliver," adhering to a "flexible policy."

Initial release of 1944-45 from Warners will be "Janies," September 2. It is a screen version of the Broadway play. According to present plans, releases for the first four months of the new season, in addition to "Janie," are: "Arsenic and Old Lace," on the backlog for two years; "The Conspirators," "The Doughgirls," screen version of the Broadway comedy; "Hollywood Canteen," "Crime by Night," "The Very Thought of You" and "The Last Ride," another on the backlog for some time. Warners also expect to reissue "Casablanca" and at least one other feature.

Pictures completed but not yet designated for release include: "Rhapsody in Blue," "Saratoga Trunk," "Objective, Burma," "Devotion," "Conflict," "The Animal Kingdom," "The Horn Blows at Midnight," "My Reputation" and "Cinderella Jones." Now in production are: "To Have and Have Not," "Strangers in Our Midst," "Roughly Speaking," "The Corn is Green" and "Christmas in Connecticut."

Those scheduled to go before the cameras before September, are: "Of Human Bondage," "Dark Eyes," "San Antonio," "A Night at Tony Pastor's," "Hotel Berlin, 1943," "God Is My Co-Pilot" and "Happiness." In addition, there will be one production from Jesse L. Lasky, whose schedule now includes three stories: "Don't Ever Leave Me," "The Frontiersman" and "The Two Mrs. Carrolls."

It is estimated that Warners plan to spend well over $1,000,000 on production per feature. The company now has on contract an all-time high of 25 stars and 55 featured players, in addition to 26 outside stars and players for special assignments. The roster has 16 directors, 14 producers, 34 writers and four composers.

Raise Prices on Boardwalk

Effective July 1, all the first run houses on the Boardwalk in Atlantic City, N. J., increased admissions for the Summer season because of increased costs of operation. The 66 cent top was raised to 74 cents. All the houses are operated by the Warner theatre circuit on a pooling arrangement with the Weilland-Lewis Circuit, which owns some of the houses.

Bell & Howell Adds Films

Two Universal features and a short subject have been added to the Bell & Howell Filmosound 16mm library. They are "Hi Buddy," a musical comedy; "The Amazing Mrs. Holliday," a 1943 Deanna Durbin release, and "Roar, Navy, Roar," a 20-minute short subject.

Fidler to Open Office

Fred H. Fidler, for many years associated with J. Walter Thompson Company in the public relations department, has resigned to open his own office in New York, where he will specialize in motion picture, television and radio.

IN NEWSREELS

MOVIETONE NEWS—Vol. 26, No. 87—Dewey and Bricker nominated on first ballot. . . . Capture of Elba. . . . Weird German robot planes.

MOVIETONE NEWS—Vol. 26, No. 88—The war on two fronts. . . . Drive on Cherbourg. . . . Doodlebug tanks . . . . War in the Pacific: battle on Saipan. . . . Hospital plane brings wounded from Normandy. . . . Umberto of Italy is shot at while greeting crowd. . . . WACs at Anzio. . . . Lady Marines in training.

NEWS OF THE DAY—Vol. 15, No. 285—Dewey and Bricker hailed by G.O.P. . . . Allies take Napoleon's historic isle of Elba. . . . First films of Nazi's secret robot bomb.

NEWS OF THE DAY—Vol. 15, No. 286—Battle of Saipan . . . . Yanks liberate more towns, push forward in France. . . . Bricker and Dewey in campaign snapshots . . . . Timber record smashed.

PARAMOUNT NEWS—No. 88—Invasion of Elba. . . . First pictures of Hitler's robot bomb. . . . Paramount News presents the Republican Nominees.

PARAMOUNT NEWS—No. 89—Inside France. . . . Scoop: How to keep cool. . . . Politics: Dewey-Bricker map campaign. . . . First pictures of Saipan.

RKO PATHE NEWS—Vol. 15, No. 90—Allies take historic island of Elba. . . . First pictures of Nazi's secret robot plane. . . . Republicans choose Dewey and Bricker.

RKO PATHE NEWS—Vol. 15, No. 91—Capture enemy on road to Cherbourg. . . . First pictures of Yanks invading Saipan.

UNIVERSAL NEWSREEL—Vol. 17, No. 307—It's Dewey and Bricker. . . . German rocket bombs. . . . Allies take Elba.

UNIVERSAL NEWSREEL—Vol. 17, No. 308—Saipan is ours. . . . Dewey meets press. . . . Women at war. . . . Victory on Cherbourg peninsula. . . . Beautiful team work.

ALL AMERICAN NEWS—Vol. 2, No. 89—Negro owned and operated Cleveland factory. . . . Juneteenth is celebrated in Dallas, Texas. . . . Gloria Brown of Washington. D. C., champ bond seller. . . . Negro clerks handle White House messages. . . . Paul R. Williams of Los Angeles, noted architect. . . . African troops fight wilderness.

Skouras and Fox Theatres Settlement Completed

Papers on file in Federal Court, New York, disclosed officially that the settlement between Skouras Theatres Corporation, Kitma Corporation, a Skouras subsidiary, and the receivers of Fox Theatres Corporation, under which Fox Theatres creditors will gain approximately $2,500,000, had been completed.

The settlement was authorized recently by Federal Judge John C. Knox, who vacated a 1937 order of former Judge Martin T. Manton which had authorized the sale by Fox to Skouras interests of the Academy of Music theatre property in East 14th Street, New York, together with other Fox assets, at a nominal price.

Under the settlement, Kitma transferred to Fox receivers, for the benefit of creditors, common capital stock of the William Fox Realty Corporation, and a claim in favor of Fox Theatres Corporation, against the Fox Realty Corporation, together with the Academy of Music property which Skouras theatres will fulfill.

Buys Hartford Building

The Poli-New England Theatres have sold the Coleman and Clevelan Building, Hartford, Conn., to a family syndicate headed by Mayor William Mortensen for $250,000. Mayor Mortensen, also managing director of the Bushnell Memorial playhouse, said the city of Hartford could have the property at cost, if the City Council voted that the area was in line with park beautification plans.

Releases "Thunder Rock"

English Films, Inc., of New York, has acquired U. S. rights to "Thunder Rock" and soon will release the Charter Films productions. John and Roy Boulting produced the film in Britain with Michael Redgrave and Barbara Mullen in the leading roles. It was reviewed in MOTION PICTURE HERALD October 3, 1942.

Schechtman with International

Ben Schectman has been appointed to the staff of A. W. Schwalberg, eastern representative of International Pictures, Inc. Mr. Schectman has been connected with the industry for 15 years. He will concentrate on "Casanova Brown," International's initial production, to be released through RKO Radio.

Kuykendall Sees No Television Competition Now

"The best television can do *in* the theatre is to equal the picture now reproduced from film, and until it develops the artistic and entertainment quality and the resulting popular appeal of studio produced motion pictures, it will offer little actual competition to the motion picture as commercial entertainment."

The summation above is from Edward Kuykendall, president of, and speaking for, the Motion Picture Theatre Owners of America, and is a view of television as one of the post-war problems with which the July 5 general bulletin, issued over Mr. Kuykendall's signature, is concerned. Mr. Kuykendall sees the need, not of exerting effort on post-war problems now, but of contemplating them. Discussion, he says, "must begin now, if we are going to be prepared" for organized action.

Television Mr. Kuykendall sees as a "question of who's got the best show." Until that question is resolved it remains, in his estimation, "idle talk of interest largely to those who are promoting television companies, equipment, stations, etc., and to radio, with which it is in direct competition for both listeners and advertisers."

Television is but one competitor; the theatre man must worry now about the aggregate competition, and Mr. Kuykendall asks: "Can we hold our customers against the renewed allure of auto rides, golf, night baseball, dance pavilions, amusement parks, beaches, horse races, bridge, legitimate shows, opera, concerts, bowling, billiards, roadhouses. . . .?"

The problems to be resolved are also trade problems, Mr. Kuykendall observes, declaring that the war has smothered grievances, but not solved them, and that after the war they may be more troublesome. He then listed exhibitor problems, as follows:

Excessive film prices, inflexible terms, percentage pictures, cooperative buying, overbuying, unreasonable clearance, arbitration and mediation, the music tax, labor problems, readjustment of wartime scales, overseating, cut-rate competition, the formation of a simplified standard exhibition contract, consent decrees, anti-trust decisions, admission taxes and unfair non-theatrical film competition.

Arthur on Coast; May Delay Start of New Company

Harry Arthur, Jr., general manager for Fanchon & Marco and organizer of the Exhibitors Distributing Corporation, is in Hollywood to determine whether the plans for the new company will be completed now or will await the end of the war.

Mr. Arthur explained that the induction of his two brothers, who held key positions with Fanchon & Marco, plus accumulated work in St. Louis had prevented him from going to the West Coast for several weeks. On his last visit to New York this spring, he predicted that mid-summer would see the plans for the Exhibitors Distributing Corporation well under way.

But the delay, plus other factors, now raise the possibility that the plans might be deferred until after the war, he explained just before leaving for Hollywood.

To Open French Films

Three French films, completed before the war, are to have their belated American premieres this season in New York. Herman G. Weinberg has completed the American adaptation and titles for "Derriere la Facade," to be called "32 Rue de Montmartre"; "A Woman Disappears" and "Extenuating Circumstances."

New Theatre Approved

Priorities for erection of a 400-seat theatre in war-booming Vallejo, Cal., have been obtained by Jesse and Ben Levin, and Ellis Levey. The trio operate the Rio in Richmond, Cal. The new Vallejo house, constructed in a remodelled store building, will operate 20 hours daily.

Step Lively with RKO!

and The Grandes
On th
Frank SINATRA
George MURPHY
Adolphe MENJOU
Gloria DE HAVEN
Walter SLEZAK
Eugene PALLETTE
in
Ste

**TUNE IN!
CASH IN!**

RKO's great radio program . . . Now selling seats for YOU! 15 minutes daily Coast to Coast over 177 stations of the Blue Network.

**HOLLYWOOD
STAR TIME**

12:15 P. M. daily
Monday through Friday
Pacific Coast time

ayest Musical
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TOP STARS!

GORGEOUS GIRLS!

GREAT SONGS!
(Sinatra Sings Four!)

SWEET-HOT GIRL BAND!

TEMPO-TERRIFIC DANCES!

Laughs and Laughs LAUGHS!

Lively

with

WALLY BROWN

ALAN CARNEY

GRANT MITCHELL

ANNE JEFFREYS

ced by Robert Fellows • Directed by Tim Whelan
Screen Play by Warren Duff and Peter Milne

Stretch your lobby frames for all these top names.

FRANK SINATRA
GEORGE MURPHY
ADOLPHE MENJOU
GLORIA DE HAVEN
WALTER SLEZAK
EUGENE PALLETTE
WALLY BROWN · ALAN CARNEY
GRANT MITCHELL · ANNE JEFFREYS

they're all in **Step Lively**

R K O
RADIO
PICTURES

"WHAT THE PICTURE DID *FOR ME*"

. . . the original exhibitors' reports department, established October 14, 1916. In it theatremen serve one another with information about the box-office performance of product — providing a service of the exhibitor for the exhibitor. ADDRESS REPORTS: What the Picture Did for Me, Motion Picture Herald, Rockefeller Center, New York 20.

olumbia

BEAUTIFUL BUT BROKE: Joan Davis, Jane Fra- —A very nice little comedy that pleased all and did nice business. Played Saturday, May 27.—W. C. llin, Linden Theatre, Columbus, O. Family patronage.

BEAUTIFUL BUT BROKE: Joan Davis, Jane Fra- —Joan is popular here, so this did above average busi- ss. Single billed on a Thursday-Friday change. Lots laughs in this one. And that's what they like in town. Played Thursday, Friday, June 8, 9.—Arthur Phifield, Park Theatre, South Berwick, Maine. Small n patronage.

COVER GIRL: Rita Hayworth, Gene Kelly—I did re business on this one than I have ever done before a Columbia feature. It is a very good show and e Technicolor is marvelous. Played Sunday-Tuesday, ay 14-16.—W. C. Pullin, Linden Theatre, Columbus, Family patronage.

COVER GIRL: Rita Hayworth, Gene Kelly—Did nice siness. No sellout, but business above average. Was very beautiful picture, and kept the boys on edge. ayed Monday, Tuesday, June 19, 20.—Harland Rankin, aza Theatre, Tilbury, Ont.

DESPERADOES: Randolph Scott, Glenn Ford—What picture. Magnificent outdoor scenery. A small town tural if there ever was one. Played Thursday-Sat- day, June 8-10.—M. Bailey, Strand Theatre, Dryden, nada. Small town patronage.

RACKET MAN, THE: Tom Neal, Jeannie Bates— od program picture for double bill. Played Friday, turday, June 2, 3.—Cleo Manry, Buena Vista Theatre, ena Vista, Ga. Small town patronage.

SWING OUT THE BLUES: Lynn Merrick, Bob ynes—Not much to it, but it brought in the business, what does it matter. Played Saturday, May 20.—W. Pullin, Linden Theatre, Columbus, O. Family patron-

WHAT A WOMAN: Rosalind Russell, Brian Aherne Comments from patron: "I was disappointed in it, but was right good." Business was just average. Played nday, May 21.—Cleo Manry, Buena Vista Theatre, ena Vista, Ga. Small town patronage.

WHAT A WOMAN: Rosalind Russell, Brian Aherne We did the best midweek business we have done in a g time on this feature. Rosalind Russell has never ne over big here, but this one surprised me. Played ednesday-Friday, Mar. 29-31.—W. C. Pullin, Linden eatre, Columbus, O. Family patronage.

Metro-Goldwyn-Mayer

A GUY NAMED JOE: Spencer Tracy, Irene Dunne— you have to beg Metro for it, by all means play it. ere aren't enough adjectives in the dictionary to de- ribe this superb picture. It is certainly my choice for e best picture of the year. Business built up each night d it set a record that will stand for a long time. Played nday-Tuesday, April 9-11.—W. C. Pullin, Linden Thea- e. Columbus, O. Family patronage.

A GUY NAMED JOE: Spencer Tracy, Irene Dunne— me liked it and some didn't. Personally, I thought a good picture. Business was good first night, but l off second night. Played Wednesday, Thursday, May June 1.—Cleo Manry, Buena Vista Theatre, Buena sta, Ga. Small town patronage.

CRY HAVOC: Margaret Sullivan, Ann Sothern—Too any war features and they can't all do business. This is one of them that didn't. Played Wednesday-Fri- y, May 31, June 1, 2.—W. C. Pullin, Linden Theatre, lumbus, O. Family patronage.

GIRL CRAZY: Mickey Rooney, Judy Garland—Mickey oney is still on the downgrade for me. He used to ld the house record here but no more. Played Sunday- esday, April 2-4.—W. C. Pullin, Linden Theatre, Co- mbus, O. Family patronage.

LASSIE COME HOME: Roddy McDowall, Donald isp—Played to the most people of any show I ever yed. And I made more money on this feature than y ever shown here in five and a half years. It's tops every way, and a small town natural. Played Sunday, onday, June 18, 19.—Arthur E. Phifield, Park Theatre, uth Berwick, Maine. Small town patronage.

LOST ANGEL: Margaret O'Brien, James Craig—This a very good picture, but for some unknown reason siness was below normal. Played Wednesday-Friday, ay 10-12.—W. C. Pullin, Linden Theatre, Columbus, O. mily patronage.

RATIONING: Wallace Beery, Marjorie Main—Very tisfactory business and a very good feature. • Metro re has had some dandies this year for me. Played nday-Tuesday, April 30, May 1, 2.—W. C. Pullin, Lin- n Theatre, Columbus, O. Family patronage.

RATIONING: Wallace Beery, Marjorie Main—The kind of comedy that patrons want in small towns. Wallace Beery is always a draw here. Played Friday, Saturday, June 16, 17.—Leonard J. Leise, Rand Theatre, Randolph, Neb. Small town patronage.

RATIONING: Wallace Beery, Marjorie Main—My patrons really enjoyed this comedy. It will give them lots of good laughs. Play it by all means. Played Monday, Tuesday, June 12, 13.—Cleo Manry, Buena Vista Theatre, Buena Vista, Ga. Small town patronage.

SWING FEVER: Kay Kyser, Marilyn Maxwell—Cute, a satisfactory midweek feature, nothing big, but can well stand on its own feet. Played Wednesday, Thursday, June 21, 22.—Leonard J. Leise, Rand Theatre, Randolph, Neb. Small town patronage.

Monogram

MR. MUGGS STEPS OUT: East Side Kids—I don't know why, but the people flock in to see these kids. Personally, I think if you see one of their features you have seen them all. Played Saturday, April 15.—W. C. Pullin, Linden Theatre, Columbus, O. Family patronage.

Paramount

COMING 'ROUND THE MOUNTAIN: Gene Autry—Still doing a nice business on these Gene Autry reissues. Played Friday, Saturday, June 23, 24.—E. M. Freiburger, Paramount Theatre, Dewey, Okla. Small town patronage.

HENRY ALDRICH, BOY SCOUT: Jimmy Lydon, Charles Smith—Not bad, but not so good as some of the other pictures. Played Monday-Wednesday, June 12-14.—M. Bailey, Strand Theatre, Dryden, Canada. Small town patronage.

MEMPHIS BELLE: War Documentary—This is one of the best pictures that has ever been made, a war picture that everyone thought they should see.—M. Bailey, Strand Theatre, Dryden, Canada. Small town patronage.

NO TIME FOR LOVE: Claudette Colbert, Fred MacMurray—Claudette Colbert never used to do much business. But, teamed with Fred MacMurray, the gross is rising with every picture. Played Sunday-Tuesday, April 16-18.—W. C. Pullin, Linden Theatre, Columbus, O. Family patronage.

RIDING HIGH: Dorothy Lamour, Dick Powell—Average Sunday, Monday business. I expected it to be a bigger draw than it was. A very pleasing musical in Technicolor, nevertheless. Played Sunday, Monday, June 4, 5.—Arthur E. Phifield, Park Theatre, South Berwick, Maine. Small town patronage.

STANDING ROOM ONLY: Paulette Goddard, Fred MacMurray—Good enough farce comedy of life in Washington, but business was light. Played Wednesday, Thursday, June 14, 15.—E. M. Freiburger, Paramount Theatre, Dewey, Okla. Small town patronage.

UNINVITED, THE: Ray Milland, Ruth Hussey—A mystery picture which pleased average business. Played Sunday, Monday, June 11, 12.—E. M. Freiburger, Paramount Theatre, Dewey, Okla. Small town patronage.

PRC

JIVE JUNCTION: Dickie Moore, Tina Thayer—Just an average feature and business lower than that. One day was enough for it. Played Saturday, April 8.—W. C. Pullin, Linden Theatre, Columbus, O. Family patronage.

RKO

ADVENTURES OF A ROOKIE: Wally Brown, Alan Carney—Used on weekend double bill with very little success. Played Friday, Saturday, June 16, 17.—A. S. Edwards, Winema Theatre, Scotia, Cal. Small lumber town.

GANGWAY FOR TOMORROW: John Carradine, Margo—Used on double bill with "Adventures of a Rookie." Fair business. Played Friday, Saturday, June 16, 17.—A. S. Edwards, Winema Theatre, Scotia, Cal. Small lumber town.

IRON MAJOR, THE: Pat O'Brien, Ruth Warrick—Here's a football story that provides real entertainment. Particularly to those who have heard of or knew Frank Cavanaugh. Although not as good as "Pride of the Yankees" it made a hit with those that like this sort of picture. This one won't sell out your house but people appreciate this sort of thing once in a while. Played Tuesday-Saturday, June 13-17.—Andrew Mayeshiba, Technical Department, Heart Mountain, Wyoming. Small town patronage.

LADDIE: Tim Holt, Virginia Gilmore—I brought this one back for a one-day showing and did very well. Some of these old ones are very good to repeat and you can make some money on them. Played Saturday, May 13.—W. C. Pullin, Linden Theatre, Columbus, O. Family patronage.

NORTH STAR: Walter Huston, Anne Baxter — For good dramatics and plenty of human interest, this is it. Lots of propaganda but good acting and the story makes up for it. If anyone doubts the hardships that the Russian peasants go through, tell them to look at this picture. It shows you whatever you might want to know. Plenty of heavy drama and action for those who like that sort of thing. Played Tuesday-Sunday, June 6-11.—Andrew Mayeshiba, Technical Department, Heart Mountain, Wyoming. Small town patronage.

PASSPORT TO DESTINY: Elsa Lancaster, Gordon Oliver—No star power and no business. Played Tuesday, June 20.—E. M. Freiburger, Paramount Theatre, Dewey, Okla. Small town patronage.

TENDER COMRADE: Ginger Rogers, Robert Ryan—Nice picture, but sad. Too many of these war pictures, and many walkouts, who couldn't take it. Played Wednesday, Thursday, June 21, 22.—Harland Rankin, Plaza Theatre, Tilbury, Ont.

Republic

DEERSLAYER, THE: Jean Parker, Bruce Kellogg—A very nice feature for a one-day showing that pleased all, including me, as the gross was up about 10 per cent over normal. Played Saturday, April 22.—W. C. Pullin, Linden Theatre, Columbus, O. Family patronage.

FIGHTING SEABEES: John Wayne, Susan Hayworth—A very fine film of the Seabees in action. Pleased all who saw it and the gross was satisfactory. Played Wednesday-Friday, April 26-28.—W. C. Pullin, Linden Theatre, Columbus, O. Family patronage.

LADY AND THE MONSTER: Richard Arlen, Vera Ralston—Republic's effort to make a full length chiller diller failed to click. Business was very light. Payed Wednesday, Thursday, June 21, 22.—E. M. Freiburger, Paramount Theatre, Dewey, Okla. Small town patronage.

MY BEST GAL: Jane Withers, Jimmy Lydon—This picture was really good for weekend trade. Some patrons said they did not know Henry Aldrich could play anything but the bad boy. Played Friday, Saturday, June 16, 17.—Cleo Manry, Buena Vista Theatre, Buena Vista, Ga. Small town patronage.

MY BEST GAL: Jane Withers, Jimmy Lydon—Nice little feature that did surprisingly well. Played Saturday, May 6.—W. C. Pullin, Linden Theatre, Columbus, O. Family patronage.

O, MY DARLING CLEMENTINE: Frank Albertson, Lorna Grey—A very nice one-day picture that did better than average at the box office. Played Saturday, April 1.—W. C. Pullin, Linden Theatre, Columbus, O. Family patronage.

ROSIE THE RIVETER: Jane Frazee, Frank Albertson—A very pleasing little comedy that satisfied the patrons and they were plenty. Played Saturday, June 3.—W. C. Pullin, Linden Theatre, Columbus, O. Family patronage.

TUCSON RAIDERS: Bill Elliott, Bobby Blake—This first of the Red Ryder series drew the usual number of adults and more than usual kids. It pleased. Played Friday, Saturday, June 16, 17.—E. M. Freiburger, Paramount Theatre, Dewey, Okla. Small town patronage.

Twentieth Century-Fox

BOMBER'S MOON: George Montgomery, Annabella—This one was not as good as we had hoped. Just an

(Continued on following page)

(*Continued from preceding page*)

average sort of picture with an average sort of story. Nothing particularly good. Played Tuesday-Sunday, June 6-11.—Andrew Mayeshiba, Technical Department, Heart Mountain, Wyoming. Small town patronage.

GANG'S ALL HERE: Alice Faye, Carmen Miranda—Not quite average business on this one but still satisfactory. Played Sunday-Tuesday, Mar. 26-28.—W. C. Pullin, Linden Theatre, Columbus, O. Family patronage.

HAPPY LAND: Don Ameche, Frances Dee—Personally, I thought this a very good feature. But business was way down for some reason. I can't understand show business after all these years. Played Wednesday-Friday, May 24-26.—W. C. Pullin, Linden Theatre, Columbus, O. Family patronage.

HEAVEN CAN WAIT: Don Ameche, Gene Tierney—A big flop from the standpoint of my box office. Don Ameche never a drawing card here. Pleased the few who saw it. Played Tuesday, Wednesday, June 6, 7.—Arthur E. Phifield, Park Theatre, South Berwick, Maine. Small town patronage.

LIFEBOAT: Tallulah Bankhead, William Bendix—It surely didn't cost 20th-Fox much to make this one as all of the action takes place in a lifeboat. It lags and lacks interest and the business showed it. Played Sunday-Tuesday, May 7-9.—W. C. Pullin, Linden Theatre, Columbus, O. Family patronage.

PURPLE HEART, THE: Dana Andrews, Richard Conte—This one fell down but not too bad. It seemed to please those who saw it, but nothing to rave about. Played Sunday-Tuesday, May 21-23.—W. C. Pullin, Linden Theatre, Columbus, O. Family patronage.

STORMY WEATHER: Lena Horne, Bill Robinson—I booked this before Christmas and then canceled. But if you have small town patrons to back your show, play this picture and your box office will satisfy you. Very few white patrons, and no comments from them. Played Monnday, Tuesday, May 29, 30.—Cleo Manry, Buena Vista Theatre, Buena Vista, Ga. Small town patronage.

SULLIVANS, THE: Anne Baxter, Thomas Mitchell—This is one swell story of the fighting Sullivans. Business was not what I expected but still very good. Played Sunday-Tuesday, May 28-30.—W. C. Pullin, Linden Theatre, Columbus, O.

WINTERTIME: Sonja Henie, Jack Oakie—Business was good, but there were many complaints. This definitely was the weakest picture we have ever showed in which this great little artist was cast. Played Sunday, Monday, June 18, 19.—A. S. Edwards, Winema Theatre, Scotia, Cal. Small town patronage.

United Artists

JACK LONDON: Michael O'Shea, Susan Hayward—I thought it was a good picture, but it sure didn't say so at the box office. People just stayed home the second and third days. Played Thursday-Saturday, June 15-17.—M. Bailey, Strand Theatre, Dryden, Canada. Small town patronage.

KNICKERBOCKER HOLIDAY: Nelson Eddy, Charles Coburn—One of my patrons who is a lover of Nelson Eddy made this comment, "If this is the type picture they are going to give Nelson Eddy, then they better let him flop." One said, "I have seen worse pictures but not with Nelson Eddy in it." Box office disappointment. Played Sunday, June 11.—Cleo Manry, Buena Vista Theatre, Buena Vista, Ga. Small town patronage.

STAGE DOOR CANTEEN: Cheryl Walker, William Terry—We played this late, but to good business. Some of the numbers composing the many in the picture should have been eliminated, thus cutting out the excess length. Even with a minimum of shorts the program was too long. Played Wednesday, Thursday, June 16, 17.—A. S. Edwards, Winema Theatre, Scotia, Cal. Small lumber town.

VICTORY THROUGH AIR POWER: Disney aviation feature—A cluck if there ever was one. It pleased about 50 percent of those that came to see it, but business was terrible, in fact the worst in many months. I double-billed it with a pretty good feature, too, but no business. Played Thursday-Saturday, May 25-27.—K. A. Spears, Roxy Theatre, Winlock, Washington. Small town patronage.

Universal

ALI BABA AND THE 40 THIEVES: Jon Hall, Maria Montez—This picture was something different that did average business. Good comments. Played Sunday, Monday, June 18, 19.—Leonard J. Leise, Rand Theatre, Randolph, Neb. Small town patronage.

ALI BABA AND THE 40 THIEVES—Jon Hall, Maria Montez—Beautiful picture and pleased well. Business was about average for this change. Played Sunday-Wednesday, June 11-14.—K. A. Spears, Roxy Theatre, Winlock, Washington. Small town patronage.

CORVETTE K-225: Randolph Scott, James Brown—A very nice feature for a midweek presentation. Business slightly above average. Played Wednesday-Friday, May 17-19.—W. C. Pullin, Linden Theatre, Columbus, O. Family patronage.

FIRED WIFE: Robert Paige, Louise Allbritton—A swell comedy. It sure gets the laughs. Well produced and directed. Business was good. Played Thursday-Saturday, June 15-17.—K. A. Spears, Roxy Theatre, Winlock, Washington. Small town patronage.

FLESH AND FANTASY: Edward G. Robinson, Charles Boyer—Personally I didn't care for this feature at all. It was a big surprise at the box office as it went over big. Played Wednesday-Friday, May 3-5.—W. C. Pullin, Linden Theatre, Columbus, O. Family patronage.

SHORT PRODUCT PLAYING BROADWAY

Week of July 3

ASTOR	
Movie Pests	MGM
City of Brigham Young	MGM
Feature: Bathing Beauty	MGM
CRITERION	
Foster's Canary College	Univ.
Feature: Christmas Holiday	Univ.
GLOBE	
Thugs with Dirty Mugs	Vitaphone
Feature: The Hairy Ape	United Artists
GOTHAM	
Duck Soup to Nuts	Vitaphone
Feature: Dead End	Warner Bros.
HOLLYWOOD	
Russian Rhapsody	Vitaphone
Our Frontier in Italy	Vitaphone
Winner's Circle	Vitaphone
Feature: Mr. Skeffington	Warner Bros.
MUSIC HALL	
Back Door to Tokyo	20th Cent.-Fox
Boots and Spurs	RKO Radio
Feature: Once Upon a Time	Columbia
PARAMOUNT	
And to Think I Saw It on Mulberry Street	Paramount
Trail Breakers	Paramount
Unusual Occupations	Paramount
Feature: Going My Way	Paramount
RIALTO	
How to Fish	RKO Radio
Henpecked Rooster	Paramount
Amphibious Fighters	Paramount
Feature: The Mummy's Ghost	Universal
RIVOLI	
Your Pet Problem	Paramount
Feature: Story of Dr. Wassell	Paramount
ROXY	
Eliza on the Ice	20th Cent.-Fox
Nymphs of the Lake	20th Cent.-Fox
Somewhere in U. S. A.	MGM
Feature: Home in Indiana	20th Cent.-Fox
STRAND	
Winner's Circle	Vitaphone
Filipino Sports Parade	Vitaphone
Angel Puss	Vitaphone
Feature: The Mask of Dimitrios	Warner Bros.

FLESH AND FANTASY: Charles Boyer, Barbara Stanwyck—When people heard about this, they clamored for it; but once they saw it they didn't care for it. Everybody says that the first two stories were good, but the one with Charles Boyer was no good. Not as good as everyone thought it would be. Played Wednesday, Thursday, June 7, 8.—Andrew Mayeshiba, Technical Department, Heart Mountain, Wyoming. General patronage.

GUNG HO: Randolph Scott, Grace McDonald—Business just a shade below normal, but no fault of the picture. It is very good. Played Sunday-Tuesday, April 23-25.—W. C. Pullin, Linden Theatre, Columbus, O. Family patronage.

HERE COMES ELMER: Al Pearce and His Gang—Very suitable weekend picture. Played Friday, Saturday, June 23, 24.—Harland Rankin, Plaza Theatre, Tilbury, Ont.

HIS BUTLER'S SISTER: Deanna Durbin, Pat O'Brien—Good picture, but only fair business. Too much opera singing for a small town. Played Sunday, Monday, June 18, 19.—E. M. Freiburger, Paramount Theatre, Dewey, Okla. Small town patronage.

MAD GOUHL, THE: Evelyn Ankers, David Bruce—This small horror picture got by on Pal Night. Played Tuesday, June 13.—E. M. Freiburger, Paramount Theatre, Dewey, Okla. Small town patronage.

MOONLIGHT IN VERMONT: Gloria Jean, Fay Helm—Business just average and so is the picture. No complaints. Played Saturday, April 29.—W. C. Pullin, Linden Theatre, Columbus, O. Family patronage.

SON OF DRACULA: Lon Chaney, Louise Allbritton—Didn't do as well on this as we generally do on thriller features here. Business off about 20 percent. Played Wednesday-Friday, April 12-14.—W. C. Pullin, Linde Theatre, Columbus, O. Family patronage.

TOP MAN: Donald O'Connor, Peggy Ryan—A goo show that pleased generally and especially the younge set. Business was good. Played Thursday-Saturday June 1-3.—K. A. Spears, Roxy Theatre, Winlock, Washington. Small town patronage.

TOP MAN: Donald O'Connor, Peggy Ryan—In a goo feature I can always depend on this boy to do a nice mid week business. And this is a good picture. Playe Wednesday-Friday, April 19-21.—W. C. Pullin, Linde Theatre, Columbus, O. Family patronage.

WE'VE NEVER BEEN LICKED: Noah Beery, Jr Richard Quine—Double-billed this with "Pistol Packin Mama" to just average business. Picture nothing to rav about. Played Wednesday-Friday, April 5-7.—W. C. Pullin, Linden Theatre, Columbus, O. Family patronage.

Warner Bros.

DESTINATION TOKYO: Cary Grant, John Garfield This picture was a slight disappointment to me. Whil it pleased generally and did about average business, w expected much more than that. The picture would hav been much better if it were 30 minutes shorter as it i draggy in many places. Played Sunday-Wednesday, Ma 28-31.—K. A. Spears, Roxy Theatre, Winlock, Washington. Small town patronage.

NORTHERN PURSUIT: Errol Flynn, Julie Bishop—A good picture and many good comments. Many comments about the snow, the weather. So hot made the patron feel cool at least with the fan on. Played Wednesday Thursday, June 14, 15.—Cleo Manry, Buena Vista Theatre, Buena Vista, Ga. Small town patronage.

Short Features

Columbia

CRASH GOES THE HASH: All Star Comedies—These comedians (The Three Stooges) always please. This one is above average.—Andrew Mayeshiba, Technical Department, Heart Mountain, Wyoming.

THE BATMAN: World of Sports—Just finished playing this serial and would rate it one of the best serials I've used in past two years.—Arthur E. Phifield, Park Theatre, South Berwick, Maine.

Metro-Goldwyn-Mayer

ELECTION DAZE: Our Gang—There isn't much to this Our Gang comedy, but my Saturday crowd was pleased, so play it.—Arthur E. Phifield, Park Theatre, South Berwick, Maine.

GRAND CANYON—PRIDE OF CREATION: Fitzpatrick Traveltalks—One of the most beautiful scenes ever made.—Arthur E. Phifield, Park Theatre, South Berwick, Maine.

Paramount

LULU IN HOLLYWOOD: Little Lulu—Good color cartoon.—E. M. Freiburger, Paramount Theatre, Okla.

MARRY-GO-ROUND: Popeye the Sailor—My first Popeye in color. The Technicolor does help a lot and this one seemed to please all.—Arthur E. Phifield, Park Theatre, South Berwick, Maine.

ON THE WAY TO RIO: Popeye the Sailor—Good color cartoon.—E. M. Freiburger, Paramount Theatre, Dewey, Okla.

WINGED COURIERS: Sportlights—Good sport reel about carrier pigeons.—E. M. Freiburger, Paramount Theatre, Dewey, Okla.

RKO

HARRIS IN THE SPRING: Headliner Revivals—Fairly good two-reel musical. Print was in bad shape.—E. M. Freiburger, Paramount Theatre, Dewey, Okla.

STARS AND STRIKES: Sportscope—Hints and tips on bowling, plus some excellent shots on "how the expert does it." With some amusing spots on "how the amateur does it." Very entertaining and educational.—Andrew Mayeshiba, Technical Department, Heart Mountain, Wyoming.

Twentieth Century-Fox

JUNGLE LAND: Dribble Puss Parade—One of the "Dribble Puss Parade" series. Just about as entertaining as the others, but have seen some better ones.—Andrew Mayeshiba, Technical Department, Heart Mountain, Wyoming.

Universal

TRUMPET SERENADE: Name band musicals—Another one of Universal's excellent musical shorts. Some of the songs are not familiar but people enjoyed them anyway. A very good short for use at any time. Harry James is well known here so his music goes over well.—Andrew Mayeshiba, Technical Department, Heart Mountain, Wyoming.

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ATION'S
CREENS
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TWENTY YEARS OF LEADERSHIP
1924-1944
MGM

The final returns are in. History has been written. Every regularly operated motion picture theatre in the nation, of which there is a record, has flashed the M-G-M Lion on its screen during the Friendly Company's Anniversary Week. Never an industry in the world until now in which every outlet has thus honored one product. With humility and gratitude M-G-M thanks this industry of which it is proud to be a part.

EVERY THEATRE: FREE MOVIE DAY, JULY 6th!
"THE FIGHTING FIFTH" VICTORY CLIMAX!

PICTURE GROSSES

A statistical compilation and comparison of Box-Office Performance in first-run theatres

Figures directly below picture title compare dollar gross with average gross and show relative percentage of all engagements tabulated.

Figures opposite theatre names represent percentage of tabulated grosses to average weekly business based on the six months' period ending April 30, 1944.

SYMOLS: (DB) Double Bill—associate feature title; (SA) Stage Attraction; (MO) Move-Over Run; (AA) Advance Admission.

INDEX: Over-all performance percentage figures from previously published final reports appear in Service Data section of Product Digest. See last column of Release Chart for Index.

GASLIGHT (MGM)

Final Reports:

Total Gross Tabulated	$805,500
Comparative Average Gross	797,200
Over-all Performance	101.0%

BALTIMORE—Century, 1st week	128.5%
BALTIMORE—Century, 2nd week	91.4%
BOSTON—Orpheum, 1st week	100.4%
BOSTON—Orpheum, 2nd week	120.0%
BOSTON—State, 1st week	76.9%
BOSTON—State, 2nd week	97.9%
BUFFALO—Buffalo	94.6%
CINCINNATI—RKO Capitol, 1st week	97.9%
CINCINNATI—RKO Capitol, 2nd week	82.4%
CINCINNATI—RKO Capitol, 3rd week	64.9%
CLEVELAND—Loew's State	109.3%
CLEVELAND—Loew's Stillman, MO 1st week	111.5%
CLEVELAND—Loew's Stillman, MO 2nd week	83.3%
CLEVELAND—Loew's Ohio, MO 3rd week	110.0%
INDIANAPOLIS—Loew's, 1st week	109.7%
INDIANAPOLIS—Loew's 2nd week	65.0%
KANSAS CITY—Midland	86.7%
MINNEAPOLIS—State, 1st week	115.7%
MINNEAPOLIS—State, 2nd week	57.8%
MINNEAPOLIS—Lyric, MO 1st week	107.8%
NEW YORK—Capitol, 1st week (SA) Phil Spitalny's All Girl Orchestra	127.8%
NEW YORK—Capitol, 2nd week (SA) Phil Spitalny's All Girl Orchestra	97.5%
NEW YORK—Capitol, 3rd week (SA) Phil Spitalny's All Girl Orchestra	95.0%
NEW YORK—Capitol, 4th week (SA) Phil Spitalny's All Girl Orchestra	87.0%
OMAHA—Paramount	86.9%
PHILADELPHIA—Boyd, 1st week	139.4%
PHILADELPHIA—Boyd, 2nd week	115.3%
PITTSBURGH—Penn	96.8%
PITTSBURGH—Warner, MO 1st week	102.2%
PITTSBURGH—Warner, MO 2nd week	73.4%
PITTSBURGH—Ritz, MO 3rd week	116.6%
PITTSBURGH—Ritz, MO 4th week	100.0%
PROVIDENCE—Loew's State, 1st week	168.5%
PROVIDENCE—Loew's State, 2nd week	67.4%
SAN FRANCISCO—Fox (DB) Trocadero (Rep.)	125.0%
ST. LOUIS—Loew's State, 1st week	86.0%
ST. LOUIS—Loew's State, 2nd week	59.1%
ST. LOUIS—Loew's Orpheum, MO 1st week	89.0%
TORONTO—Loew's	135.0%
WASHINGTON—Loew's Palace, 1st week	115.0%
WASHINGTON—Loew's Palace, 2nd week	97.5%
WASHINGTON—Loew's Palace, 3rd week	80.0%
WASHINGTON—Loew's Columbia, MO 1st week	106.2%

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THE WHITE CLIFFS OF DOVER (MGM)

Intermediate Reports:

Total Gross Tabulated	$1,137,800
Comparative Average Gross	990,500
Over-all Performance	114.8%

BALTIMORE—Century	128.5%
BUFFALO—Great Lakes, 1st week	120.0%
BUFFALO—Great Lakes, 2nd week	97.1%
CINCINNATI—RKO Capitol	144.3%
CLEVELAND—Loew's State, 1st week	130.2%
CLEVELAND—Loew's State, 2nd week	114.5%
KANSAS CITY—Midland	150.2%
LOS ANGELES—Egyptian	194.1%
LOS ANGELES—Los Angeles	226.7%
LOS ANGELES—Ritz	179.5%
NEW YORK—Music Hall, 1st week (SA) Radio City Music Hall Stage Presentation	113.2%
NEW YORK—Music Hall, 2nd week (SA) Radio City Music Hall Stage Presentation	114.1%
NEW YORK—Music Hall, 3rd week (SA) Radio City Music Hall Stage Presentation	117.9%
NEW YORK—Music Hall, 4th week (SA) Radio City Music Hall Stage Presentation	105.6%
NEW YORK—Music Hall, 5th week (SA) Radio City Music Hall Stage Presentation	102.8%
NEW YORK—Music Hall, 6th week (SA) Radio City Music Hall Stage Presentation	96.2%
NEW YORK—Music Hall, 7th week (SA) Radio City Music Hall Stage Presentation	94.3%
PHILADELPHIA—Stanley	160.0%
PITTSBURGH—Penn	136.1%
PROVIDENCE—Loew's State	123.5%
ST. LOUIS—Loew's State	123.6%
WASHINGTON—Loew's Palace	115.0%

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HOME IN INDIANA (20th-Fox)

First Reports:

Total Gross Tabulated	$333,700
Comparative Average Gross	311,300
Over-all Performance	107.1%

CINCINNATI—Palace	121.7%
CINCINNATI—RKO Grand	103.8%
CLEVELAND—Allen, 1st week	146.3%
CLEVELAND—Allen, 2nd week	150.0%
INDIANAPOLIS—Indiana (DB) Pardon My Rhythm (Univ.)	132.8%
INDIANAPOLIS—Lyric (DB) Pardon My Rhythm (Univ.)	115.4%
LOS ANGELES—Carthay Circle (DB) Three Men in White (MGM)	88.4%
LOS ANGELES—Chinese (DB) Three Men in White (MGM)	93.4%
LOS ANGELES—Loew's State (DB) Three Men in White (MGM)	104.1%
LOS ANGELES—Uptown (DB) Three Men in White (MGM)	96.2%
NEW YORK—Roxy, 1st week (SA) Enric Madriguera's Orchestra, others	103.5%
NEW YORK—Roxy, 2nd week (SA) Enric Madriguera's Orchestra, others	101.1%
PITTSBURGH—Fulton	104.6%
PROVIDENCE—Majestic (DB) Casanova in Burlesque (Rep.)	125.9%

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MAKE YOUR OWN BED (WB)

First Reports:

Total Gross Tabulated	$157,000
Comparative Average Gross	155,100
Over-all Performance	101.2%

BALTIMORE—Stanley	88.7%
CINCINNATI—Lyric (DB) Yellow Canary (Wilcox-RKO)	108.7%
NEW YORK—Strand, 1st week (SA) Cab Calloway's Orchestra	106.5%
NEW YORK—Strand, 2nd week (SA) Cab Calloway's Orchestra	80.4%
PITTSBURGH—Stanley (SA) Vaudeville	143.5%
WASHINGTON—Earle (SA) Vaudeville	101.4%

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THE EVE OF ST. MARK (20th-Fox)

First Reports:

Total Gross Tabulated	$91,700
Comparative Average Gross	92,000
Over-all Performance	99.6%

BALTIMORE—New, 1st week	105.9%
BALTIMORE—New, 2nd week	110.1%
BUFFALO—Buffalo (DB) Ladies of Washington (20th-Fox)	101.6%
KANSAS CITY—Esquire	97.1%
KANSAS CITY—Uptown	82.8%
MILWAUKEE—Wisconsin (DB) Ladies of Washington (20th-Fox)	91.7%
PHILADELPHIA—Fox	100.4%

Warners in Tribute to Shipbuilders at Launching

Addressing a crowd that witnessed the launch
of the S. S. Benjamin Warner, named in hono
the father of the Warner Brothers, at Henry K
er's Permanente Metal Corporation yards at R
mond, Cal., July 1, Harry M. and Colonel J
L. Warner paid tribute to the builders of
American merchant marine and the personnel
are manning the ships.

"Benjamin Warner knew the meaning of lib
better than we can know it because he had the
ter experience of oppression," said Harry War
"On his behalf I want to pay tribute to you gall
men and women who have built this ship, to
officers and men who will sail her, and to the br
men living and dead who have carried the mater
of victory to the fighting fronts."

Colonel Warner said, in part: "To the Libe
Ships, the shipyards and the merchant marine
owe an everlasting debt of gratitude. For it
they who made it possible for this country to ov
come the handicaps of 'too little and too late'
to carry our full might to the enemy."

Henry Kaiser also paid tribute to the ship wo
ers and the man whose name is carried by
519th and final Liberty Ship to be turned out
this yard. "Benjamin Warner's life," he sa
"was a monument to the ideals which make Am
ica the symbol of freedom and opportunity."

Buffalo Variety Club to Hold Dance July 17

Plans are being completed for the annual su
mer dinner dance and field day of the Variety C
of Buffalo, to be held July 17 at the Automob
Club in nearby Clarence. The committees for
affair follow: Arrangements, Ralph W. Maw,
mer F. Lux, Robert T. Murphy; music and
tertainment, Murray Whiteman, Harry Altm
Dewey Michaels and George J. Gammel; ticke
Ira Cohn, Manny Woronov, Leo Murphy, M
Simon, Abraham T. Harris; publicity, Charles
Taylor, W. E. J. Martin, Foster Brooks, John
Chinell and James F. Schrader; gin rummy, M
Yellen, Gus Basil and Jack Goldstein; priz
George Mackenna, Irving Fried, Albert Beck
Emerson Dickman, Joseph Fox, Samuel Goldbe
Marvin Jacobs and E. M. Michaels; games, P
Fox, Samuel Yellen, Spencer Baiser, Arth
Bailey, Myron Gross, Sidney Cohen, Menno Dy
stra and Marvin Atlas.

Ziemer Joins OWI

Gregor Ziemer, author of the book, "Educati
for Death," from which the picture, "Hitle
Children" was adopted, has been appointed to t
Office of War Information, it was announced
Stations WLW and WSAI, in Cincinnati,
which Mr. Ziemer has been a news commentat
His headquarters will be in London, and his duti
will include broadcasting in German to the Ge
man people.

Buys Columbus Auditorium

The F. & R. Lazarus, a Columbus, Ohio, d
partment store, has purchased the Columbus Aud
torium, previously used for various types of ente
tainment, conventions and similar activities. N
announcement has been made as to the future u
of the structure by the purchasers who will remod
it. The purchase price is said to have bee
$175,000.

Fined for Blocked Exits

On charges filed by John E. Jordan, of t
Fire Prevention Squad, William Pabcake, manag
of the Knickerbocker, downtown subsequent r
house in Columbus, Ohio, was fined $25 and cos
for failure to have exits indicated with illuminat
signs. Costs were suspended on charges of faili
to keep a stairway lighted and having a stairwa
obstructed by a ladder.

Resumes Columbia Post

Si Bell, inducted into the Army several wee
ago and later honorably discharged, returned
the Columbia exchange in Philadelphia, taking
his duties again as film salesman. Sidney Suga
man, who succeeded him, has been transferred
the Washington exchange.

MANAGERS' ROUND TABLE

An international association of showmen meeting weekly
n MOTION PICTURE HERALD *for mutual aid and progress*

HESTER FRIEDMAN, Editor
GERTRUDE MERRIAM, Associate Editor

Exploitation

"Increased Exploitation Activities" was the keynote sounded by R. W. Bolstad, vice-president of Famous Players-Canadian theatres at a convention of managers last week.

Addressing the circuit's western managers in Banff Springs, Alberta, Mr. Bolstad declared that the end of the war boom is n sight. He urged augmented exploitation activities, in view of ndications that a business recession is already being felt in some sections of Canada.

There have been indications and in some quarters definite reports that business has been declining in this country, too. Last week, for instance, one theatreman told us that his office was not satisfied with receipts of late. His theatre is located in the nearest city to one of the largest army camps in the east. There has been no appreciable change in drawing potentialities.

There are, of course, two prominent reasons which may be expounded for a sudden let-up in business—desultory weather and the invasion.

The calibre of product presently being released by the film companies is above average. Adherence to Mr. Bolstad's advice for greater accent on exploitation is undoubtedly the finest remedy where any business decline exists.

△ △ △

Showman King

Another Quarter in the Quigley Awards competition has slipped by. For the fourth time in succession the Awards Judges have bestowed a Silver Plaque upon James J. King, publicity director for the RKO Boston theatre in Boston.

It is more than coincidence that Mr. King should win this signal honor four times running. Undoubtedly, it is indicative of unusual skill in a highly specialized field in competition with other skilled showmen.

The Quarterly Awards are made on the same basis as those of the Annual Grand Awards—promotional activity backed by consistency of effort.

Three of the Awards Judges are invited to appraise the offerings at each quarterly judging. Since a different group has made the selections for each of the quarters, it is apparent that these men are objective in their decisions.

Incidentally, these various committees have consistently discounted in their decisions all assistance extended by the distributors' field men in exploiting a film.

In 1943 Mr. King was not active in the competition until the last half of the year. While he was awarded top honors in the last two periods for 1943, he did not register in the Grand Awards competition.

In addition to possessing the inventive imagination necessary to a good exploiteer, Mr. King does not hesitate to adapt for his own purpose any idea he deems practical.

This is illustrated by the fact that in recent months he has obtained dozens of free displays for his attractions by promoting star cuts and film and theatre credits in merchant display ads in the local papers.

One would suppose that this form of tieup was more available in the smaller communities where it first originated. But Mr. King works in the great city of Boston.

Here may be the answer to those who believe that the specialist engaged in advertising and publicity endeavor in large cities has more opportunity than the theatre manager who has operational details to handle in addition to advertising.

If Mr. King can devise a campaign composed of original ideas plus those of others, surely there is no reason why a manager in another city or town cannot do it too.

We might also point out once again that in the larger cities newspaper cooperation is more difficult to get than in the smaller communities.

Any notion that chances are limited to theatre size is entirely unfounded.

△ △ △

It Happens These Days

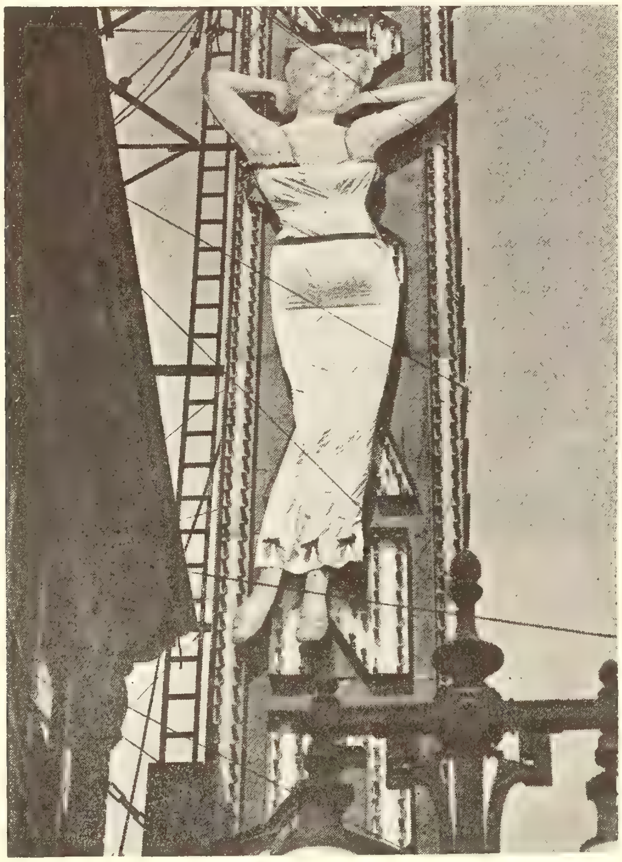
Boyd Sparrow, manager of Loew's theatre in Indianapolis, was relating the story of a hillbilly patron.

Sparrow first noticed the man after he had purchased an admission ticket three different times within a space of five minutes at the box office.

The fourth time the hillbilly approached the ticket box Sparrow accosted him and demanded to know whyfore. "Well," drawled the lanky mountaineer, "every time I hand my ticket to the feller at the door, the dern fool tears it in half."

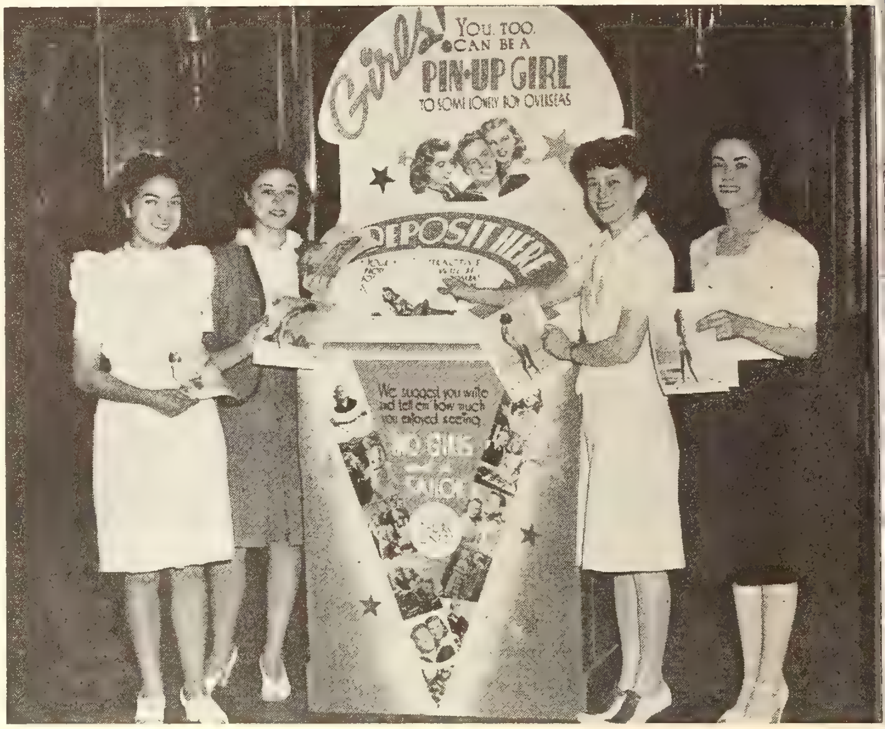
—CHESTER FRIEDMAN

SOME SHOWMEN TACTICS

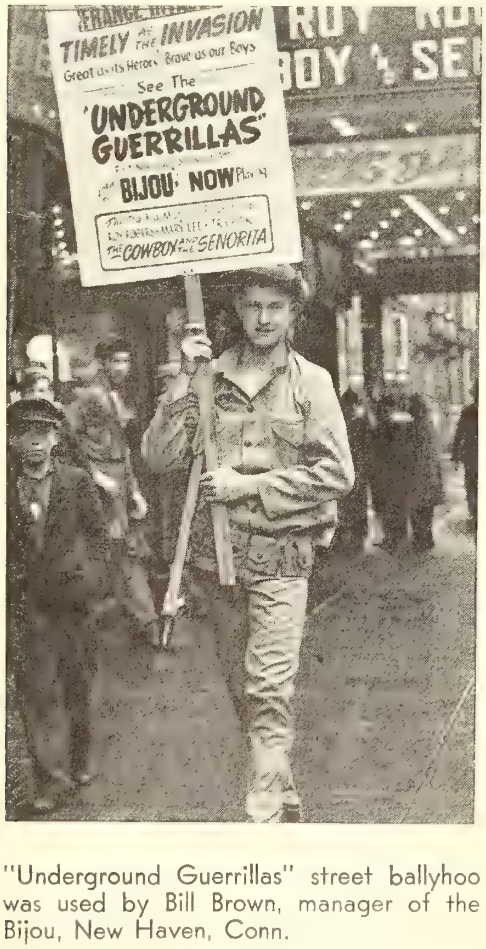


Frumkin Studio

Leo Rosen, manager of the Strand, Albany, N. Y., used this huge cutout figure on the upright sign to plug the engagement of "Up in Mabel's Room".

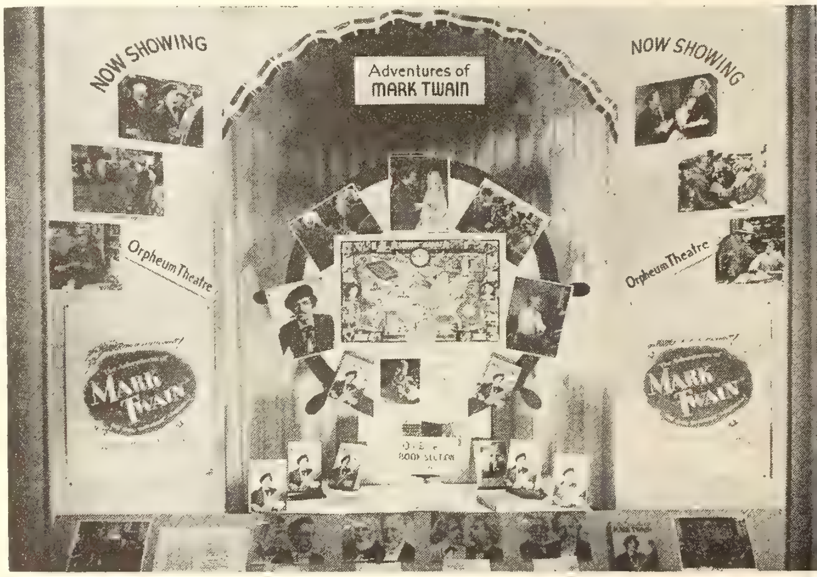

Girls!
You too can be a
PIN-UP GIRL
to some lonely boy overseas
DEPOSIT HERE
We suggest you write and tell 'em how much you enjoyed seeing
TWO GIRLS AND A SAILOR

In Boston, local girls were asked to submit their own "pin-up" photos, whi were mailed to service men in overseas combat zones. Idea was Har Greenman's, manager of the Orpheum, and tied in with showing of "Two Gi and a Sailor".

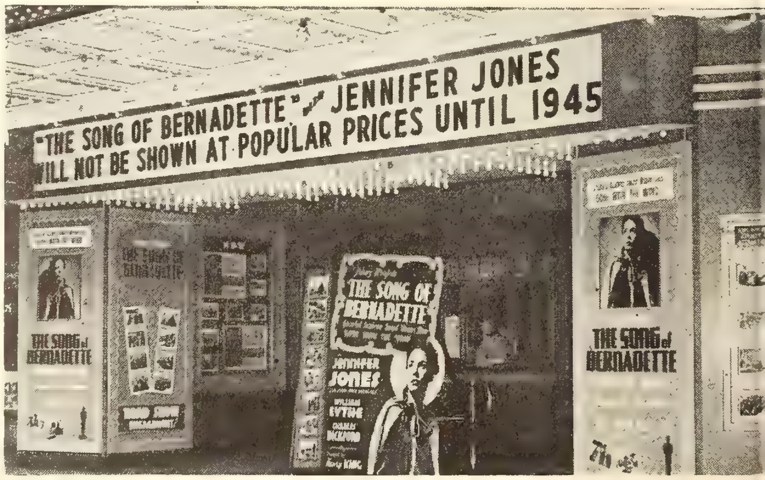

TIMELY AS THE INVASION
Great as its Heroes Brave as our Boys
See The
'UNDERGROUND GUERRILLAS'
BIJOU NOW
THE COWBOY AND THE SENORITA

"Underground Guerrillas" street ballyhoo was used by Bill Brown, manager of the Bijou, New Haven, Conn.

At right, a fascinating layout was built around "The Adventures of Mark Twain" in the window of one of Kansas City's largest department stores in conjunction with film's engagement at the Orpheum theatre.


NOW SHOWING
Adventures of MARK TWAIN
NOW SHOWING
Orpheum Theatre
Orpheum Theatre
MARK TWAIN
MARK TWAIN

In connection with the opening of "Bernadette" at the Paramount, Des Moines, publicity director Dale McFarland of Tri-States gave special attention to the front, pictured here. Campaign included press, radio, street car and bus advertising.


"THE SONG OF BERNADETTE" JENNIFER JONES
WILL NOT BE SHOWN AT POPULAR PRICES UNTIL 1945
THE SONG OF BERNADETTE
THE SONG OF BERNADETTE
JENNIFER JONES
THE SONG OF BERNADETTE

"Okay, Mr. Exhibitor, I've made a Short Subject about movie pests and how they annoy the audience. It's all in fun but it's a message every showman has wanted to get over to the customers for years!"

PETE SMITH

answers the exhibitors' prayers with M-G-M's

"MOVIE PESTS"

A MERRY "MUST" FOR EVERY THEATRE!

Charles P. Skouras, President National Theatres:
"One of the best subjects you have ever produced...packed with laughs...as far as I am concerned, this reel is a MUST!"

Hedda Hopper, Columnist:
"I've never heard so many laughs in such a short film."

Besa Short, Interstate Circuit shorts chief:
"Destined to be one of the important film properties of this or any other age."

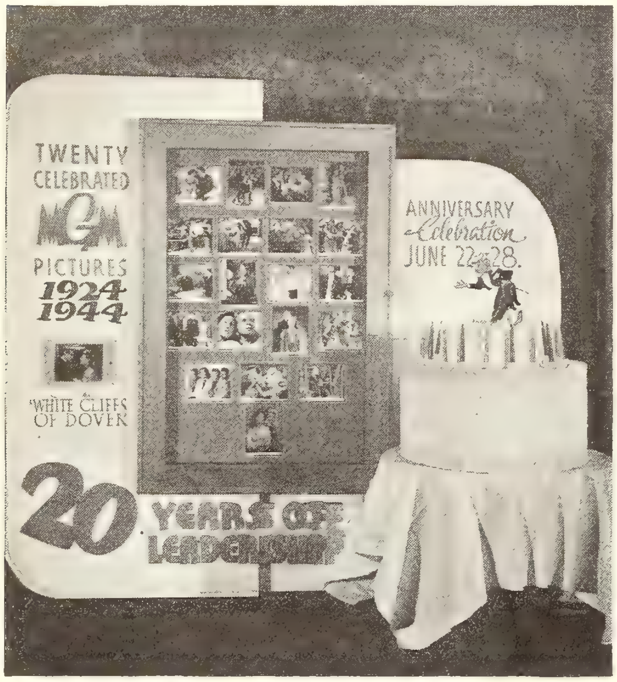
Terry Ramsaye, Editor of Motion Picture Herald:
"This picture says something that every exhibitor has had on his mind since movies were born."

TWENTY YEARS OF LEADERSHIP
1924 · 1944
MGM

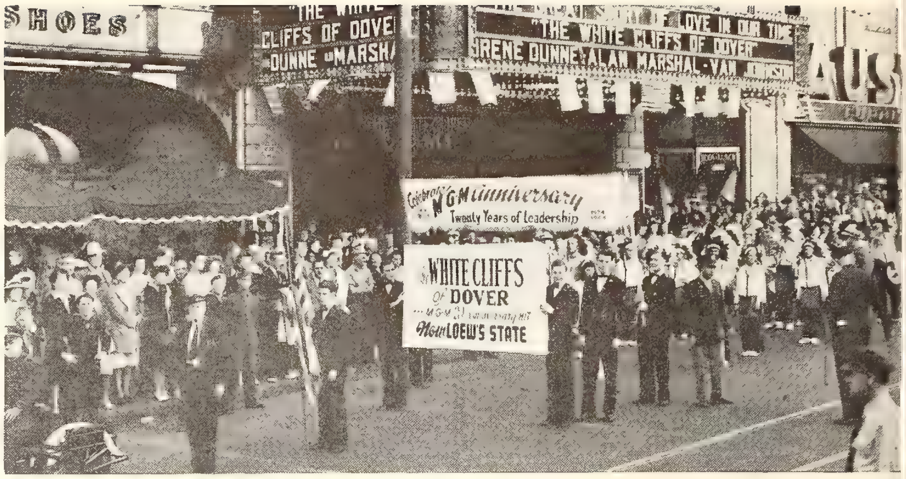
ANNIVERSARY SHORT FOR LONG RUNS!

Keep selling those war bonds! Fight by the side of the troops who never stop!

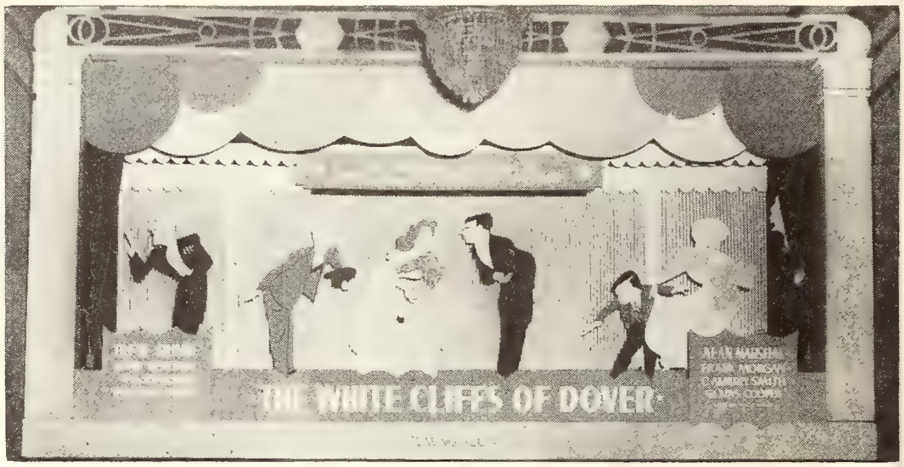
M-G-M 20th ANNIVERSARY was the occasion for numerous promotions. Here are illustrated three of the devices employed. Theatre exploitation for current War Bond and recent WAC drives is represented.

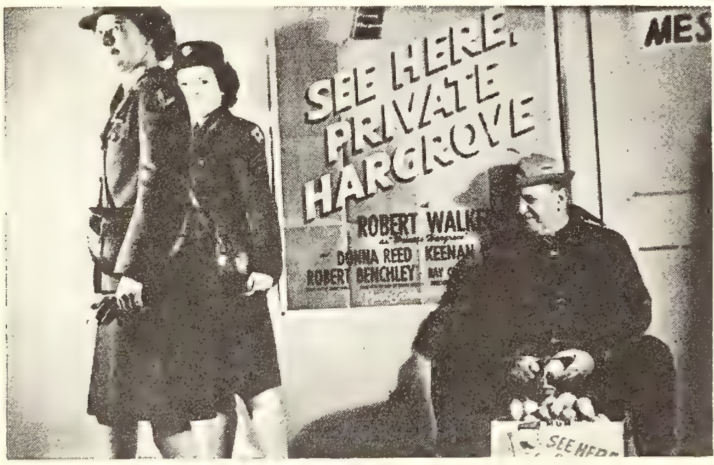

TWENTY CELEBRATED
MGM
PICTURES
1924
1944
WHITE CLIFFS OF DOVER
ANNIVERSARY Celebration JUNE 22-28.
20 YEARS OF LEADERSHIP

A huge birthday cake was part of Jack Foxe's lobby display at the Loew theatre in Richmond.

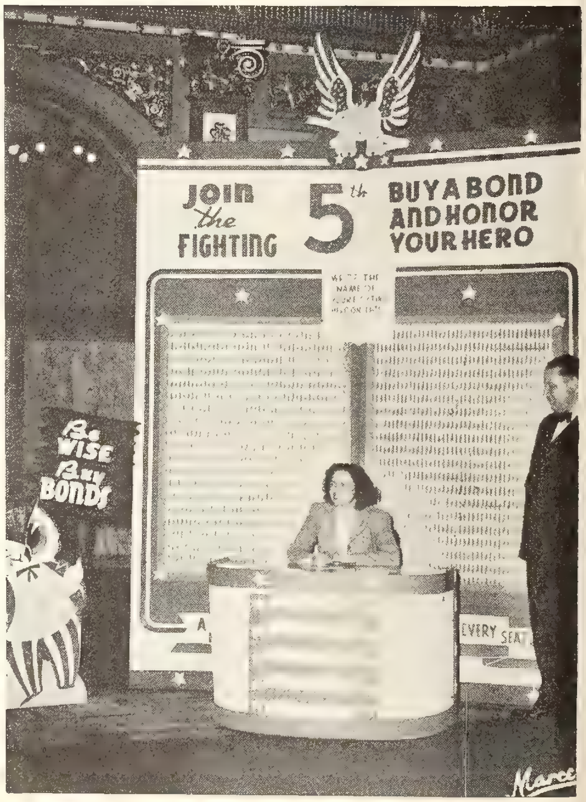

SHOES
THE WHITE CLIFFS OF DOVER
DUNNE MARSHA
"THE WHITE CLIFFS OF DOVER"
IRENE DUNNE ALAN MARSHAL VAN JOHNSON
Celebrating MGM anniversary
Twenty Years of Leadership
WHITE CLIFFS OF DOVER
Now LOEW'S STATE

Above, Joe Samartano, manager of the State, Providence, arranged a parade and demonstration; below, Tom Delbridge created this novel display over the entrance doors at Loew's Nashville, Tenn.

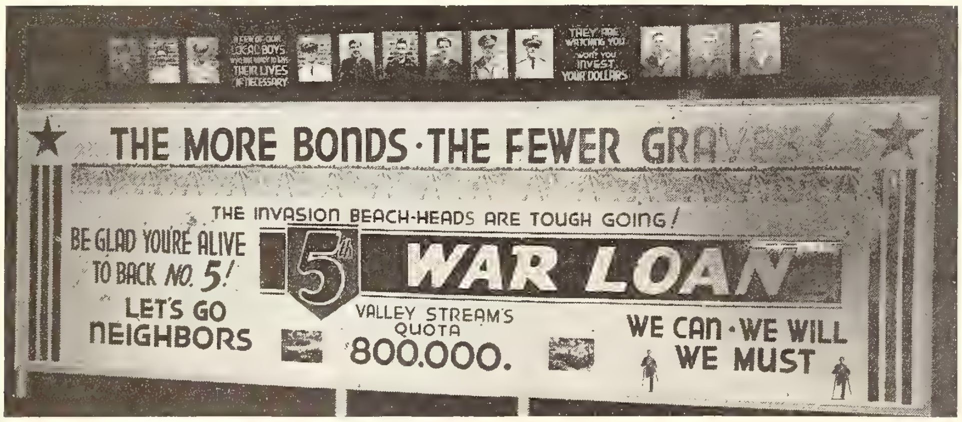

THE WHITE CLIFFS OF DOVER


SEE HERE, PRIVATE HARGROVE
ROBERT WALKER
DONNA REED
KEENAN
ROBERT BENCHLEY
SEE HERE

A novel stunt arranged by A. J. Coffey, which tied in with WAC drive, had the mayor of Hickory, N. C., peeling potatoes in department store window. "See Here, Pvt. Hargrove", current film fare at Carolina theatre, came in for fine plug.


JOIN the FIGHTING 5th
BUY A BOND AND HONOR YOUR HERO
Be WISE Buy BONDS
EVERY SEAT

By Joseph R. Marcello


THEY ARE WATCHING YOU WON'T YOU INVEST YOUR DOLLARS
THE MORE BONDS · THE FEWER GRAVES
THE INVASION BEACH-HEADS ARE TOUGH GOING!
BE GLAD YOU'RE ALIVE TO BACK NO. 5!
LET'S GO NEIGHBORS
5th
WAR LOAN
VALLEY STREAM'S QUOTA 800.000.
WE CAN · WE WILL WE MUST

Photos of local service men, used on a rotating system, are displayed in lobby by Ben Mindlin, manager of Century's Valley Stream theatre on Long Island, N. Y., to press Bond sales.

Manager Al Clarke, Fay's Majestic, Providence, R. I., utilized two stock 40 by 60 displays for an effective background behind lobby Bond booth.

xploiting the New Films

How the recent pictures are being sold at the first run and pre-release date showings

VHITE CLIFFS OF DOVER

Stephen Toth, assistant manager at the Val- tine theatre in Toledo, came through with other fine exploitation campaign for "White iffs of Dover" during manager Ted Tesch- r's vacation period.

Highlight of the campaign was a special ad- nce screening which was attended by 350 presentatives of the newspaper press, radio d drama critics, civic leaders and the prin- als of all Toledo public schools.

Newspaper publicity for the attraction was atifying, the *Times* breaking five separate ature stories and art layouts, including a read on the fashion page Sunday before the ening. The *Toledo Blade* also came through th feature breaks and critic Mitch Woodbury vored the picture with a "rave" review ten ys prior to the opening.

Additional news and feature stories landed the pages of the *Campus Collegian, Toledo wish Times, Union Leader, American Echo,* Polish daily, and 20 weeklies in out of town ots covering a 40 mile radius.

Radio advertising included 19 paid and gratis nouncements over WSPD and 29 spot an- uncements on WTOL beginning six days ead of opening.

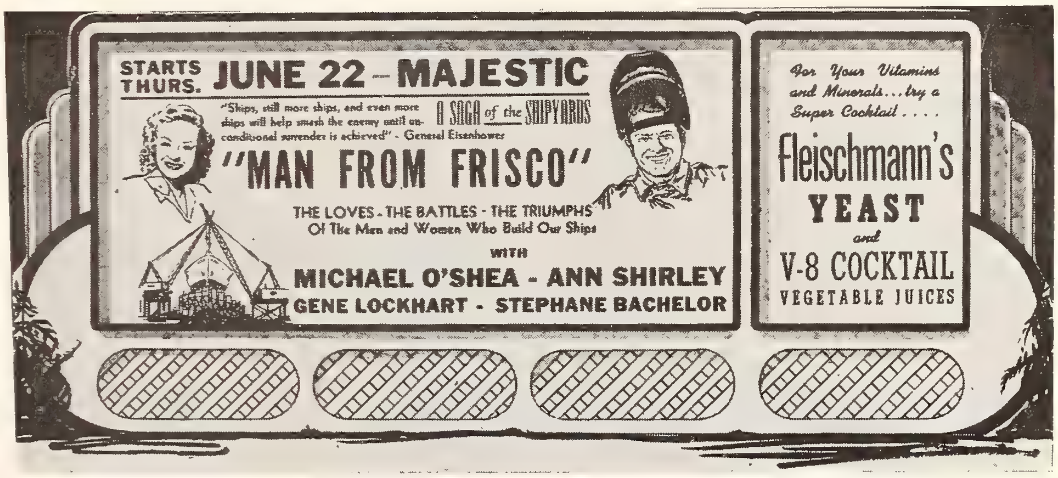
utdoor Billing Includes Use of osters, Truck Snipes

Outdoor billing consisted of 150 jumbo win- w cards posted in the city's leading defense ants, two 8-sheets which were posted oppo- e one of the largest war plants, 42 Railway xpress trucks which carried posters sniped ith theatre and playdate signs, banners on Buckeye news trucks and the Eastern Dry eaners fleet of delivery trucks, plus 42 inch r cards which were carried by the city's ansportation system two weeks in advance.

Bookmarks were imprinted and distributed by three leading department stores and the main library as well as its ten branch locations also aided in dispensing the markers. Grinnell's and the Lion Store featured full window displays of books, 5 & 10c stores and downtown eateries used imprinted napkins, and 10,000 heralds plugging the film were distributed house to house and at factory entrances.

STARTS THURSDAY
MICHAEL O'SHEA
ANNE SHIRLEY
"THE MAN FROM FRISCO"

obby display heralds southwestern premiere f "Man from 'Frisco" at the Majestic, Iouston, Texas.


STARTS THURS. JUNE 22 – MAJESTIC
"Ships, still more ships, and even more ships will help smash the enemy until unconditional surrender is achieved" - General Eisenhower
A SAGA of the SHIPYARDS
"MAN FROM FRISCO"
THE LOVES - THE BATTLES - THE TRIUMPHS Of The Men and Women Who Build Our Ships
WITH
MICHAEL O'SHEA - ANN SHIRLEY
GENE LOCKHART - STEPHANE BACHELOR
For Your Vitamins and Minerals... try a Super Cocktail....
Fleischmann's
YEAST
and
V-8 COCKTAIL
VEGETABLE JUICES

Four hundred grocery stores in Houston, Texas, displayed these counter easels calling attention to the engagement of "Man from 'Frisco" at the Majestic theatre. Jack Jackson arranged the tieup with Standard Brands.

THE MAN FROM FRISCO

In connection with the southwestern premiere of "Man from Frisco," which opened at the Majestic theatre in Houston, Jack Jackson, publicity director for Interstate's local houses, working in close cooperation with the shipyards, effected some fine promotions.

Steve Edwards, director of publicity for Republic Pictures, spent a week in Houston and assisted in the preparation of the campaign.

Jackson arranged a screening of the film, which was attended by a labor-management committee of the Todd Houston Shipyards and members of the Propeller Club, an organization interested in the ship building industry.

Todd's daily advertisements on the want-ad pages called attention to the picture's engagement at the Majestic; plugs for the film and theatre credits were used over the yard's loud speaker system twice daily; the labor-management committee issued a bulletin to the workers endorsing the picture; notices were posted on all bulletin boards, and the house organ, *Yardarm,* devoted stories and art to the film.

Playdates Publicized Through Payroll Slips and Bulletins

Four other local shipyards advised their employees of theatre and playdate notice through payroll envelope slips and placards posted near time-clocks as well as on bulletin boards.

J. C. Penney Company devoted an entire window to a display of welding helmets and stills from the attraction with Maritime Commission posters as a background and full theatre credit. The Maritime Commission recruiting office also used a display of stills on its bulletin board.

A tieup with Standard Brands resulted in 400 grocery stores displaying miniature 24-sheet boards on counters. Additional newspaper advertising, spot announcements over radio stations KTRH, KXYZ and KPRC, and 24-sheet posting, rounded out the campaign.

In conjunction with the picture's New York opening at Loew's State theatre, considerable publicity stemmed from a screening arranged for members of the Propeller Club. Following the showing, copies of a letter of endorsement by the organization president, John F. Gehan, were sent to 1,600 members of the New York chapter of the club, advising them of the theatre playdate.

The Sperry Gyroscope Company used announcements over the public address system during the workers' lunch periods which reached more than 35,000 employees in its Brooklyn and Long Island plants. Other shipyards in the area displayed stills and tiein copy on bulletin boards.

Radio Coverage Highlights "Meet the People" Date

A well rounded campaign which included excellent radio coverage was arranged for "Meet the People" at Loew's Valentine, in Toledo, Ohio, through the efforts of Ted Teschner. Stations WSPD ran 25 paid and gratis spot announcements one week before and through the opening of the picture. WTOL ran 32 paid and gratis spots ahead and during run too.

Fain's Women's Clothing shop, which sponsors a recording program every Saturday afternoon for two hours came through with several songs from the picture, the announcer giving the picture credit and mentioning the opening. This was on the air preceding the opening.

Eight sheets were used to cover the entire store front directly across from the entrance, 200 one-sheets were posted outside of all war plants, copy reading: "War Workers Say Hello to MGW's merriest musical hit Wednesday, at Midnight 'Meet the People', etc.". Permission was also had from the C.I.O. to tack up 1000 11 by 14 cards on all their bulletin boards in the 72 plants in the city, and the entire fleet of local news trucks carried 26 by 36 cards.

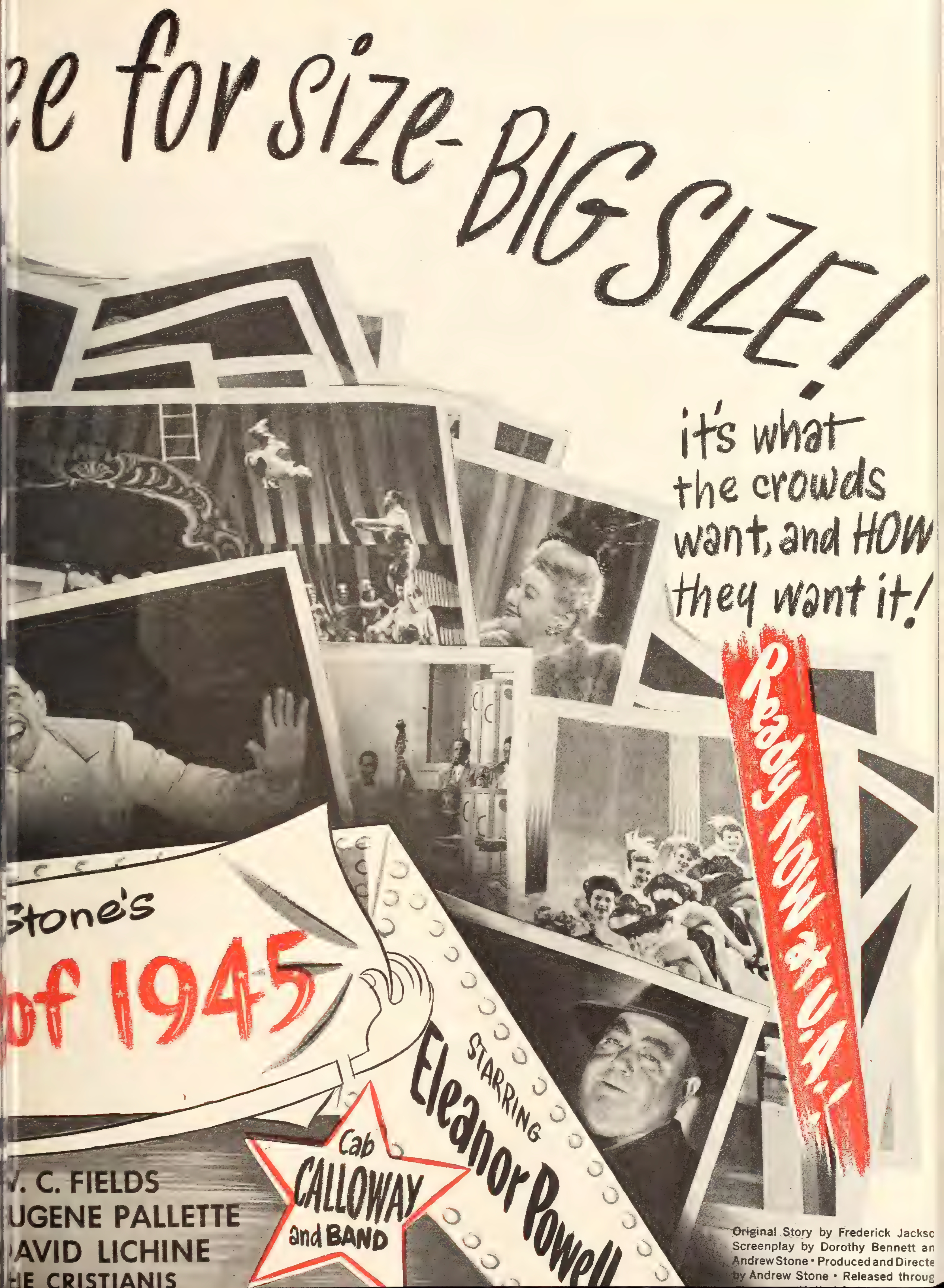
TRY This on your Marq

Andre

SENSATION

Woody HERMAN and BAND

with DENNIS O'KEEF
SOPHIE TUCKE
C. AUBREY SMIT
DOROTHY DONEGA


ee for size- BIG SIZE!
it's what the crowds want, and HOW they want it!
Ready NOW at U.A.!
Stone's
of 1945
STARRING
Eleanor Powell
Cab
CALLOWAY
and BAND

V. C. FIELDS
UGENE PALLETTE
AVID LICHINE
HE CRISTIANIS

Original Story by Frederick Jackso
Screenplay by Dorothy Bennett an
Andrew Stone • Produced and Directe
by Andrew Stone • Released throug

KING GETS JUDGES' NOD FOR QUIGLEY AWARDS PLAQUE

Women Figure in Voting; Scrolls and Citation Awards to 43 Showmen

Continuing the terrific exploitation pace set during the past year, James J. King, director of publicity for the RKO Boston theatre, Boston, won the fourth Quarterly Plaque in succession, for the period ending June 30.

The following contestants for the Quigley Awards, listed alphabetically, were voted Scrolls of Honor by the judges for the excellence of their promotions in the Second Quarter:

Lige Brien, Warners' Enright, Pittsburgh, Pa.

Gertrude Bunchez, Loew's Century, Baltimore, Md.

Jack Foxe, Loew's, Richmond, Va.

Margarette Goyette, Denham theatre, Denver, Colo.

Rita Morton, RKO Albee, Providence, R. I.

Joe Samartano, Loew's State, Providence, R. I.

Charles B. Taylor, Shea's Theatres, Buffalo, N. Y.

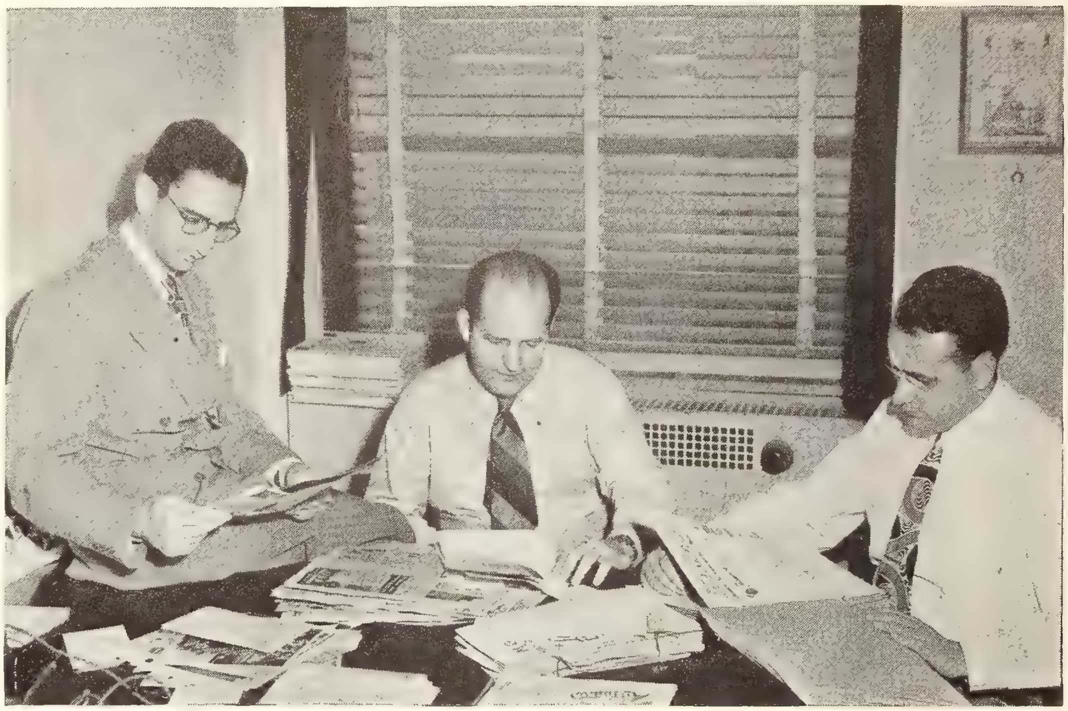
Gertrude Bunchez, publicist for Loew's Century theatre in Baltimore, figured closely in the judges' estimation for top honors. Another woman, Rita Morton, who handles the publicity at the RKO Albee in Providence, R. I., also figured prominently in the voting. Lige Brien, manager of Warners' Enright, Pittsburgh, Grand Awards winner for the year 1939, and Joseph Samartano, lately of Loew's Palace, Meriden, Conn., now at the circuit's State theatre in Providence, also received special commendation from the judging committee.

Margarette Goyette, publicist for the Denham theatre, Denver, Charles B. Taylor, director of advertising for Shea's in Buffalo, N. Y., and Jack Foxe, manager of Loew's, Richmond, Va., were likewise voted Scrolls of Honor for their exceptional work.

Outstanding among the Citation Winners were the campaigns submitted by Sid Dickler, manager of the Belmar, Pittsburgh, Pa., Morris Rosenthal, Poli, New Haven, Conn., Matt Saunders, Poli, Bridgeport, Conn., Louis E. Mayer, RKO Palace, Cleveland, Ohio, and Frank LaBar, Imperial, Asheville, N. C.

The material of the runners-up, together with that of James King, will be among those considered for the Grand Awards Competition. All of their material submitted for the balance of the year will be entered for the Grand Awards and considered at that time.

The judges for the Second Quarter were: Frank Rosenberg, Director of Advertising and Publicity, Columbia Pictures; James Dunn, Director of Publicity, United Artists, and Phil Williams, Director of Advertising and Publicity, March of Time.



By Staff Photographer

The Second Quarter Quigley Awards judges look over the campaigns. In the usual left to right are Frank Rosenberg, Director of Advertising and Publicity, Columbia Pictures; James Dunn, Director of Publicity, United Artists, and Phil Williams, Director of Advertising and Publicity, March of Time.

Second Quarter Citation Winners

The following contestants for the Quigley Awards, having submitted entries of merit, will receive Certificates of Citation. The list includes some past Award winners and many newcomers to the competition.

ELMER ADAMS
Yucca, Midland, Tex.

JOSEPH BOYLE
Poli, Norwich, Conn.

ELMER BRENNAN
Bay, Green Bay, Wis.

LOUIS CHARNINSKY
Capitol, Dallas, Tex.

MARLOWE CONNER
Capitol, Madison, Wis.

TOM DELBRIDGE
Vendome, Nashville, Tenn.

SID DICKLER
Belmar, Pittsburgh, Pa.

D. M. DILLENBECK
Rialto, Bushnell, Ill.

CARL EGAN
Palace, Calgary, Alberta

WILLIAM EAGEN
Princess, Sioux City, Ia.

DICK FELDMAN
Keith, Syracuse, N. Y.

ARNOLD GATES
Stillman, Cleveland, O.

SAM GILMAN
Loew's, Harrisburg, Pa.

EDGAR GOTH
Fabian, Staten Island, N. Y.

ARTHUR GROOM
Loew's State, Memphis, Tenn.

ELLIOTT JOHNSON
Malco, Memphis, Tenn.

MEL JOLLEY
Marks, Oshawa, Ont., Canada

FRANK LA BAR
Imperial, Asheville, N. C.

JOE LONGO
Loew's State, Boston, Mass.

ABE LUDACER
Park, Cleveland, O.

JACK MATLACK
Broadway, Portland, Ore.

LOUIS E. MAYER
RKO Albee, Providence, R. I.

CHARLES PINCUS
Utah, Salt Lake City, Utah

JESSIE PULCIPHER
Loew's Palace, Washington, D. C.

CARL ROGERS
Loew's Esquire, Toledo, O.

MORRIS ROSENTHAL
Poli, New Haven, Conn.

MATT SAUNDERS
Poli, Bridgeport, Conn.

BOYD SCOTT
Granada, Springfield, Mo.

SID SCOTT
Capitol, Sudbury, Ont., Canada

CHARLES SHANNON
Columbia, Sharon, Pa.

BOYD SPARROW
Loew's, Indianapolis, Ind.

HARRY D. STEARN
Manring, Middlesboro, Ky.

MOLLIE STICKLES
Palace, Meriden, Conn.

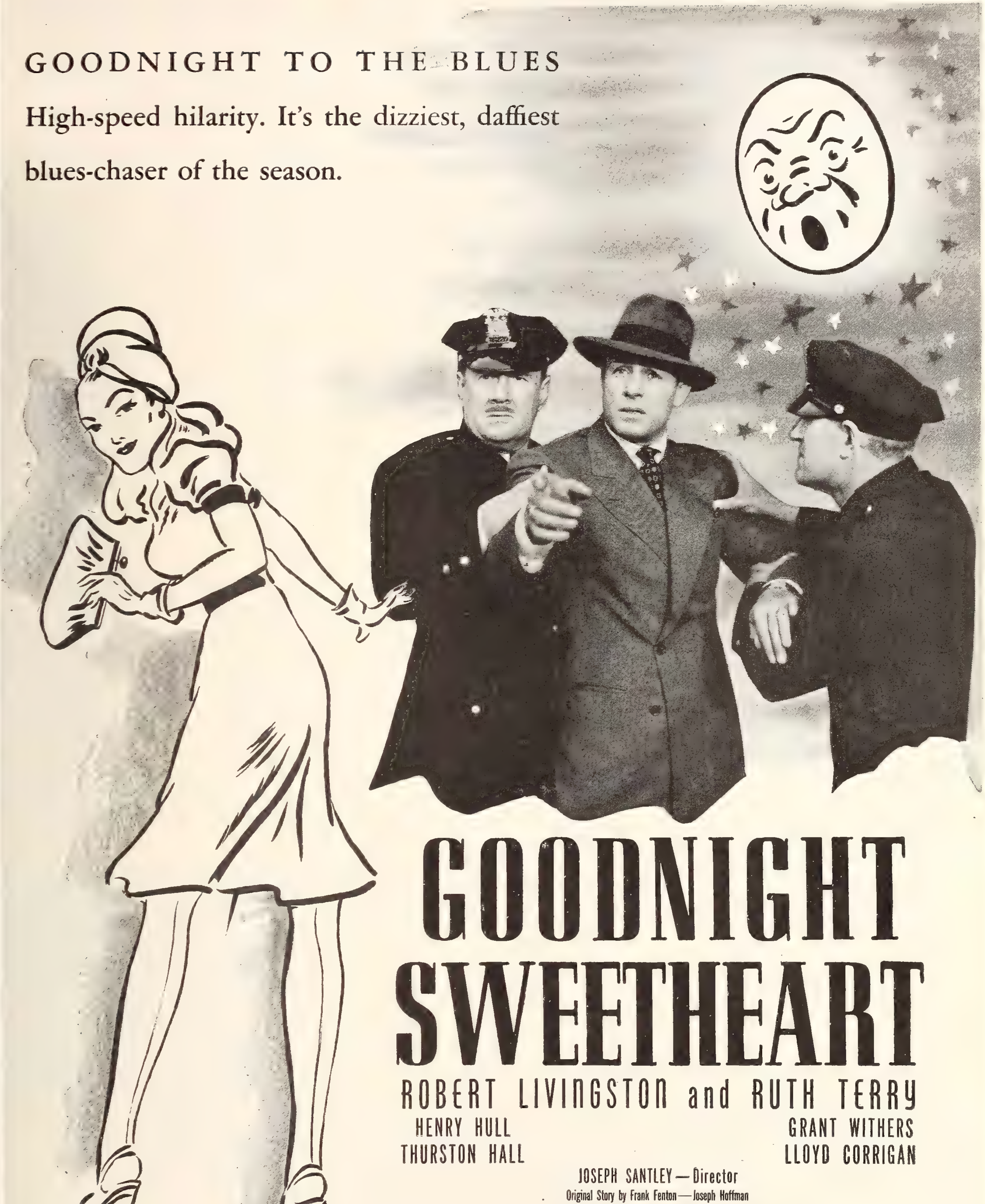
TED TESCHNER
Valentine, Toledo, O.

GERTRUDE TRACY
Ohio, Cleveland, O.

H. F. WILSON
Regent, Brockville, Ont., Canada

GOODNIGHT TO THE BLUES

High-speed hilarity. It's the dizziest, daffiest blues-chaser of the season.



GOODNIGHT SWEETHEART

ROBERT LIVINGSTON and RUTH TERRY

HENRY HULL
THURSTON HALL
GRANT WITHERS
LLOYD CORRIGAN

JOSEPH SANTLEY—Director
Original Story by Frank Fenton—Joseph Hoffman
Screenplay by Isabel Dawn—Jack Townley

A REPUBLIC PICTURE

JOIN THE FIGHTING FIFTH WAR LOAN

1919's VISION
IS 1944's REALITY

A DREAM COME TRUE—a completely coordinated and integrated air-rail express service!

Ever since the fast, safe, personalized handling of shipments we know as Express Service was developed in 1839, it has been distinguished by adapting new techniques.

From the moment the airplane was proved capable of sustained flight, alert Railway Express began to plan how this new transportation vehicle could be made to serve the needs of industry and the public.

Step by step the way was proved. *1919* saw the first chartered flight for Air Express on a definite route, New York to Chicago. *1927* was a real milestone year. It saw the establishment of the nation's first Air Express network serving 26 airport cities coast-to-coast, and the formation of Air Express Division of the Express company, the basic step toward providing a responsible, co-ordinated air-rail express service. *1944*—Air Express directly serves 350 airport cities at 3-mile-a-minute speed, and 23,000 Railway Express offices the nation over through integrated Air-Rail service. International Air Express to over 60 foreign countries.

From 5,160 shipments in four months of 1927 to over 1,500,000 in 1943—that's the record of Air Express. Serving the war effort today with spectacular success, Air Express coordinated with Railway Express will serve you well tomorrow.

RAILWAY EXPRESS AGENCY
AIR EXPRESS
RAILWAY EXPRESS AGENCY, INC.
NATION-WIDE AIR RAIL SERVICE

Shannon Distributes "Twain" Booklets

Chuck Shannon at the Columbia theatre in Sharon, Pa., had 2000 brochure booklets printed on the "Jumping Frog" and had them distributed to every student in the high school English classes as part of his campaign on "Mark Twain." Chuck also offered 25 tickets to the best book reports submitted by the students and the brochure took the place of one of the required book reports. English teachers selected the winners and colored maps of the United States showing the travels of Twain were posted in all English classes.

Numerous bookstore window displays were promoted, radio coverage brought five 15-minute special programs; bookmarks were distributed to the high schools and public libraries and a special lobby display was used.

Teaser Campaign Launches "Lost Angel" Date

E. C. Grady at the Hossier theatre in Whiting Ind., used a teaser campaign directed at children in advance of his opening of "Lost Angel." Notices and readers ran in the local papers advising children up to 12 years of age that photos of Margaret O'Brien would be hidden in two of the city's parks and to those finding them and bringing them to the theatre, guest tickets would be awarded.

Grady also contacted heads of the local schools and offered guest tickets to each child named Margaret; there were 26 in all. The offer was announced in the schools. Window cards were distributed about town as were 3,000 programs.

Victory Garden Proceeds Go to Worthy Cause

Century's Mayfair theatre, in Brooklyn, has begun to sow the seeds of Victory in its own private Victory Garden, according to manager Harold Newman. The entire staff of the Mayfair has been busily engaged in the cultivation of corn, tomatoes, cucumbers, carrots and radishes in a 16 x 35 foot lot adjacent to the theatre. Proceeds from the sale of the vegetable produce will be devoted to some worthy war activity. This unique theatre project has excited the enthusiasm of the surrounding vicinity, and the patrons of the neighborhood are actively lending their assistance.

Riester Gets Wide Coverage

Supporting his claim to wide newspaper coverage for the date of "Lady in the Dark" at the Capitol theatre, Shamokin, Pa., George J. Riester sends along tear sheets from the local dailies which carried plenty of art and story breaks on the picture well in advance and during the run.

In addition, Riester used 20 spot announcements with station WKOK, Sunbury, Pa., which covers the Shamokin area, plus various window tieups, mailing campaign and the usual lobby display advertising.

Gamble's Theatre Program

When Frederick Gamble took over the Rex theatre in Tacoma, Wash., he immediately set out to publish an effective theatre program. Measuring four-and-one-half by six inches, the two-fold program is printed in blue ink. The front cover carried a note reading; "Important June Events." This was followed by: "1. The Fifth War Loan—Order Bonds at the theatre. 2. M-G-M's 20th Anniversary." The inside and Fifth War Loan Order Bonds at the theatre. 2. M-G-M's 20th Anniversary." The inside and a list of pictures to be shown the following month.

Sells Newspaper Escapist Value Of Contest

With the *Beacon Journal* acting as sponso for a "Cover Girl" contest, manager Sid Holland of the Palace theatre in Akron, lande front page news breaks, feature stories and a and a special layout in the rotogravure sectio plugging the engagement of the film "Cove Girl" for three weeks prior to the picture' playdate.

From the standpoint of attention value an interest, the promotion was one of the mos succesful ever staged with newspaper cooperation.

The *Beacon Journal,* notorious for its conservative policy went all out as an escapis angle from war news and stress. Front pag breaks were a daily occurrence and so prolifi was the publicity that 625 entrants were attracted to the contest.

A banquet was promoted at the Mayflowe Hotel at which time the winner of the contes was acclaimed as "Akron's Cover Girl" an presented with a War Bond and other gift donated by local merchants.

Holland also secured 24 full window display from downtown business concerns and built flash front which attracted current attention t the film.

Book Display Promoted On "San Luis Rey"

Contacting the Cranston Company of Norwich, Conn., Joseph Boyle at Loew's Pol Broadway, in advance of his date on "San Lui Rey" promoted a window display on the book In addition 1,000 bookmarks were distribute at lending and public libraries and at the public schools. The "Bridge" contest as outline in the pressbook was also utilized.

For his date on "The Sullivans," Boyl sought the largest local Sullivan family an invited them to be guests of the managemen on the opening day of the picture. Middy cap were worn by the entire staff during the ru and spot announcements landed on Statio WNLC.

WO GIRLS
A SAILOR

A neat tieup, engineered by Stephen Tot obtained this plug for "Two Girls and Sailor" during Toledo engagement at Locu Valentine. Entire news delivery trucks we bannered.

PERSONALS

In New Posts: Joe Samartano, Loew's theare, Providence, R. I. Mollie Stickles, Palace, Ieriden, Conn. George Harvey, Palace, Torringon, Conn. J. Bingemer, Jr., Luna, Chicago, Ill. B. Levy, Cine, Chicago. Paul Klingler, Loew's Strand, Waterbury, Conn. Harold Weidner, Jr., Empress, Jacksonville, Fla.

Lorna Pauls, Madison, Detroit, Mich. Robert Emory, Strand, Hudson Falls, N. Y. Louis Paine, Drive-In, Detroit. Ed Weingarden, Columbia heatre, Flint, Mich. Malcolm Rose, Palms State, heatre, Detroit, Mich. William Duggan, general manager, Sterling Theatres, Seattle, Wash. A. J. Cortright, Strand, Lambertville, N. J. Joseph S. Williams, Rialto, Allentown, Pa. Mansfield Bowers, Belvidere, Belvidere, N. J. Henry F. Josephck, RKO Capitol, Trenton. Joseph H. Kochs, Warner's Capitol; John Dempsey, Warner's Ritz, and Roy MacDonald, Southern, all of York, Pa.

Frank Paul, Lyric, Indianapolis, Ind. Joe Murdoch, Warner, Morgantown, West Va. Francis Aiello, Latrobe, Latrobe, Pa.

Assistant Managers: George C. Gable, Rialto, and Harry Musser, Warner's Ritz, York, Pa. Charles G. Pitts, Circle, Indianapolis.

Happy Birthday: Herman Shulgold, C. Morelock, Joseph P. Avila, Jr., Jerome Adelman, Frank E. Case, Alfred Skigen, James Thomas Shrake, John G. Newkirk, Harry Clifford, Beryl Davis, George W. Eckerd, John J. Medford, George L. Bannan, Ralph B. Ketchum, Frank Bocker, Charles Nygaard, Ben Engel.

Ben Goldman, Earl St. John, Robert Gibbs, Memville Galliart, Charles Phelps, Frank Dudley, Sam Schwarzchild, Forrest Swiger, B. F. Adcock, Felix Tisdale, Nat Blank, Ernest Hatfield, Ty Grasiano, George Allen, E. L. Dilley, Robert Schmidt, Harry Pappas, Herbert Mueller, Joseph Mahoney, Thomas Grace, Jacob Vidumsky, John Revels, Roy Liebman, Arnold Rubin, Ben Mindlin, Charles Hoge, Emerson Barrett, Richard Feldman.

Junior Showmen: Robert Louis, on June 22 to Mr. and Mrs. Al Simon. Father is house manager at the RKO Keith Memorial, Boston, Mass. Twins, Mary Ann and David Edward, on June 15 to Mr. and Mrs. Richard C. Welch. Daddy is chief projectionist at the Strand, Rockland, Maine.

In the Service: Harry Wiener, RKO Capitol, Trenton, N. J. Charles MacDonald, Souther, York, Pa. Margaret McCorkle, Warner's Stanley, Philadelphia. Francis Anthony, Rialto, York, Pa.

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"Went Away" Will Open at New York Capitol July 20

David O. Selznick's "Since You Went Away" will have its premiere at the Capitol theatre, New York, July 20. Released through United Artists, it was directed by John Cromwell and features seven stars—Claudette Colbert, Jennifer Jones, Joseph Cotten, Shirley Temple, Monty Woolley, Lionel Barrymore and Robert Walker.

Dows Lease Theatre

Leiberman's Proven Pictures film house, Hartford, Conn., has been leased for 10 years to Al and Belle Dow who have remodeled the house for legitimate stock after eight years of films.

Keefe Visits Home Office

James Keefe, Twentieth Century-Fox field exploitation representative, with headquarters in Cincinnati, is visiting the home office.

Plan to Unionize Office Employees in Canada

The American Federation of Labor, through Toronto District Labor Council, has made initial move for the formation of a union for of employees and other workers in the film busin in Canada under the Federal Government Ord in-Council passed February 17 dealing with W time Labor Relations and providing a collect bargaining code.

Under the government decree no action can taken by an employer against a worker who jo a trade union.

A meeting is to be held in Toronto shortly organize film employees. This first move to uni ize Canada's industry will include also the form tion of a branch for theatre employees in Cana The projectionists are already organized, in IATSE.

Fanchon & Marco Shift Several Managers

Following the promotion last week of Albert St son, former district manager of the St. Lo Amusement Company, to the post of War Activi director for Fanchon & Marco—St. Louis Amu ment Company, Harry C. Arthur, Jr., general m ager, has announced the promotion to Mr. Stetso former post of Henry Riegel, manager of the A basador, one of the circuit's downtown de l theatres.

Mr. Riegel's successor is Albert Wheeler, m ager of the Shady Oak theatre, who has been s ceeded by Frank Treanor, former assistant mana of the Ambassador. Igor Geffin has replaced Treanor as co-assistant manager with Fran Smith.

The policy of two assistant house managers a has been put into effect at the Fox theatre, w Tony Peluso assisted by Frank Catlin and Aus Nobeley.

Two Companies Formed

Amalgamated Theatres, Inc., of New Haven, filed certificate of incorporation with the Sec tary of State at Hartford, showing Lewis S. Gi burg, former U. A. salesman, Rita B. Ginsbu of New Haven, and Alice Levy and Bernard L of Hartford, as incorporators. In Hartford, C necticut Theatre Productions, Inc., has filed c tificate of organization, showing James Biala of Wethersfield, president, James J. Connors, Ha ford, vice-president, Herbert E. Golinsky, W Hartford, secretary and treasurer.

Warner Shorts in Archives

Warner Brothers have donated prints of n patriotic short subjects produced since 1940 to film collection of the National Archives in Wa ington. The pictures are: "March on, Marine "Meet the Fleet," "A Ship is Born," "The Fig ing Engineers," "Spirit of West Point," "Eagles the Navy," "Our African Frontier," "Spirit Annapolis" and "Mountain Fighters."

Goldberg on Council

Harry Goldberg, national director of adver ing and publicity for Warner Brothers Theat has been reelected to the board of directors of Philadelphia Jewish Community Relations Co cil. Mr. Goldberg has been actively associated w the work of the Council, formerly known as Philadelphia Anti-Defamation Council, in its p motion of racial and religious unity.

Hearing on Union's Plea

A hearing was held last week by the New Y State Labor Relations Board on the petition the Motion Picture Theatre Managers, Assista and Cashiers Union to be designated collec bargaining agent for managers, assistants cashiers in RKO theatres in the metropolitan a A decision on the petition is expected shortly.

Wright Wins Award

James Wright, Paramount cameraman attac to British Paramount News, was awarded Order of the British Empire by King George on the occasion of his recent birthday. Mr. Wr has flown 46 missions over enemy territory.

PRODUCT DIGEST

SHOWMEN'S REVIEWS
SHORT SUBJECTS
ADVANCE SYNOPSES
RELEASE CHART BY COMPANIES
THE RELEASE CHART

This department deals with new product from the point of view of the exhibitor who is to purvey it to his own public.

arshal of Reno

***epublic*—Western**

Red Ryder, in the person of Wild Bill Elliott, mes to the aid of the oppressed in a taut little ama which Lou Gray produced and Wallace issell directed. Abetted by George "Gabby" ayes and Bobby Blake, Bill deals out swift juse, untangles the town's affairs and forces the lains to flee.

The screenplay by Anthony Coldewey, from an iginal story by him and Taylor Caven, concerns e efforts of a gang of blackguards, led by Herrt Rawlinson in the role of a newspaper pubher, to blacken the reputation of the town of ue Springs. An innocent Easterner, played with ncerity by Jay Kirby, is blamed for the gang's predations. But Wild Bill sees through the tifice, rescues the boy, and exposes the villains. It's standard Western fare, but ingeniously conived, and should satisfy the fans.

Seen at Hollywood's Hitching Post theatre, here a matinee audience received it with enthuasm. Reviewer's Rating: Good.—THALIA BELL.

Release date, July 2, 1944. Running time, 54 min. PCA o. 10,067. General audience classification.
d Ryder..............................Wild Bill Elliott
abby............................George "Gabby" Hayes
ttle Beaver...............................Bobby Blake
ne Duchess..............................Alice Fleming
y Kirby, Herbert Rawlinson, Tom Chatterton, LeRoy ason.

aw of the Saddle

***RC*—Western**

Here's another film that adheres faithfully to e law of the Western, replete with galloping ofs, blazing guns, stage holdups, and a heroine scued from outlaws in the nick of time. Mel-lle De Lay skillfully directed the ebb and flow the action, with Bob Livingston, as the "Lone ider" displaying pistol markmanship equaled only his fistic flourishes.

The plot is about a gang of itinerant outlaws ho go from town to town, have their leader ected sheriff, then loot the unwary townsfolk d pass quickly on to new towns to conquer. he Lone Rider, bent upon breaking up the sperados, falls victim to their plot, is accused murder and thrown behind bars. There folws a jailbreak and the execution of a counterot in which he snares the outlaws and vindicates s name.

The film's comic element is abundantly supplied Al St. John, whose madcap antics are a reshing highlight. Production is by Sigmund eufeld, with original story and screenplay by red Myton.

Seen in the New York theatre where the audice was passive, with one or two stirrings of citement. Reviewer's Rating: Fair.—MANDEL ERBSTMAN.

Release date, August 28, 1943. Running time, 59 min. A No. 9467. General audience classification.
ocky Cameron..........................Bob Livingston
uzzy Jones...................................Al St. John
ayle ....Betty Miles
eve Kinney...............................Lane Chandler
an Kirby.....................................John Elliott
ave ....Reed Howes
e ....Curley Dresden
art ....Al Ferguson
c ....Frank Ellis

BRITISH WAR FILM NOW IN RELEASE

The film produced by Cavalcanti in Britain's Ealing Studios as "Went the Day Well?" is now being distributed in this country by the A.F.E. Corp. of New York. Featuring Basil Sydney, Leslie Banks, Frank Lawton and Elizabeth Allan, it tells the story of an English village which has been invaded by Nazi paratroopers masquerading as British soldiers. The disguise is successful for a time, but small, suspicious acts finally provoke a realization of the situation. The men are rounded up with the aid of a poacher, an evacuee and the stalwart Home Guard. The review in Motion Picture Herald, issue of November 14, 1942, said in part: "It should appeal mainly to that brand of audience which brings no critical attitude to bear on a picture's plausibility or conviction. It is all handled on the most ingenious lines, and the direction is more often confusing than comforting, with the greatest puzzle at times to tell who is on whose side. The camerawork is excellent, notably in the very charming settings of the village."

The picture is now playing the Little Carnegie theatre, a New York house on the "art circuit," under the title "Forty-eight Hours."

The running time of the film is 90 minutes.

Return of the Ape Man

***Monogram*—Scare Job**

When the prehistoric man chipped out of an iceberg and restored to life in this enterprise climbs out of a window, his BVD's show beneath the hairy garment he's been wearing since before the ice age. Later on, after the mad scientist has endowed the ape-man with a section of up-to-date brain borrowed from his best friend, the prehistoric one plays Beethoven's Moonlight Sonata on the piano without batting a savage but soulful eye. The preview audience which witnessed the exhibition in Hollywood laughed right at the times which were the wrong places.

Robert Charles' script, from his own story, pretends that the ape-man comes out of his age-long sleep a killer possessed of super-human strength and no brains, and that the scientist who brought him out of it sacrifices the life of a friend to transplant his brain into the ape-man's cranium, but doesn't improve matters any by doing so. Bela Lugosi, John Carradine and George Zucco, experts in this sort of thing, certainly got into something this time.

The item is a Sam Katzman-Jack Dietz production with Barney A. Sarecky functioning as associate producer and Philip Rosen as director. They done it.

Previewed at the Laurel theatre, Hollywood, where an audience present to see "The Heart of a Nation" started giggling in the first sequence of the previewed picture and took it in laughing stride from there on out. Reviewer's Rating: Terrific!—WILLIAM R. WEAVER.

Release date, June 24, 1944. Running time, 60 min. PCA No. 9733. General audience classification.
Scientist ....Bela Lugosi
John Carradine, George Zucco, Frank Moran, Judith Gibson, Mary Currier, Michael Ames, Mike Donova, George Eldridge, Ed. Chandler, Ernie Adams.

Delinquent Daughters

***PRC*—Another Delinquency Film**

PRC's contribution to the current cycle of juvenile delinquency pictures contains more action than most, including a suicide, several holdups, and a couple of killings.

Arthur St. Claire, who wrote the screenplay, prescribes plenty of malted milk and a place for the youngsters to dance as a cure for the delinquency problem and illustrates his theory with a story about high school kids who, under the tutelage of a racketeer of more mature years, snatch purses, hold up gas stations and commit a payroll robbery in which a guard is killed. A lecture by the judge of the juvenile court causes those youngsters who are still alive at the end of the picture to mend their ways.

The tale fails to convince, the dialogue lumbers, and the direction misfires.

The film was produced by Donald C. McKean and Albert Herman. The latter also directed.

Seen in a Hollywood projection room. Reviewer's Rating: Fair.—T. B.

Release date, July 15, 1944. Running time, 72 min. FCA No. 10,168. General audience classification.
June Thompson..............................June Carlson
Mimi ....Fifi D'Orsay
Sally Higgins...............................Teala Loring
Mary Bovard, Marga Dean, Johnny Duncan, Joe Devlin, Jimmy Zaner, Jon Dawson, Frank McGlynn, Parker Gee, Marren Mills, John Christian.

SHORT SUBJECT

STUDENTS OF FORM (20th-Fox)

Sports Review (4304)

The "form" of the title is purposefully ambiguous. The students are very shapely girls learning to stay that way with the help of physical exercise of many types. They are photographed in competitive sports, at golf, volley ball and canoe racing. Some shots of horseback riding are included. And for the aesthetic touch there is some classical ballet in the open, highlighting the beauty of the subjects and the very meritorious purport of the film. Ed Thorgerson makes all the proper comments and explanations.

Release date, June 30, 1944 *9 minutes*

SHORT SUBJECTS
reviews and synopses

Reviews and synopses of short subjects printe in Product Digest are indexed in the Short Su jects Chart, Product Digest Section, pages 194 1949.

Running times are those furnished by the di tributor.

HAPPY GO NUTTY (MGM)

Technicolor Cartoon (W-536)

Just when they've got the squirrel safely tucked away in the nut house he makes his escape. The bloodhound is set on his trail, a pretty sleepy animal with unending patience. He needs most of it for the chase, and he might have done better with a sense of humor. As it is, the squirrel has much the best of it in brain and footwork, with only dogged persistence on the other side.

Release date, June 24, 1944 — 7 *minutes*

CITY OF BRIGHAM YOUNG (MGM)

Fitzpatrick Traveltalk (J-520)

Here's a travel reel devoted to the metropolitan district of Salt Lake City rather than its natural wonders. The focal point is the city as center of the Mormon religion, with shots of the many churches and monuments and Brigham Young's tomb highlighting other scenes of the city and historical sites. There is music by the famed Salt Lake City Tabernacle Choir.

Release date, June 17, 1944 — 9½ *minutes*

JUNIOR JIVE BOMBERS (WB)

Melody Masters (9609)

Here's music from the younger set, the musicians who work up their own jam sessions and do all right by the classics too. They're shown in a number of performances—at the town dance hall, on the local radio station, at the junior prom and finally giving a dignified concert in the school. The theme song is "Working Our Way Through College," but "Mutiny in the Nursery" and the Second Hungarian Rhapsody also get a whirl.

Release date, July 1, 1944 — 10 *minutes*

THE DISILLUSIONED BLUEBIRD (Col.)

Color Rhapsodies (5504)

Just what has disillusioned the bird is not quite clear. It may be that he put his faith in blockbusters and found himself rudely awakened in South America. Or it could even be that the Latin neighbors were more competition than he had bargained for. There's a crow singing to guitar accompaniment and an exotic character with the explosive singing style of Carmen Miranda.

Release date, June 15, 1944 — 7 *minutes*

COLORADO TROUT (WB)

Sports Parade (9511)

Here is a subject for present fishing enthusiasts and future automobile travelers. It relates the beauties of Gunnison in the Colorado Rockies, where the waters are well supplied with trout for the fisherman and the surrounding country is all that could be desired by those who just want to sit and dream. The subject is about halfway between travel and sport reel.

Release date, July 1, 1944 — 10 *minutes*

GIRLS, GIRLS, GIRLS (RKO)

Leon Errol (43,706)

Errol should never have agreed to take care of the talent end of his lodge show, knowing the jealous temperament of his wife and his own inability to keep out of trouble. As it is he visits a promising burlesque show just in time for the raid and spends the second reel dodging detectives, fan dancers, his wife and assorted members of the cast up and down the stairs of his apartment house.

Release date, not set — 17 *minutes*

MAT MAULERS (Col.)

World of Sports (5809)

It's a far cry from the ancient Greek sport of wrestling to the present day capers on the mat. Form is no longer the yardstick. For the modern wrestling fan, color's the thing and comedy. Two exponents of this form of entertainment—Champion Babe Sharkey and Dale Evans—illustrate the point while Bill Stern makes the proper comments. The result is more slapstick than sport, but the crowd roars in true ringside fashion at every groan and grimace.

Release date, June 9, 1944 — 9 *minutes*

MOPEY DOPE (Col.)

Harry Langdon (5423)

Harry Langdon of the sleepy look and the diffident manner gets into difficulties again. It's a matter of memory this time. He just can't seem to remember his own home or address and, of course, makes a very bad guess. His surprised but not pleased neighbor arrives just while he's in his underwear and misunderstandings lead into the chase without which no comedy in this series is complete.

Release date, June 16, 1944 — 16 *minutes*

CARMEN'S VERANDA (20th-Fox)

Terrytoon (4520)

Gandy Goose goes musical in this one, and in the best classical manner. Tunes and characters from more than one opera appear in a story from the Olde Days when knights were bold. Boldness, of course, is not new to Gandy. It is he who acts against the injustice of a threatened marriage by force and rescues the maiden from the clutches of the villain.

Release date, July 28, 1944 — 7 *minutes*

ROMANCE OF CELLULOID (MGM)

Anniversary Reel

To celebrate the 20 years of Metro-Goldwyn-Mayer in the motion picture business ,that company has compiled a reel of achievements past and future. There are shots from the early successes like "Ben Hur," from "The Big Parade," from the newsreels of the 'twenties; followed by glimpses of product yet to come. Some of the big pictures lined up for next season's release pass in review. Scenes from four new Technicolor films, "An American Romance," "Bathing Beauty," "National Velvet," "Kismet" and "Meet Me in St. Louis" are presented as coming attractions. The present activities of the players and technicians connected with Leo the Lion are sketched in, with particular tribute paid to the man in service on the fighting fronts, and the four who have given their lives in their country's name.

The subject is available without charge to exhibitors.

11 *minutes*

IRAN (Artkino)

Russian Topical Short

Of interest to all the United Nations, as th short produced in the Kubyishev Newsreel Stud will attest, is the strategically located and e dowed country of Iran, formerly Persia. The fil opens with scenes of the conference between allie military and political leaders at Teheran, capit of Iran. A few brief and well-chosen sequenc sketch in some of the history of the country a its people, as background for its role in the prese war. The transportation lines, now carrying vit goods to the Russians from the industrial plants the West, are of particular interest. But the n tive industries and culture, not too familiar American audiences, are given due attention in t course of the film.

16 *minut*

CANADIAN LANDSCAPE (MOI)

National Film Board of Canada

In contrast to the usual releases featuring Ca ada and a world at war, here is a film in col treating a purely cultural subject. A. Y. Jac son, one of Canada's best known modern painte creates a picture in two telescoped reels. The fir conception of the scene is shown when Jacks visits Northern Ontario province for the woo hills. Here he makes his rough sketches, choosi characteristic subjects and interesting groupings trees and hillside. Back in his studio, he sifts t skitches for the most promising and paintab Some of the vivid, finished canvases are shown the final sequence.

The film is at present distributed for non-the trical exhibition in 16 mm.

18 *minut*

HEN HOP (MOI)

National Film Board of Canada

This short film, also for non-theatrical distrib tion in 16 mm, features the music of French Ca ada as a background to a novelty cartoon. It aimed primarily at the rural sections of that cou try where the media of communication are few a the government's message to the people must ta on new forms. The short urges the buying of w bonds in fairly sprightly fashion, and is an e ample of the different approaches of the publicis for the nation's war needs.

5 *minut*

UNRRA (MOI)

National Film Board of Canada

The letters of the title relate, of course, to t United Nations Relief and Rehabilitation Admini tration, the combined agency which is planni now for people in a world of peace. This no theatrical release in 16 mm presents some of present active operations, the supplying of foo clothing and medicines to the people in new liberated countries, where the Army of the co queror had wiped out many provisions and sour of supply. But it is mainly directed to the gre task before the relief Administration when m of Europe will be unable to supply the necessit of life for its people. In this reel the empha is placed on the restoration of agriculture, whe armies have laid waste the fields and farms, kill the livestock and looted the crops. Countries t have not been battlefields, satelites or Nazi se doms must replenish the earth, the cattle and t tools of farming with speed and on a monumen scale.

15 *minu*

ADVANCE SYNOPSES
and information

URDER, HE SAYS
aramount)

SSOCIATE PRODUCER: E. D. Leshin. IRECTOR: George Marshall. PLAYERS: ed MacMurray, Marjorie Main, Mabel Paige, eter Whitney, Porter Hall, Helen Walker, an Heather.

MYSTERY-COMEDY. This is a mixture of ce, comedy, and suspenseful mystery. A public inion investigator sets out to sample hill-billy oups. He finds a strange assortment of people who gard murder as a form of amusement. Involved a spring, whose waters cause the drinker to glow the dark. It is responsible for many laughs and a w deaths. In the end he solves the crimes.

ECKLESS AGE
niversal)

SSOCIATE PRODUCER - DIRECTOR: elix Feist. PLAYERS: Gloria Jean, Judy lark, Henry Stephenson, Franklin Pangborn, hester Clute, Andrew Tombes.

COMEDY WITH MUSIC. Gloria Jean plays e granddaughter of a wealthy chain store own- She runs away to live her own life and takes job in one of the stores. In efforts to advance e store's sales she becomes involved in a number hilarious stunts. When her grandfather finds er, and it is realized she was selling her own wels, not those stolen from the store, calm is re-tored.

EARL OF DEATH
niversal)

RODUCER-DIRECTOR: Roy William eill. PLAYERS: Basil Rathbone, Nigel ruce, Evelyn Ankers, Miles Mander, Dennis oey, Richard Nugent, Mary Gordon.

MYSTERY. The story deals with the theft of famous gem which has a history of death and isfortune for all who possess it. Sherlock Holmes, ided by Dr. Watson, picks up the trail of the hief and his accomplice. A series of bizarre nurders occurs with the detective seeking "The reeper" as the murderer. An exciting climax aves the Pearl of Death and Holmes' life.

ABES ON SWING STREET
Universal)

SSOCIATE PRODUCER: Bernard Burton. IRECTOR: Edward Lilley. PLAYERS: eon Errol, June Vincent, Peggy Ryan, Ann lyth, Kirby Grant, June Preisser, Alma ruger, Leo Carrillo.

COMEDY WITH MUSIC. Members of a ettlement club open a night club for youngsters o raise funds to send ten of their members to nusic school. They obtain use of a hall from a vealthy man in spite of the objections of his sister nd put over their musical entertainment and lancing with great success.

ROUGHLY SPEAKING
Warners)

PRODUCER: Henry Blanke. DIRECTOR: Michael Curtiz. PLAYERS: Rosalind Russell, Jack Carson, Donald Woods.

DRAMA. This is the story of a girl who decided to be a career woman and whose independence wrecks her first marriage. A second fares better although her children fail to follow the chartered paths she had dreamed for them. The war takes her sons away to fight and her husband, now a war plant official, to Africa. She decides that, although she failed to get just what she wanted out of life, she had a lot of fun trying.

GUEST IN THE HOUSE
(Stromberg-UA)

PRODUCER: Hunt Stromberg. DIRECTOR: Lewis Milestone. PLAYERS: Anne Baxter, Ralph Bellamy, Aline MacMahon, Ruth Warrick, Marie McDonald, Percy Kilbride, Margaret Hamilton, Cornel Wilde.

DRAMA. Anne Baxter plays a paranoiac fiancée of the younger brother of an artist. She plots to get the artist away from his wife, sends away his brother, alienates the artist from his wife. She poisons the mind of the wife's aunt, accuses the artist's model of designs on the painter and breaks up a lifelong friendship between them and another family. Her machinations are revealed in time to save the family from disunity.

ALASKA
(Monogram)

PRODUCER: Lindsley Parsons. DIRECTOR: George Archainbaud. PLAYERS: Kent Taylor, Margaret Lindsay, John Carradine, Dean Jagger, Iris Adrian, George Cleveland.

DRAMA. Story is laid in Alaska during the gold rush days. Three claim jumpers kill a prospector. In retaliation, his son slays two of them. He is arrested by the U. S. Marshal, but manages to free himself and collect evidence of the claim-jumper gang operations. Another slaying occurs and he is accused, but with the help of his dance hall sweetheart manages to extricate himself and implicate the peace officer.

DEAD MAN'S EYES
(Universal)

ASSOCIATE PRODUCER: Will Cowan. DIRECTOR: Reginald LeBorg. PLAYERS: Lon Chaney, Jr., Jean Parker, Paul Kelly, Edward Fielding, George Meeker, Burnu Acquanetta, Jonathan Hale, Thomas Gomez.

MYSTERY. Lon Chaney, Jr., plays a dual role —that of a young artist in love with Jean Parker, and a detective, Captain Drury. His eyesight ruined by his jealous model, Burnu Acquanetta, Chaney is suspected of murdering a man who had willed his eyes to him for a transplanting operation. After the operation is performed, Chaney pretends he has not yet recovered his vision. He and Captain Drury trap the real murderer.

THE MASTER RACE
(Edward A. Golden - RKO-Radio)

PRODUCER: Robert S. Golden. DIRECTOR: Herbert J. Biberman. PLAYERS: Carl Esmond, Osa Massen, George Coulouris, Nancy Gates, Stanley Ridges, Morris Carnovsky, Eric Feldary, Richard Nugent, Gavin Muir, Marie Lund, Helen Thimig, Paul Guilfoyle.

DRAMA. The story is laid in Europe at the close of the war against the Axis with the United Nations busy setting about the liberation and reorganization of the once Nazi conquered countries. One of the major problems facing the Allies is how to keep the Nazis from laying a groundwork to repeat their conquests and at the same time win the confidence of the liberated peoples. A love story involving the daughter of a former Quisling and the son of an underground leader is woven through the plot.

DARK WATERS
(Bogeaus—UA)

PRODUCER: Benedict Bogeaus. ASSOCIATE PRODUCER: Joan Harrison. DIRECTOR: Andre DeToth. PLAYERS: Merle Oberon, Franchot Tone, Thomas Mitchell, Fay Bainter, Alan Napier, Rita Gilman Beery.

MYSTERY-DRAMA. Suffering severe shock over loss of her parents and her own suffering in a lifeboat after their ship has been torpedoed, a girl arrives to make her home in Louisiana with an aunt and uncle she has never seen. A band of crooks have taken over the place and substituted a pair of character actors for the owners, whom they murdered. They attempt to convince the girl she is losing her mind so that a young doctor she has met will be convinced she is still suffering from her harrowing experiences. In the end she escapes with the doctor's help, and they manage to get word to the sheriff who traps the crooks.

THE SINGING SHERIFF
(Universal)

ASSOCIATE PRODUCER: Bernard Burton. DIRECTOR: Leslie Goodwins. PLAYERS: Bob Crosby, Edward Norris, Fay McKenzie, Samuel S. Hinds, Fuzzy Knight, Iris Adrian, Doodles Weaver, Max Wagner, Andrew Tombes, Joe Sawyer, Rex Lease.

DRAMA. Actor Bob Richards poses as his friend, Butch Masters, and answers the summons of Sheriff Masters, who has been shot by outlaws and wants to see his son before he dies. Bob falls in love with Caroline, the sheriff's daughter, cleans out the outlaws, reveals his true identity. Caroline returns his love.

SAN DIEGO, I LOVE YOU
(Universal)

PRODUCERS: Michael Fessier, Ernest Pagano. DIRECTOR: Reginald LeBorg. PLAYERS: Louise Allbritton, Jon Hall, Edward Everett Horton, Florence Lake, Irene Ryan, Sarah Selby, Chester Clute.

COMEDY. Virginia McCooley persuades her father to give up his teaching post and go to San Diego to promote adoption of his collapsible life raft. Enroute they meet a young millionaire. The girl uses the family savings for a down payment on a mansion to make an impression. When the young millionaire, from whom she seeks financing, gives her an audience she acquires a black eye due to a fall but no one will believe it.

OBJECTIVE BURMA
(Warners)

PRODUCER: Jerry Wald. DIRECTOR: Raoul Walsh. PLAYERS: Errol Flynn, Henry Hull, James Brown, William Prince.

WAR DRAMA. This story is laid in Burma where General Stillwell's forces are launching a flank attack on the Japanese. The commander of a group of hard-bitten paratroopers, including many of "Vinegar Joe" Stillwell's battle-scarred veterans, takes his boys behind Jap lines to destroy military objectives so that the flanking movements can be carried on effectively. The story deals mainly with the hardships, temperament of the men under harrowing jungle attacks, and their victories.

LAND OF THE OUTLAWS
(Monogram)

SUPERVISOR: Charles J. Bigelow. DIRECTOR: Lambert Hillyer. PLAYERS: Johnny Mack Brown, Raymond Hatton, Nan Halliday, Stephen Keyes, Hugh Prosser, Charles King.

WESTERN. The two cowboys set out to discover why ore shipments are being hijacked. They find that a crook is substituting low-grade for good ore in an attempt to make the mines look worthless. They foil his plan to acquire the mines for little or nothing.

RELEASE CHART

By Companies

For Stars, Running Time, Review and othe Service Data references, turn to the alphabetica Release Chart starting on page 1992. Complete listing of 1942-43 Features, by company, in orde of release, may be found on pages 1508 and 1509 of the Product Digest Section in the Augus 28, 1943 issue.

COLUMBIA

Prod. No.	*Title*	*Release Date*
5201	Hail to the Rangers	Sep. 16,'43
5031	Doughboys in Ireland	Oct. 7,'43
5003	Sahara	Oct. 14,'43
5034	Chance of a Lifetime	Oct. 26,'43
5016	Is Everybody Happy?	Oct. 28,'43
5202	Silver City Raiders	Nov. 4,'43
5024	Return of the Vampire	Nov. 11,'43
5017	There's Something About a Soldier	Nov. 30,'43
5009	The Heat's On	Dec. 2,'43
5021	Crime Doctor's Strangest Case	Dec. 9,'43
5029	Klondike Kate	Dec. 16,'43
5203	Cowboy in the Clouds	Dec. 23,'43
5005	What a Woman!	Dec. 28,'43
5036	The Racket Man	Jan. 18,'44
5020	Swing Out the Blues	Jan. 20,'44
5022	Beautiful but Broke	Jan. 28,'44
5204	The Vigilantes Ride	Feb. 3,'44
5006	None Shall Escape	Feb. 3,'44
5220	Cowboy Canteen	Feb. 8,'44
5042	The Ghost That Walks Alone	Feb. 10,'44
5018	Nine Girls	Feb. 17,'44
5038	Sailor's Holiday	Feb. 24,'44
5013	Hey Rookie	Mar. 9,'44
5039	Two Man Submarine	Mar. 16,'44
5205	Sundown Valley	Mar. 23,'44
5032	The Whistler	Mar. 30,'44
5001	Cover Girl	Apr. 6,'44
5015	Jam Session	Apr. 13,'44
5028	Girl in the Case	Apr. 20,'44
5206	Wyoming Hurricane	Apr. 20,'44
5035	Black Parachute	May 4,'44
5004	Once Upon a Time	May 11,'44
5041	Underground Guerillas	May 18,'44
5207	Riding West	May 18,'44
5023	Stars on Parade	May 25,'44
5010	Address Unknown	June 1,'44
5043	They Live in Fear	June 15,'44
5208	The Last Horseman	June 22,'44
5040	She's a Soldier Too	June 29,'44
....	Louisiana Hayride	July 13,'44
....	Secret Command	July 20,'44
....	U-Boat Prisoner	July 25,'44
....	Shadows in the Night	July 27,'44
....	Mr. Winkle Goes to War	Aug. 3,'44
....	Cry of the Werewolf	Aug. 17,'44
....	Death Walks Alone	Aug. 17,'44
....	Cowboy from Lonesome River	Not Set
....	Cyclone Prairie Rangers	Not Set
....	Saddle Leather Law	Not Set
....	Untitled Drama	Not Set
....	Sagebrush Heroes	Not Set
....	Impatient Years	Not Set
....	Rough Ridin' Justice	Not Set
....	Carolina Blues	Not Set
....	Kansas City Kitty	Not Set
....	Tonight and Every Night	Not Set
....	Swing in the Saddle	Not Set
....	Ever Since Venus	Not Set
....	Meet Miss Bobby Socks	Not Set
....	Stalk the Hunter	Not Set
....	One Mysterious Night	Not Set
....	Return of the Durango Kid	Not Set
....	Texas Rifles	Not Set
....	Sergeant Mike	Not Set
....	The Unknown	Not Set

MGM

Prod. No.	*Title*	*Release Date*
	Block 5	
401	Salute to the Marines	Sep.,'43
402	Above Suspicion	Sep.,'43
403	I Dood It	Sep.,'43
404	Swing Shift Maisie	Oct.,'43
405	Best Foot Forward	Oct.,'43
406	Adventures of Tartu	Oct.,'43
407	Dr. Gillespie's Criminal Case	Nov.,'43
408	Young Ideas	Nov.,'43
409	Girl Crazy	Nov.,'43
410	Lassie Come Home	Dec.,'43
411	The Man from Down Under	Dec.,'43
412	Whistling in Brooklyn	Dec.,'43
	Block 6	
413	Thousands Cheer	Jan.,'44
414	The Cross of Lorraine	Jan.,'44
415	Lost Angel	Jan.,'44
490	Madame Curie	Feb.,'44
417	Cry "Havoc"	Feb.,'44
422	Song of Russia	Feb.,'44
418	Rationing	Mar.,'44
416	A Guy Named Joe	Mar.,'44
419	Broadway Rhythm	Mar.,'44
420	See Here, Private Hargrove	Mar.,'44
421	The Heavenly Body	Apr.,'44
423	Swing Fever	Apr.,'44
	Block 7	
424	Andy Hardy's Blonde Trouble	May,'44
425	Gaslight	May,'44
426	Meet the People	May,'44
427	Three Men in White	June,'44
428	Two Girls and a Sailor	June,'44
	Block 8	
429	Bathing Beauty	July,'44
430	The Canterville Ghost	July,'44
	SPECIAL	
466	Tunisian Victory	Apr. 28,'44
491	The White Cliffs of Dover	June,'44
....	An American Romance	Special
....	Dragon Seed	Special
....	Kismet	Not Set
....	Seventh Cross	Not Set
....	Meet Me in St. Louis	Not Set
....	National Velvet	Not Set
....	Marriage Is a Private Affair	Not Set
....	Secrets in the Dark	Not Set
....	Thirty Seconds Over Tokyo	Not Set
....	Mrs. Parkington	Not Set
....	The Picture of Dorian Gray	Not Set
....	Gold Town	Not Set
....	Lost in a Harem	Not Set
....	Maisie Goes to Reno	Not Set
....	Ziegfeld Follies	Not Set
....	Thin Man Goes Home	Not Set
....	Son of Lassie	Not Set
....	Cloud Busters	Not Set
....	Music for Millions	Not Set
....	Anchors Aweigh	Not Set
....	The Home Front	Not Set

MONOGRAM

Prod. No.	*Title*	*Release Date*
....	Melody Parade	Aug. 27,'43
....	Spotlight Scandals	Sep. 24,'43
....	The Unknown Guest	Oct. 22,'43
....	The Texas Kid	Nov. 26,'43
....	Death Valley Rangers	Dec. 3,'43
....	Mr. Muggs Steps Out	Dec. 10,'43
....	Women in Bondage	Jan. 10,'44
....	Where Are Your Children?	Jan. 17,'44
....	Westward Bound	Jan. 17,'44
....	The Sultan's Daughter	Jan. 24,'44
....	Raiders of the Border	Jan. 31,'44
....	Charlie Chan in the Secret Service	Feb. 14,'44
....	Voodoo Man	Feb. 21,'44
....	Million Dollar Kid	Feb. 28,'44
....	Sweethearts of the U.S.A.	Mar. 18,'44
....	Arizona Whirlwind	Mar. 18,'44
....	Partners of the Trail	Apr. 1,'44
....	Lady Let's Dance	Apr. 15,'44
....	Hot Ryhthm	Apr. 22,'44
....	Outlaw Trail	Apr. 29,'44
....	Law Men	May 6,'44
....	Detective Kitty O'Day	May 13,'44
....	The Chinese Cat	May 20,'44
....	Follow the Leader	June 3,'44
....	Sonora Stagecoach	June 10,'44
....	Return of the Ape Man	June 24,'44
....	Range Law	July 1,'44
....	Johnny Doesn't Live Here Any More	July 8,'44
....	Are These Our Parents?	July 15,'44
....	Three of a Kind	July 22,'44
....	Call of the Jungle	July 29,'44
....	Marked Trails	July 29,'44
....	Leave It to the Irish	Aug. 5,'44
....	West of the Rio Grande	Aug. 5,'44
....	Oh, What a Night	Aug. 12,'44

PARAMOUNT

Prod. No.	*Title*	*Release Date*
	Block 1	
4301	Let's Face It	
4302	The Good Fellows	
4303	True to Life	
4304	Tornado	
4305	Hostages	
	SPECIAL	
4331	City that Stopped Hitler	
	Block 2	
4306	Henry Aldrich Haunts a House	
4307	Riding High	
4308	Minesweeper	
4309	No Time for Love	
	Block 3	
4311	Henry Aldrich Boy Scout	
4312	Miracle of Morgan's Creek	
4313	Timber Queen	
4314	Standing Room Only	
4315	The Uninvited	
	SPECIAL	
4338	For Whom the Bell Tolls	
4336	Lady in the Dark	
4337	The Story of Dr. Wassell	
4335	Going My Way	
	OWI-WAC	
T3-1	The Memphis Belle	Apr. 14,'44
	Block 4	
4316	The Navy Way	
4317	The Hour Before the Dawn	
4318	You Can't Ration Love	
	Block 5	
4321	And the Angels Sing	
4322	Henry Aldrich Plays Cupid	
4323	The Hitler Gang	
4324	Gambler's Choice	
4325	Double Indemnity	
	Block 6	
4326	Hail the Conquering Hero	
4327	Take It Big	
4328	Henry Aldrich's Little Secret	
4329	I Love a Soldier	
4330	The Great Moment	
	1944-45	
....	Frenchmen's Creek	Not Set
....	Ministry of Fear	Not Set
...	Our Hearts Were Young and Gay	Not Set
...	The Man in Half-Moon Street	Not Set
....	Till We Meet Again	Not Set
...	Incendiary Blonde	Not Set
...	Rainbow Island	Not Set
..	National Barn Dance	Not Set
...	Road to Utopia	Not Set
...	And Now Tomorrow	Not Set
...	One Body Too Many	Not Set
...	Bring on the Girls	Not Set
...	Practically Yours	Not Set
....	Murder, He Says	Not Set
....	Two Years Before the Mast	Not Set
...	Dark Mountain	Not Set
....	Her Heart in Her Throat	Not Set
....	Here Come the Waves	Not Set
....	Kitty	Not Set
....	A Medal for Benny	Not Set
....	Out of this World	Not Set
....	Double Exposure	Not Set

PRC PICTURES

405	Submarine Base	July 20,'4
401	Isle of Forgotten Sins	Aug. 15,'4
411	Danger! Women at Work	Aug. 23,'4
459	Blazing Frontier	Sep. 1,'4
406	Tiger Fangs	Sep. 10,'4
412	The Girl from Monterrey	Oct. 4,'4
451	Return of the Rangers	Oct. 26,'4
460	Devil Riders	Nov. 5,'4
452	Boss of Rawhide	Nov. 20,'4
402	Harvest Melody	Nov. 22,'4
407	Jive Junction	Dec. 20,'4
461	The Drifter	Dec. 20,'4
453	Gunsmoke Mesa	Jan. 3,'4
403	Career Girl	Jan. 11,'4
408	Nabonga	Jan. 23,'4
454	Outlaw Roundup	Feb. 10,'4
409	Men on Her Mind	Feb. 12,'4
462	Frontier Outlaws	Mar. 4,'4
414	Lady in the Death House	Mar. 15,'4
463	Thundering Gun Slingers	Mar. 25,'4
413	The Amazing Mr. Forrest	Mar. 29,'4
455	Guns of the Law	Apr. 10,'4
419	The Monster Maker	Apr. 15,'4
422	Shake Hands With Murder	Apr. 22,'4
456	The Pinto Bandit	Apr. 27,'4
420	Men of the Sea	Apr. 30,'4
464	Valley of Vengeance	May 5,'4
418	The Contender	May 10,'4
457	Spook Town	June 3,'4
415	Waterfront	June 10,'4
404	Minstrel Man	July 1,'4
416	Delinquent Daughters	July 15,'4
417	Seven Doors to Death	July 25,'4
465	Fuzzy Settles Down	July 25,'4
458	Brand of the Devil	July 30,'4
421	Machine Gun Mama	Aug. 2,'4
466	Rustler's Hideout	Sep. 2,'4

RKO

	Block 1	
401	The Fallen Sparrow	
402	Adventures of a Rookie	
403	The Seventh Victim	
404	So This Is Washington	
405	A Lady Takes a Chance	

	Title	Release Date
	Block 2	
	The Iron Major	
	Gangway for Tomorrow	
	Government Girl	
	Gildersleeve on Broadway	
	The Falcon and the Coeds	
	SPECIAL	
	The North Star	
	Up in Arms	
	Snow White and the Seven Dwarfs (R)	
	Goyescas	
	Block 3	
	Around the World	
	The Ghost Ship	
	Tarzan's Desert Mystery	
	Rookies in Burma	
	Higher and Higher	
	Block 4	
	Tender Comrade	
7	Passport to Destiny	
8	Curse of the Cat People	
9	Escape to Danger	
0	Action in Arabia	
	Block 5	
1	The Falcon Out West	
2	Days of Glory	
3	Yellow Canary	
4	Seven Days Ashore	
5	Show Business	
	Block 6	
26	Gildersleeve's Ghost	
27	Marine Raiders	
28	A Night of Adventure	
9	Step Lively	
30	Youth Runs Wild	
..	Casanova Brown	Not Set
..	Heavenly Days	Not Set
..	None but the Lonely Heart	Not Set
..	The Falcon in Mexico	Not Set
.	The Silent Bell	Not Set
..	Music in Manhattan	Not Set
..	Bride by Mistake	Not Set
..	Belle of the Yukon	Not Set
..	The Woman in the Window	Not Set
..	The Princess and the Pirate	Not Set
..	Tall in the Saddle	Not Set
..	Farewell, My Lovely	Not Set
.	Having Wonderful Crime	Not Set
	My Pal, Wolf	Not Set
..	Master Race	Not Set
	The Girl Rush	Not Set
	The Brighton Strangler	Not Set

REPUBLIC

Prod. No.	Title	Release Date
361	Fugitive from Sonora	July 1,'43
391	The Saint Meets the Tiger	July 29,'43
362	Black Hills Express	Aug. 15,'43
302	Hoosier Holiday	Sep. 13,'43
351	Beyond the Last Frontier	Sep. 18,'43
375	Death Valley Manhunt	Sep. 25,'43
363	Man from the Rio Grande	Oct. 18,'43
303	Here Comes Elmer	Nov. 15,'43
376	Overland Mail Robbery	Nov. 20,'43
306	The Deerslayer	Nov. 22,'43
304	Mystery Broadcast	Nov. 23,'43
305	Drums of Fu Manchu	Nov. 27,'43
364	Canyon City	Nov. 29,'43
307	In Old Oklahoma	Dec. 6,'43
310	Pistol Packin' Mama	Dec. 15,'43
352	Raiders of Sunset Pass	Dec. 20,'43
365	California Joe	Dec. 29,'43
309	Whispering Footsteps	Dec. 30,'43
308	O, My Darling Clementine	Dec. 31,'43
353	Pride of the Plains	Jan. 5,'44
341	Hands Across the Border	Jan. 5,'44
3301	Rootin,' Tootin' Rhythm (R)	Jan. 15,'44
3002	Women in War (R)	Jan. 25,'44
333	Casanova in Burlesque	Feb. 19,'44
3302	The Big Show (R)	Mar. 1,'44
354	Beneath Western Skies	Mar. 3,'44
311	The Fighting Seabees	Mar. 10,'44
377	Mojave Firebrand	Mar. 19,'44
312	My Best Gal	Mar. 28,'44
378	Hidden Valley Outlaws	Apr. 2,'44
355	The Laramie Trail	Apr. 3,'44
366	Outlaws of Santa Fe	Apr. 4,'44
313	Rosie the Riveter	Apr. 9,'44
3303	Oh, Susanna (R)	Apr. 15,'44
315	The Lady and the Monster	Apr. 17,'44
314	Trocadero	Apr. 24,'44
316	Jamboree	May 5,'44
342	Cowboy and the Senorita	May 12,'44
3311	Tucson Raiders	May 14,'44
3304	Melody Trail (R)	June 1,'44
317	Silent Partner	June 9,'44
320	Goodnight Sweetheart	June 17,'44
343	Yellow Rose of Texas	June 24,'44
318	Man from Frisco	July 1,'44
3312	Marshall of Reno	July 2,'44
319	Call of the South Seas	July 7,'44
356	Call of the Rockies	July 14,'44
3305	Comin' Round the Mountain (R)	July 15,'44
321	Secrets of Scotland Yard	July 26,'44
344	Song of Nevada	Aug. 5,'44
322	The Girl Who Dared	Aug. 5,'44
324	Port of 40 Thieves	Aug. 13,'44
	1944-45	
461	Silver City Kid	July 20,'44
....	Storm Over Lisbon	Not Set
....	Sing, Neighbor, Sing	Not Set
....	Atlantic City	Not Set
....	Brazil	Not Set
....	Three Little Sisters	Not Set
....	Bordertown Trails	Not Set
....	Stagecoach to Monterey	Not Set
....	San Antonio Kid	Not Set
....	Strangers in the Night	Not Set
...	Cheyenne Wildcat	Not Set
....	San Fernando Valley	Not Set
....	Sheriff of Sundown	Not Set
....	That's My Baby	Not Set
....	My Buddy	Not Set
....	Code of the Prairie	Not Set
....	Man of Mystery	Not Set
....	Flame of Barbary Coast	Not Set
....	Lights of Old Monterey	Not Set
....	Firebrands of Arizona	Not Set

20TH-FOX

Prod. No.	Title	Release Date
401	Bomber's Moon	Aug. 6,'43
402	Heaven Can Wait	Aug. 13,'43
403	Holy Matrimony	Aug. 27,'43
404	Claudia	Sep. 3,'43
405	Wintertime	Sep. 17,'43
408	Sweet Rosie O'Grady	Oct. 1,'43
409	Paris After Dark	Oct. 15,'43
406	In Old Chicago (R)	Oct. 29,'43
407	Banjo on My Knee (R)	Oct. 29,'43
412	Guadalcanal Diary	Nov. 5,'43
414	The Battle of Russia	Nov. 5,'43
413	Dancing Masters	Nov. 19,'43
410	The Rains Came (R)	Nov. 26,'43
411	Under Two Flags (R)	Nov. 26,'43
415	Happy Land	Dec. 3,'43
416	The Gang's All Here	Dec. 24,'43
417	The Lodger	Jan. 7,'44
418	Uncensored	Jan. 21,'44
419	Lifeboat	Jan. 28,'44
420	Jane Eyre	Feb., '44
421	The Sullivans	Feb., '44
422	The Purple Heart	Mar.,'44
423	Four Jills in a Jeep	Mar.,'44
424	Buffalo Bill	Apr.,'44
425	Tampico	Apr.,'44
426	Shrine of Victory	Apr.,'44
427	Pin Up Girl	May '44
428	Bermuda Mystery	May '44
429	Eve of St. Mark	June '44
430	Ladies of Washington	June '44
431	Roger Touhy, Gangster	July '44
432	Candlelight in Algeria	July '44
433	Home in Indiana	July '44
	SPECIAL	
....	Song of Bernadette	Not Set
	1944-45	
....	Greenwich Village	Not Set
....	Wilson	Not Set
....	In the Meantime, Darling	Not Set
....	Sweet and Low Down	Not Set
....	Keys of the Kingdom	Not Set
....	Irish Eyes Are Smiling	Not Set
....	The Big Noise	Not Set
....	Something for the Boys	Not Set
....	Laura	Not Set
....	A Tree Grows in Brooklyn	Not Set
....	Wing and a Prayer	Not Set
....	Thunderhead	Not Set
....	Take It or Leave It	Not Set
....	Winged Victory	Not Set

UNITED ARTISTS

Prod. No.	Title	Release Date
....	Yanks Ahoy	July 1,'43
....	That Nazty Nuisance	Aug. 6,'43
....	Victory Through Air Power	Aug. 13,'43
....	Hi Diddle Diddle	Aug. 20,'43
....	Johnny Come Lately	Sep. 3,'43
....	The Kansan	Sep. 10,'43
....	Bar 20	Oct. 1,'43
....	False Colors	Nov. 5,'43
....	Riders of the Deadline	Dec. 3,'43
....	Jack London	Dec. 24,'43
....	Woman of the Town	Dec. 31,'43
....	Three Russian Girls	Jan. 14,'44
....	Bridge of San Luis Rey	Feb. 11,'44
....	Texas Masquerade	Feb. 18,'44
....	Knickerbocker Holiday	Mar. 17,'44
....	It Happened Tomorrow	Apr. 7,'44
....	Voice in the Wind	Apr. 21,'44
....	Lumber Jack	Apr. 28,'44
....	Up in Mabel's Room	Apr. 28,'44
....	Mystery Man	May 31,'44
....	Song of the Open Road	June 2,'44
....	The Hairy Ape	June 16,'44
....	Forty Thieves	June 23,'44
....	Sensations of 1945	June 30,'44
....	Summer Storm	July 14,'44
....	Abroad with Two Yanks	Aug. 4,'44
....	Double Furlough	Not Set
....	Dark Waters	Not Set
....	Since You Went Away	Not Set
....	Story of G.I. Joe	Not Set
....	Guest in the House	Not Set
....	Three's a Family	Not Set
....	Tomorrow the World	Not Set
....	The Great John L.	Not Set

UNIVERSAL

Prod. No.	Title	Release Date
8017	Fired Wife	Sep. 3,'43
8022	Strange Death of Adolf Hitler	Sep. 10,'43
8028	Larceny with Music	Sep. 10,'43
8024	Sherlock Holmes Faces Death	Sep. 17,'43
8009	Top Man	Sep. 17,'43
8081	Arizona Trail	Sep. 24,'43
8023	Always a Bridesmaid	Sep. 24,'43
8007	Corvette K-225	Oct. 1,'43
8005	Crazy House	Oct. 8,'43
8035	Hi Ya Sailor	Oct. 15,'43
8033	You're a Lucky Fellow, Mr. Smith	Oct. 22,'43
8062	Flesh and Fantasy	Oct. 29,'43
8013	Son of Dracula	Nov. 5,'43
8082	Frontier Law	Nov. 5,'43
8038	The Mad Ghoul	Nov. 12,'43
8030	Never a Dull Moment	Nov. 19,'43
8004	His Butler's Sister	Nov. 26,'43
8042	So's Your Uncle	Dec. 3,'43
8041	She's for Me	Dec. 10,'43
8026	Calling Dr. Death	Dec. 17,'43
8025	Moonlight in Vermont	Dec. 24,'43
8064	Gung Ho	Dec. 31,'43
8034	Sing a Jingle	Jan. 7,'44
8003	Ali Baba and the 40 Thieves	Jan. 14,'44
8021	Spider Woman	Jan. 21,'44
8083	Marshal of Gunsmoke	Jan. 21,'44
8014	Phantom Lady	Jan. 28,'44
8020	Swingtime Johnny	Feb. 4,'44
8066	The Imposter	Feb. 11,'44
8029	Weekend Pass	Feb. 18,'44
8011	Chip Off the Old Block	Feb. 25,'44
8031	Hat-Check Honey	Mar. 10,'44
8084	Oklahoma Raiders	Mar. 17,'44
8065	Ladies Courageous	Mar. 17,'44
8044	Hi Good-Lookin'	Mar. 24,'44
8027	Weird Woman	Apr. 14,'44
8016	Her Primitive Man	Apr. 21,'44
8037	Moon Over Las Vegas	Apr. 28,'44
8036	Slightly Terrific	May 5,'44
8006	Cobra Woman	May 12,'44
8032	Pardon My Rhythm	May 19,'44
8019	The Scarlet Claw	May 26,'44
8085	Boss of Boom Town	May 26,'44
8012	This Is the Life	June 2,'44
....	The Invisible Man's Revenge	June 9,'44
....	Ghost Catchers	June 16,'44
....	South of Dixie	June 23,'44
....	Christmas Holiday	June 30,'44
8086	Trigger Trail	July 7,'44
....	The Mummy's Ghost	July 7,'44
....	Jungle Woman	July 7,'44
....	Twilight on the Prairie	July 14,'44
....	Allergic to Love	July 21,'44
8087	Trail to Gunsight	Aug. 18,'44
8061	Follow the Boys	Not Set
	1944-45	
....	Gypsy Wildcat	Sep. 1,'44
....	Moonlight and Cactus	Sep. 9,'44
....	The Merry Monahans	Sep. 15,'44
....	Pearl of Death	Sep. 22,'44
....	San Diego, I Love You	Sep. 29,'44
....	The Singing Sheriff	Oct. 6,'44
....	See My Lawyer	Oct. 13,'44
....	The Climax	Oct. 20,'44
....	Babes on Swing Street	Oct. 27,'44
....	Bowery to Broadway	Nov. 3,'44
....	Dead Man's Eyes	Nov. 10,'44
....	Reckless Age	Nov. 17,'44
....	The Suspect	Nov. 24,'44
....	Patrick the Great	Not Set
....	Murder in the Blue Room	Not Set
....	The Devil's Brood	Not Set
....	House of Fear	Not Set
....	Queen of the Nile	Not Set
....	Riders of Santa Fe	Not Set
....	Can't Help Singing	Not Set
....	In Society	Not Set
....	My Baby Loves Music	Not Set
....	The Frozen Ghost	Not Set
....	The Old Texas Trail	Not Set

WARNER BROS.

Prod. No.	Title	Release Date
301	Watch on the Rhine	Sep. 4,'43
330	Oklahoma Kid (R)	Sep. 11,'43
302	Murder on the Waterfront	Sep. 18,'43
303	Thank Your Lucky Stars	Sep. 25,'43
331	Song of the Saddle (R)	Oct. 2,'43
332	Prairie Thunder (R)	Oct. 2,'43
333	Cherokee Strip (R)	Oct. 2,'43
334	Empty Holsters (R)	Oct. 2,'43
335	Guns of the Pecos (R)	Oct. 2,'43
336	Land Beyond the Law (R)	Oct. 2,'43
304	Adventure in Iraq	Oct. 9,'43
305	Princess O'Rourke	Oct. 23,'43
306	Find the Blackmailer	Nov. 6,'43
307	Northern Pursuit	Nov. 13,'43
308	Old Acquaintance	Nov. 27,'43
327	Crime School (R)	Dec. 4,'43
328	Girls on Probation (R)	Dec. 4,'43
309	Destination, Tokyo	Jan. 1,'44
310	The Desert Song	Jan. 29,'44
311	In Our Time	Feb. 19,'44
325	Frisco Kid (R)	Mar. 4,'44
312	Passage to Marseille	Mar. 11,'44
313	Shine On, Harvest Moon	Apr. 8,'44
314	Uncertain Glory	Apr. 22,'44
316	Between Two Worlds	May 20,'44
317	Make Your Own Bed	June 10,'44
318	Mask of Dimitrios	July 1,'44
341	Manpower (R)	July 15,'44
342	They Made Me a Criminal (R)	July 15,'44
343	Brother Rat (R)	July 15,'44
344	The Walking Dead (R)	July 15,'44
345	Tiger Shark (R)	July 15,'44
346	Polo Joe (R)	July 15,'44
315	Adventures of Mark Twain	July 22,'44
319	Mr. Skeffington	Aug. 12,'44
	1944-45	
....	Arsenic and Old Lace	Not Set
....	Crime by Night	Not Set
....	Devotion	Not Set
....	The Last Ride	Not Set
....	Saratoga Trunk	Not Set
....	Conflict	Not Set
....	Rhapsody in Blue	Not Set
....	The Horn Blows at Midnight	Not Set
....	The Animal Kingdom	Not Set
....	My Reputation	Not Set
....	Cinderella Jones	Not Set
....	Janie	Not Set
....	The Doughgirls	Not Set
....	To Have and Have Not	Not Set
....	The Very Thought of You	Not Set
....	Roughly Speaking	Not.Set
....	Objective Burma	Not.Set
....	The Conspirators	Not Set
....	The Corn Is Green	Not Set
....	Strangers in Our Midst	Not Set
....	Christmas in Connecticut	Not Set
....	Hollywood Canteen	Not Set

THE RELEASE CHART

Index to Reviews, Advance Synopses and Service Data in PRODUCT DIGEST SECTION

Release dates and running time are furnished as soon as available. Advance dates are tentative and subject to change. Running times are the official times supplied by the distributor.

All page numbers on this chart refer to pages in the PRODUCT DIGEST SECTION of MOTION PICTURE HERALD.

Consult Service Data in the PRODUCT DIGEST SECTION for Legion of Decency Rating, Audience Classification and Managers' Round Table Exploitation.

Short Subjects Chart with Synopsis Index can be found on pages 1972-1973.

Feature Product Including Coming Attractions, listed by Company, in order of release, on pages 1984-1985.

						REVIEWED			
Title	*Company*	*Prod. Number*	*Stars*	*Release Date*	*Running Time*	*M. P. Herald Issue*	*Product Digest Page*	*Advance Synopsis Page*	*Service Data Page*
ABOVE Suspicion	MGM	402	Joan Crawford-Fred MacMurray	Sept.,'43	90m	May 1,'43	1544	1081	1575
Abroad with Two Yanks	UA	....	William Bendix-Dennis O'Keefe	Aug. 4,'44	....	....	....	1889	....
Action in Arabia	RKO	420	George Sanders-Virginia Bruce	Block 4	75m	Feb. 19,'44	1762	1746	1847
Address Unknown	Col.	5010	Paul Lukas-Mady Christians	June 1,'44	72m	Apr. 29,'44	1866	1695	1947
Adventure in Iraq	WB	304	John Loder-Ruth Ford	Oct. 9,'43	64m	Sept. 25,'43	1553	1530	....
Adventure in Music	Crystal	....	Classical Music Feature	Mar. 10,'44	62m	Mar. 25,'44	1814	....	....
Adventures of a Rookie	RKO	402	Wally Brown-Alan Carney	Block 1	64m	Aug. 21,'43	1547	1471	1617
Adventures of Mark Twain	WB	315	Fredric March-Alexis Smith	July 22,'44	130m	May 6,'44	1877	936	1947
Adventures of Tartu (British)	MGM	406	Robert Donat-Valerie Hobson	Oct.,'43	103m	Aug. 7,'43	1546	....	1655
Alaska	Mono.	....	Kent Taylor-Margaret Lindsay	Not Set	....	....	....	1983	....
Ali Baba and 40 Thieves (color)	Univ.	8003	Jon Hall-Maria Montez	Jan. 14,'44	87m	Jan. 15,'44	1713	1457	1902
Allergic to Love	Univ.	....	Martha O'Driscoll-Noah Beery, Jr.	July 21,'44	66m	May 6,'44	1877	....	....
Always a Bridesmaid	Univ.	8023	Andrew Sisters-Patric Knowles	Sept. 24,'43	61m	Oct. 2,'43	1566	1192	....
Amazing Mr. Forrest, The (Br.)	PRC	413	Edward E. Horton-Jack Buchanan	Mar. 29,'44	71m	....	....	1747	....
American Romance, An (color)	MGM	....	Brian Donlevy-Ann Richard	Special	151m	July 1,'44	1969	1457	....
And Now Tomorrow	Para.	....	Loretta Young-Alan Ladd	1944-45	....	....	....	1715	....
And the Angels Sing	Para.	4321	Fred MacMurray-Dorothy Lamour	Block 5	96m	Apr. 22,'44	1858	1555	....
Andy Hardy's Blonde Trouble	MGM	424	Mickey Rooney-Lewis Stone	May,'44	107m	Apr. 8,'44	1833	1456	1947
Animal Kingdom, The	WB	....	Ann Sheridan-Olivia de Havilland	1944-45	....	....	....	1431	....
Are These Our Parents?	Mono.	....	Helen Vinson-Lyle Talbot	July 15,'44	73m	June 17,'44	1945	1923	....
Arizona Trail	Univ.	8081	Tex Ritter-Fuzzy Knight	Sept. 24,'43	57m	....	....	1545	....
Arizona Whirlwind	Mono.	....	Ken Maynard-Hoot Gibson	Mar. 18,'44	59m	Apr. 15,'44	1845	1746	....
Around the World	RKO	411	Kay Kyser-Joan Davis-Mischa Auer	Block 3	81m	Nov. 27,'43	1645	1457	1902
Arsenic and Old Lace	WB	....	Cary Grant-Raymond Massey	1944-45	....	....	....	1806	....
Atlantic City	Rep.	...	Constance Moore-Bradford Taylor	Not Set	....	....	....	1899	....
Attack	OWI-RKO	....	War Documentary	June 12,'44	56m	June 10,'44	1933	....	....
BABES on Swing Street, 1944-45	Univ.	....	Leon Errol-June Vincent	Oct. 27,'44	....	....	....	1983	....
Banjo on My Knee (R.)	20th-Fox	407	Barbara Stanwyck-Joel McCrea	Oct. 29,'43	95m	Dec. 5,'36	1585	....	....
Bar 20	UA	....	William Boyd-Andy Clyde	Oct. 1,'43	54m	July 24,'43	1559	....	....
Bathing Beauty (color)	MGM	429	Red Skelton-Esther Williams	July,'44	101m	June 3,'44	1922	1635	....
Battle of China, The	War Dept.	....	Documentary	Not Set	65m	May 20,'44	1897	....	....
Battle of Russia	20th-Fox	414	Documentary	Nov. 5,'43	80m	Nov. 6,'43	1615	....	1766
Beautiful But Broke	Col.	5022	Joan Davis-Jane Frazee	Jan. 28,'44	74m	Feb. 5,'44	1742	1696	....
Beautiful Michoacan (Mex.)	Mohme	....	Tito Guizar-Gloria Marin	Apr. 25,'44	106m	May 6,'44	1878	....	....
Belle of the Yukon (color)	RKO	....	Randolph Scott-Gypsy Rose Lee	Not Set	....	....	....	1835	....
Beneath Western Skies	Rep.	354	Bob Livingston-Smiley Burnette	Mar. 3,'44	56m	May 20,'44	1898	1746	....
Bermuda Mystery	20th-Fox	428	Preston Foster-Ann Rutherford	May,'44	65m	Apr. 22,'44	1858	1835	....
Best Foot Forward (color)	MGM	405	Lucille Ball-William Gaxton	Oct.,'43	94m	July 3,'43	1532	1191	1617
Between Two Worlds	WB	316	John Garfield-Paul Henreid	May 20,'44	112m	May 13,'44	1885	1646	....
Beyond the Last Frontier	Rep.	351	Eddie Dew-Smiley Burnette	Sept. 18,'43	55m	Sept. 11,'43	1529	....	....
Big Show, The (Reissue)	Rep.	3302	Gene Autry	Mar. 1,'44	71m	....	....	....	....
Black Hills Express	Rep.	362	Don Barry-Wally Vernon	Aug. 15,'43	55m	Aug. 7,'43	1546	1457	....
Black Parachute, The	Col.	5035	John Carradine-Larry Parks	May 4,'44	65m	June 17,'44	1946	1806	....
Blazing Frontier	PRC	459	Buster Crabbe-Al St. John	Sept. 1,'43	59m	Apr. 15,'44	1845	1531	....
Bombers Moon	20th-Fox	401	George Montgomery-Annabella	Aug. 6,'43	70m	July 10,'43	1532	1305	....
Boss of Boom Town	Univ.	8085	Rod Cameron-Vivian Austin	May 26,'44	....	....	....	1923	....
Boss of Rawhide	PRC	452	Dave O'Brien-Jim Newill	Nov. 20,'43	59m	....	....	1599	....
Bowery to Broadway, 1944-45	Univ.	....	Contract Players	Nov. 3,'44	....	....	....	1923	....
Brand of the Devil	PRC	458	Dave O'Brien-Jim Newill	July 30,'44	....	....	....	1923	....
Brazil	Rep.	....	Virginia Bruce-Tito Guizar	Not Set	....	....	....	1971	....
Bride by Mistake (formerly That Hunter Girl)	RKO	....	Laraine Day-Alan Marshall	Not Set	....	....	....	1890	....
Bridge of San Luis Rey, The	UA	....	Lynn Bari-Akim Tamiroff	Feb. 11,'44	107m	Feb. 5,'44	1742	1636	1947
Bring On the Girls (color)	Para.	....	Veronica Lake-Sonny Tufts	1944-45	....	....	....	1763	.
Broadway Rhythm (color)	MGM	419	George Murphy-Ginny Simms	Mar.,'44	115m	Jan. 22,'44	1725	1616	1947
Brother Rat (Reissue)	WB	343	Priscilla Lane-Wayne Morris	July 15,'44	89m	Oct. 15,'38	1957	....	....
Buffalo Bill (color)	20th-Fox	424	Maureen O'Hara-Joel McCrea	Apr.,'44	90m	Mar. 18,'44	1801	1531	1947
CALIFORNIA Joe	Rep.	365	Don Barry-Helen Talbot	Dec. 29,'43	55m	Jan. 8,'44	1706	1675	....
Call of the Jungle	Mono.	....	Ann Corio-James Bush	July 29,'44	....	....	....	1913	....
Call of the Rockies	Rep.	356	Smiley Burnette-Sonny Carson	July 14,'44	57m	June 10,'44	1934	1923	....
Call of the South Seas	Rep.	319	Janet Martin-Allan Lane	July 7,'44	....	....	....	1899	....
Calling Dr. Death	Univ.	8026	Lon Chaney-Patricia Morison	Dec. 17,'43	63m	Dec. 18,'43	1673	1635	....
Candlelight in Algeria (Br.)	20th-Fox	432	James Mason-Carla Lehmann	July,'44	85m	Jan. 1,'44	1694	....	....
Candles at Nine (British)	Nat'l-Anglo	....	Jessie Matthews	Not Set	86m	July 1,'44	1970	....	....
Canterbury Tale (British)	Eagle-Lion	....	Eric Portman-Sheila Sim	Not Set	....	May 13,'44	1885	....	....

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Title	*Company*	*Prod. Number*	*Stars*	*Release Date*	*Running Time*	*M. P. Herald Issue*	*Product Digest Page*	*Advance Synopsis Page*	*Service Data Page*
Canterville Ghost, The	MGM	430	Charles Laughton-Margaret O'Brien	July,'44	95m	May 27,'44	1909	1635	....
Canyon City	Rep.	364	Don Barry-Helen Talbot	Nov. 29,'43	55m	Nov. 13,'43	1626	1599	....
Career Girl	PRC	403	Frances Langford-Craig Wood	Jan. 11,'44	69m	Dec. 18,'43	1674	1634	....
Carolina Blues (formerly Battleship Blues)	Col.	....	Kay Kyser-Ann Miller-Victor Moore	Not Set	....	....	....	1899	....
Casanova Brown	RKO	....	Gary Cooper-Teresa Wright	Not Set	....	....	....	1806	....
Casanova in Burlesque	Rep.	333	Joe E. Brown-June Havoc	Feb. 19,'44	72m	Jan. 29,'44	1733	1676	....
Chance of a Lifetime, The	Col.	5034	Chester Morris-Jeanne Bates	Oct. 26,'43	65m	Oct. 16,'43	1586	1545	....
Charlie Chan in Secret Service	Mono.	....	Sidney Toler-Gwen Kenyon	Feb. 14,'44	65m	Jan. 15,'44	1714	1599	....
Charlie Chan in The Chinese Cat	Mono.	....	Sidney Toler-Joan Woodbury	May 20,'44	65m	Apr. 1,'44	1826	....	....
Cherokee Strip (Reissue)	WB	333	Dick Foran	Oct. 2,'43	56m	....	....	....	....
Chip Off the Old Block	Univ.	8011	Donald O'Connor-Peggy Ryan	Feb. 25,'44	81m	Feb. 19,'44	1761	1715	1902
Christmas Holiday	Univ.	....	Deanna Durbin-Gene Kelly	June 30,'44	92m	June 10,'44	1934	1695	....
Cinderella Jones	WB	....	Joan Leslie-Robert Alda	1944-45	....	....	....	1746	....
City That Stopped Hitler	Para.	4331	Russian Documentary	Special	57m	Sept. 4,'43	1521	....	1655
Claudia	20th-Fox	404	Dorothy McGuire-Robert Young	Sept. 3,'43	91m	Aug. 21,'43	1558	....	1655
Climax, The (color), 1944-45	Univ.	....	Susanna Foster-Boris Karloff	Oct. 20,'44	....	....	....	1786	....
Cobra Woman (color)	Univ.	8006	Jon Hall-Maria Montez	May 12,'44	70m	Apr. 29,'44	1866	1457	1655
Comin' Round the Mountain (Reissue)	Rep.	3305	Gene Autry	July 15,'44	....	....	....	....	....
Conflict	WB	....	Humphrey Bogart-Alexis Smith	1944-45	....	....	....	1456	....
Conspirators, The	WB	....	Hedy Lamarr-Paul Henreid	1944-45	....	....	....	1850	....
Contender, The	PRC	418	Buster Crabbe-Arline Judge	May 10,'44	66m	May 13,'44	1886	1850	....
Corvette K-225	Univ.	8007	Randolph Scott-James Brown	Oct 1,'43	99m	Oct. 2,'43	1565	1240	1719
Cover Girl (color)	Col.	5001	Rita Hayworth-Gene Kelly	Apr. 6,'44	107m	Mar. 11,'44	1793	1416	1947
Cowboy Canteen	Col.	5220	Charles Starrett-Jane Frazee	Feb. 8,'44	72m	Feb. 26,'44	1774	1763	....
Cowboy in the Clouds	Col.	5203	Charles Starrett-Julie Duncan	Dec. 23,'43	55m	Jan. 8,'44	1706	1636	....
Cowboy and the Senorita, The	Rep.	342	Roy Rogers-Dale Evans-Mary Lee	May 12,'44	78m	Apr. 1,'44	1825	1747	....
Crazy House	Univ.	8005	Olsen and Johnson	Oct. 8,'43	80m	Oct. 23,'43	1595	1531	1719
Crime by Night	WB	....	Jane Wyman-Jerome Cowan	1944-45	....	....	....	1091	....
Crime Doctor's Strangest Case	Col.	5021	Warner Baxter-Lynn Merrick	Dec. 9,'43	68m	Jan. 22,'44	1725	1654	....
Crime School (Reissue)	WB	327	Humphrey Bogart-Dead End Kids	Dec. 4,'43	86m	May 7,'38	1626	....	....
Cross of Lorraine, The	MGM	414	Pierre Aumont-Gene Kelly	Jan.,'44	90m	Nov. 13,'43	1625	1457	1719
Cry "Havoc"	MGM	417	Margaret Sullavan-Ann Sothern	Feb.,'44	97m	Nov. 6,'43	1614	1555	....
Cry of the Werewolf	Col.	....	Osa Massen-Stephen Crane	Aug. 17,'44	....	....	....	1958	....
Curse of the Cat People	RKO	418	Simone Simon-Kent Smith	Block 4	70m	Feb. 19,'44	1762	1715	....
DANCING Masters, The	20th-Fox	413	Laurel and Hardy	Nov. 19,'43	63m	Oct. 30,'43	1605	1555	....
Danger! Women at Work	PRC	411	Patsy Kelly-Mary Brian	Aug. 23,'43	61m	July 17,'43	1426	....	....
Dark Waters	UA	....	Merle Oberon-Franchot Tone	Not Set	....	....	....	1983	....
Days of Glory	RKO	422	Tamara Toumanova-Gregory Peck	Block 5	86m	Apr. 22,'44	1858	1636	....
Dead Men's Eyes, 1944-45	Univ.	....	Lon Chaney-Jean Parker	Nov. 10,'44	...	....	....	1983	....
Death Valley Manhunt	Rep.	375	Bill Elliott-Gabby Hayes	Sept. 25,'43	55m	Aug. 28,'43	1558	1402	....
Death Valley Rangers	Mono.	....	Hoot Gibson-Ken Maynard	Dec. 3,'43	59m	Dec. 18,'43	1674	1555	....
Death Walks Alone	Col.	....	Rose Hobart-William Wright	Aug. 17,'44	....	....	....	1958	....
Deerslayer, The	Rep.	306	Bruce Kellogg-Jean Parker	Nov. 22,'43	67m	Nov. 6,'43	1615	1599	....
Delinquent Daughters	PRC	416	June Carlson-Fifi D'Orsay	July 15,'44	72m	July 8,'44	1981	1913	....
Desert Song, The (color)	WB	310	Dennis Morgan-Irene Manning	Jan. 29,'44	96m	Dec. 18,'43	1673	872	1818
Destination, Toyko	WB	309	Cary Grant-John Garfield	Jan. 1,'44	135m	Dec. 25,'43	1685	1530	1847
Detective Kitty O'Day	Mono.	....	Jean Parker-Tim Ryan	May 13,'44	63m	Apr. 1,'44	1826	....	...
Devil Riders, The	PRC	460	Buster Crabbe-Al St. John	Nov. 5,'43	58m	Feb. 12,'44	1754	1566	....
Dixie Jamboree	PRC	....	Frances Langford-Guy Kibbee	1944-45	....	....	....	1835	....
Double Furlough (formerly With All My Heart)	UA	....	Ginger Rogers-Joseph Cotten	Not Set	....	....	....	1913	....
Double Indemnity	Para.	4325	Barbara Stanwyck-Fred MacMurray	Block 5	106m	Apr. 29,'44	1866	1646	....
Doughboys in Ireland	Col.	5031	Kenny Baker-Jeff Donnell	Oct. 7,'43	61m	Oct. 9,'43	1574	1545	....
Doughgirls, The	WB	....	Ann Sheridan-Alexis Smith	1944-45	....	....	....	1835	....
Dragon Seed	MGM	....	Katharine Hepburn-Walter Huston	Special	....	....	....	1675	....
Drifter, The	PRC	461	Buster Crabbe-Al St. John	Dec. 20,'43	62m	May 27,'44	1910	1606	....
Dr. Gillespie's Criminal Case	MGM	407	Lionel Barrymore-Van Johnson	Nov.,'43	89m	May 8,'43	1546	1192	....
Dr. Paul Joseph Goebbels	Frank	....	Paul Andor-Claudia Drake-Donald Woods	Not Set	....	....	....	1599	....
Drums of Fu Manchu	Rep.	305	Henry Brandon-William Royle	Nov. 27,'43	68m	Nov. 13,'43	1626	1606	....
EMPTY Holsters (Reissue)	WB	334	Dick Foran	Oct. 2,'43	62m	....	....	....	....
Escape to Danger (British)	RKO	419	Eric Portman-Ann Dvorak	Block 4	83m	Feb. 5,'44	1742	....	....
Eve of St. Mark, The	20th-Fox	429	Michael O'Shea-Anne Baxter	June,'44	96m	May 20,'44	1897	1636	1947
Ever Since Venus	Col.	....	Alan Mowbray-Ann Savage	Not Set	....	....	....	1971	....
FALCON and the Coeds, The	RKO	410	Tom Conway-Jean Brooks	Block 2	68m	Nov. 6,'43	1615	1599	....
Falcon in Mexico, The	RKO	....	Tom Conway-Mona Maris	Not Set	....	....	....	1971	....
Falcon Out West, The	RKO	421	Tom Conway-Barbara Hale	Block 5	64m	Mar. 4,'44	1782	....	....
Fallen Sparrow, The	RKO	401	Maureen O'Hara-John Garfield	Block 1	93m	Aug. 21,'43	1547	1182	1719
False Colors	UA	....	William Boyd	Nov. 5,'43	65m	Nov. 6,'43	1614	1431	....
Fanny by Gaslight (Brit.)	Gains.-GFD	....	Phyllis Calvert-James Mason	Not Set	108m	May 27,'44	1910	....	....
Farewell, My Lovely	RKO	....	Dick Powell-Anne Shirley	Not Set	....	....	....	1971	....
Fighting Seabees, The	Rep.	311	John Wayne-Susan Hayward	Mar. 10,'44	100m	Jan. 22,'44	1725	1616	1847
Find the Blackmailer	WB	306	Faye Emerson-Jerome Cowan	Nov. 6,'43	55m	Oct. 23,'43	1594	....	....
Fired Wife	Univ.	8017	Robert Paige-Louise Allbritton	Sept. 3,'43	73m	Sept. 4,'43	1521	....	....
Flesh and Fantasy	Univ.	8062	Charles Boyer-Barbara Stanwyck	Oct. 29,'43	94m	Sept. 18,'43	1541	1058	1766
Follow the Boys	Univ.	8061	Stage and Screen Entertainers	Not Set	119m	Apr. 1,'44	1825	1635	1947
Follow the Leader	Mono.	....	East Side Kids	June 3,'44	65m	July 1,'44	1970	1606	....
Forty-eight Hours (British) (formerly Went the Day Well?)	AFE	....	Leslie Banks-Basil Sydney	June 28,'44	90m	Nov. 14,'42	1981	....	....
Forty Thieves	UA	....	William Boyd-Andy Clyde	June 23,'44	60m	June 24,'44	1958	....	....
For Whom the Bell Tolls (color)	Para.	4338	Gary Cooper-Ingrid Bergman	Special	168m	July 17,'43	1546	855	1719
Four Jills in a Jeep	20th-Fox	423	Kay Francis-Carole Landis	Mar.,'44	89m	Mar. 18,'44	1802	1676	1947
Frenchman's Creek (color)	Para.	....	Joan Fontaine-Arturo de Cordova	1944-45	....	....	....	1416	....
Frisco Kid (Reissue)	WB	325	James Cagney-Margaret Lindsay	Mar. 4,'44	77m	Nov. 2,'35	1726	....	....
Frontier Law	Univ.	8082	Russell Hayden-Jennifer Holt	Nov. 5,'43	55m	....	....	1606	....
Frontier Outlaws	PRC	462	Buster Crabbe-Al St. John	Mar. 4,'44	58m	....	....	1746	....

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Fugitive from Sonora	Rep.	361	Don Barry-Lynn Merrick	July 1,'43	55m	July 10,'43	1414	1375	....
Fuzzy Settles Down	PRC	465	Buster Crabbe-Al St. John	July 25,'44	....	....	....	1937	....
GAMBLER'S Choice	Para.	4324	Chester Morris-Nancy Kelly	Block 5	66m	Apr. 29,'44	1867	1850	....
Gang's All Here, The (color)	20th-Fox	416	Alice Faye-Carmen Miranda	Dec. 24,'43	103m	Dec. 4,'43	1653	1530	1847
Gangway for Tomorrow	RKO	407	Margo-Robert Ryan-John Carradine	Block 2	69m	Nov. 6,'43	1614	1566	....
Gaslight	MGM	425	Charles Boyer-Ingrid Bergman	May,'44	114m	May 16,'44	1885	1786	1947
Ghost Catchers, The	Univ.	....	Olsen and Johnson	June 16,'44	68m	June 10,'44	1935	1835	....
Ghost Ship, The	RKO	412	Richard Dix-Edith Barrett	Block 3	69m	Dec. 11,'43	1666	1646	....
Ghost That Walks Alone, The	Col.	5042	Arthur Lake-Lynn Roberts	Feb. 10,'44	63m	Feb. 19,'44	1762	1696	....
Gildersleeve on Broadway	RKO	409	Harold Peary-Billie Burke	Block 2	65m	Oct. 23,'43	1595	1566	....
Gildersleeve's Ghost	RKO	426	Harold Peary-Marion Martin	Block 6	64m	June 24,'44	1957	1786	....
Girl Crazy	MGM	409	Mickey Rooney-Judy Garland	Nov.,'43	99m	Aug. 7,'43	1558	1191	1766
Girl from Monterrey, The	PRC	412	Armida-Edgar Kennedy	Oct. 4,'43	61m	Sept. 25,'43	1554	1509	....
Girl in the Case, The	Col.	5028	Edmund Lowe-Janis Carter	Apr. 20,'44	64m	June 3,'44	1921	1806	....
Girls on Probation (Reissue)	WB	328	Jane Bryan-Ronald Reagan	Dec. 4,'43	63m	Oct. 29,'38	1626	....	....
Girl Who Dared, The	Rep.	322	Lorna Gray-Peter Cookson	Aug. 5,'44	....	....	....	1899	....
Going My Way	Para.	4335	Bing Crosby-Rise Stevens	Special	126m	Feb. 26,'44	1773	1763	....
Gold Town	MGM	....	Wallace Beery-Binnie Barnes	Not Set	....	....	....	1849	....
Good Fellows, The	Para.	4302	Cecil Kellaway-Helen Walker	Block 1	70m	Aug. 14,'43	1559	1191	....
Good-night, Sweetheart	Rep.	320	Bob Livingston-Ruth Terry	June 17,'44	67m	June 10,'44	1935	1850	....
Government Girl	RKO	408	Olivia de Havilland-Sonny Tufts	Block 2	93m	Nov. 6,'43	1614	1416	1766
Goyescas (Spanish)	RKO	461	Musical Feature	Special	110m	May 20,'44	1898	....	....
Great Moment, The	Para.	4330	Joel McCrea-Betty Field	Block 6	83m	June 10,'44	1934	912	....
Great Mr. Handel, The (color) (British)	Midfilm	....	Wilfred Lawson-Elizabeth Allan	Sept. 9,'43	89m	Sept. 18,'43	1542	....	...
Greenwich Village (color)	20th-Fox	....	Don Ameche-Carmen Miranda	1944-45	....	....	....	1676	....
Guadalcanal Diary	20th-Fox	412	Preston Foster-William Bendix	Nov. 5,'43	93m	Oct. 30,'43	1605	1457	1766
Guest in the House	UA	....	Anne Baxter-Ralph Bellamy	Not Set	....	....	....	1983	....
Gung Ho	Univ.	8064	Randolph Scott-Grace McDonald	Dec. 31,'43	88m	Dec. 25,'43	1686	1599	1847
Gunsmoke Mesa	PRC	453	Dave O'Brien-Jim Newill	Jan. 3,'44	59m	June 17,'44	1946	1635	....
Guns of the Law	PRC	455	Dave O'Brien-Jim Newill	Apr. 10,'44	55m	....	....	1806	....
Guns of the Pecos (Reissue)	WB	335	Dick Foran	Oct. 2,'43	56m	....	....	....	....
Guy Named Joe, A	MGM	416	Spencer Tracy-Irene Dunne	Mar.'44	120m	Dec. 25,'43	1686	1431	1902
Gypsy Wildcat (color), 1944-45	Univ.	....	Marie Montez-Jon Hall	Sept. 1,'44	....	....	....	1675	....
HAIL the Conquering Hero	Para.	4326	Eddie Bracken-Ella Raines	Block 6	101m	June 10,'44	1933	1696	....
Hail to the Rangers	Col.	5201	Charles Starrett	Sept. 16,'43	57m	Nov. 27,'43	1646	1055	....
Hairy Ape, The	UA	....	William Bendix-Susan Hayward	June 16,'44	91m	May 20,'44	1897	1763	....
Halfway House, The (British)	Ealing	....	Francoise Rosay-Mervyn Johns	Not Set	95m	Mar. 4,'44	1781	....	....
Hands Across the Border	Rep.	341	Roy Rogers-Ruth Terry	Jan. 5,'44	73m	Dec. 11,'43	1665	1545	....
Happy Land	20th-Fox	415	Don Ameche-Frances Dee	Dec. 3,'43	75m	Nov. 13,'43	1625	1555	1766
Harvest Melody	PRC	402	Rosemary Lane-Johnny Downs	Nov. 22,'43	71m	Oct. 9,'43	1574	1545	....
Hat-Check Honey	Univ.	8031	Grace McDonald-Leon Errol	Mar. 10,'44	69m	Mar. 1,'44	1794	1746	....
Having a Wonderful Crime	RKO	....	Pat O'Brien-George Murphy	Not Set	....	....	....	1971	....
Heat's On, The	Col.	5009	Mae West-Victor Moore	Dec. 2,'43	79m	Dec. 4,'43	1653	1555	1818
Heaven Can Wait (color)	20th-Fox	402	Don Ameche-Gene Tierney	Aug. 13,'43	112m	July 24,'43	1578	1240	1617
Heaven Is Around the Corner (British)	Nat'l-Anglo	....	Will Fyffe-Leni Lynn	Not Set	100m	Mar. 18,'44	1802	....	....
Heavenly Body, The	MGM	421	William Powell-Hedy Lamarr	Apr.,'44	94m	Jan. 1,'44	1693	1555	1947
Heavenly Days	RKO	....	Fibber McGee and Molly	Not Set	....	....	....	1817	....
Henry Aldrich, Boy Scout	Para.	4311	Jimmy Lydon-Charlie Smith	Block 3	65m	Jan. 8,'44	1706	1696	1902
Henry Aldrich Haunts a House	Para.	4306	Jimmy Lydon-Charlie Smith	Block 2	73m	Nov. 6,'43	1614	1566	1766
Henry Aldrich's Little Secret	Para.	4328	Jimmy Lydon-Charlie Smith	Block 6	75m	June 10,'44	1933	1747	....
Henry Aldrich Plays Cupid	Para.	4322	Jimmy Lydon-Charlie Smith	Block 5	65m	Apr. 22,'44	1858	1431	....
Here Comes Elmer	Rep.	303	Al Pearce-Dale Evans	Nov. 15,'43	74m	Oct. 16,'43	1585	....	....
Her Primitive Man	Univ.	8016	Louise Allbritton-Robert Paige	Apr. 21,'44	79m	Apr. 8,'44	1833	1675	....
Hey, Rookie	Col.	5013	Ann Miller-Larry Parks	Mar. 9,'44	77m	May 6,'44	1877	1654	....
Hidden Valley Outlaws	Rep.	378	Bill Elliott-Gabby Hayes	Apr. 2,'44	55m	Apr. 8,'44	1834	1806	....
Hi Diddle Diddle	UA	....	Martha Scott-Adolphe Menjou	Aug. 20,'43	73m	July 31,'43	1559	1375	1617
Hi Good-Lookin'	Univ.	8044	Eddie Quillan-Harriet Hilliard	Mar. 24,'44	62m	Mar. 18,'44	1801	1763	....
Higher and Higher	RKO	415	Michele Morgan-Frank Sinatra	Block 3	90m	Dec. 11,'43	1665	1616	1847
His Butler's Sister	Univ.	8004	Deanna Durbin-Franchot Tone	Nov. 26,'43	93m	Nov. 13,'43	1625	1555	1766
Hitler Gang, The	Para.	4323	Robert Watson-Victor Varconi	Block 5	100m	Apr. 29,'44	1865	1675	....
Hi Ya Sailor	Univ.	8035	Donald Woods-Elyse Knox	Oct. 15,'43	63m	Oct. 9,'43	1574	1531	....
Holy Matrimony	20th-Fox	403	Monty Woolley-Gracie Fields	Aug 27,'43	87m	Aug. 28,'43	1547	1431	1655
Home in Indiana (color)	20th-Fox	433	Walter Brennan-Lon McAllister	July,'44	103m	May 27,'44	1909	1634	....
Hoosier Holiday	Rep.	302	Dale Evans-George Byron	Sept. 13,'43	72m	Aug. 28,'43	1547	....	....
Horn Blows at Midnight, The	WB	....	Jack Benny-Alexis Smith	1944-45	....	....	....	1715	....
Hostages	Para.	4305	Luise Rainer-William Bendix	Block 1	87m	Aug. 14,'43	1579	1277	1766
Hotel Reserve (British)	RKO	....	James Mason-Lucie Mannheim	Not Set	89m	June 17,'44	1945	....	....
Hot Rhythm	Mono.	....	Dona Drake-Robert Lowery	Apr. 22,'44	79m	Mar. 4,'44	1783	1763	....
Hour Before the Dawn, The	Para.	4317	Veronica Lake-Franchot Tone	Block 4	74m	Mar. 4,'44	1781	1555	....
I DOOD It	MGM	403	Red Skelton-Eleanor Powell	Sept.,'43	102m	July 31,'43	1579	1191	1719
I Love a Soldier	Para.	4329	Paulette Goddard-Sonny Tufts	Block 6	106m	June 10,'44	1934	1675	....
Impatient Years, The	Col.	....	Jean Arthur-Lee Bowman-Charles Coburn	Not Set	....	....	....	1849	....
Impostor, The	Univ.	8066	Jean Gabin-Allyn Joslyn	Feb. 11,'44	94m	Feb. 12,'44	1754	1616	1847
Incendiary Blonde (color)	Para.	....	Betty Hutton-Arturo de Cordova	1944-45	....	....	....	1675	....
In Old Chicago (Reissue)	20th-Fox	406	Alice Faye-Tyrone Power-Don Ameche	Oct. 29,'43	94m	Jan. 8,'38	1542	....	....
In Old Oklahoma	Rep.	307	John Wayne-Martha Scott	Dec. 6,'43	102m	Oct. 23,'43	1593	....	1719
In Our Time	WB	311	Ida Lupino-Paul Henreid	Feb. 19,'44	110m	Feb. 5,'44	1741	1416	1902
In the Meantime, Darling	20th-Fox	....	Jeanne Crain-Frank Latimore	1944-45	...	....	....	1850	....
Invisible Man's Revenge, The	Univ.	....	Jon Hall-Evelyn Ankers	June 9,'44	78m	June 3,'44	1921	1849	....
Irish Eyes Are Smiling (color)	20th-Fox	....	Monty Woolley-Dick Haymes	1944-45	....	....	....	1835	....
Iron Major, The	RKO	406	Pat O'Brien-Ruth Warrick	Block 2	85m	Oct. 23,'43	1593	1555	1719
Is Everybody Happy?	Col.	5016	Ted Lewis-Nan Wynn	Oct. 28,'43	78m	Nov. 27,'43	1646	1545	1655
Isle of Forgotten Sins	PRC	401	John Carradine-Gale Sondergaard	Aug. 15,'43	84m	July 3,'43	1532	1339	1617
It Happened Tomorrow	UA	....	Dick Powell-Linda Darnell	Apr. 7,'44	84m	Mar. 25,'44	1813	1675	1947

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JACK London	UA	....	Michael O'Shea-Susan Hayward	Dec. 24,'43	93m	Nov. 27,'43	1645	1554	1847
Jamboree	Rep.	316	George Byron-Ruth Terry	May 5,'44	71m	Apr. 1,'44	1825	1817	...
Jam Session	Col.	5015	Ann Miller-Jess Barker	Apr. 13,'44	77m	May 13,'44	1886	1806	1947
Jane Eyre	20th-Fox	420	Orson Welles-Joan Fontaine	Feb.,'44	96m	Feb. 5,'44	1741	1240	1847
Janie	WB	....	Joyce Reynolds-Robert Hutton	1944-45	....	....	....	1747	....
Jeannie (British)	English	....	Barbara Mullen-Michael Redgrave	Oct. 1,'43	85m	Aug. 23,'43	1593	....	....
Jive Junction	PRC	407	Dickie Moore-Tina Thayer	Dec. 20,'43	64m	Nov. 20,'43	1633	1606	....
Johnny Come Lately	UA	....	James Cagney-Grace George	Sept. 3,'43	97m	Aug. 28,'43	1559	1375	1719
Johnny Doesn't Live Here	Mono.	....	Simone Simon-James Ellison	July 8,'44	79m	May 13,'44	1886	1826	....
Jungle Woman	Univ.	....	Evelyn Ankers-J. Carrol Naish	July 7,'44	60m	May 27,'44	1910	1899	....
KANSAN, The	UA	....	Richard Dix-Jane Wyatt	Sept. 10,'43	79m	June 19,'43	1547	1182	....
Kansas City Kitty	Col.	....	Joan Davis-Jane Frazee	Not Set	....	....	....	1923	....
Keys of the Kingdom	20th-Fox	....	Sir Cedric Hardwicke-Roddy McDowall	1944-45	....	....	....	1806	....
Kings of the Ring	Lewis-Lesser	....	Fight Film Feature	Jan. 22,'44	95m	Jan. 29,'44	1735	....	....
Kismet (color)	MGM	....	Ronald Colman-Marlene Dietrich	Not Set	....	....	....	1635	...
Klondike Kate	Col.	5029	Ann Savage-Tom Neal	Dec. 16,'43	64m	Feb. 5,'44	1742	1636	....
Knickerbocker Holiday	UA	....	Nelson Eddy-Charles Coburn	Mar. 17,'44	85m	Mar. 4,'44	1781	1635	1818
LAD from Our Town	Artkino	....	Russian Feature	Oct. 6,'43	65m	Oct. 16,'43	1586	....	
Ladies Courageous	Univ.	8065	Loretta Young-Geraldine Fitzgerald	Mar. 17,'44	88m	Mar. 25,'44	1814	1616	1847
Ladies of Washington	20th-Fox	430	Ronald Graham-Trudy Marshall	June,'44	61m	May 20,'44	1898	1849	....
Lady and the Monster, The	Rep.	315	Vera Ralston-Richard Arlen	Apr. 17,'44	86m	Mar. 18,'44	1801	....	1947
Lady in the Dark (color)	Para.	4336	Ginger Rogers-Ray Milland	Special	100m	Feb. 12,'44	1753	1091	1947
Lady in the Death House	PRC	414	Lionel Atwill-Jean Parker	Mar. 15,'44	58m	Mar. 25,'44	1814	1746	....
Lady, Let's Dance	Mono.	....	Belita-James Ellison	Apr. 15,'44	88m	Jan. 29,'44	1735	1599	....
Lady Takes a Chance, A	RKO	405	Jean Arthur-John Wayne	Block 1	86m	Aug. 21,'43	1547	1240	1655
Land Beyond the Law (Reissue)	WB	336	Dick Foran	Oct. 2,'43	55m	....	....	....	....
Land of the Outlaws	Mono.	....	Johnny Mack Brown	Not Set	....	....	....	1983	....
Laramie Trail, The	Rep.	355	Bob Livingston-Smiley Burnette	Apr. 3,'44	55m	Mar. 25,'44	1814	1786	...
Larceny with Music	Univ.	8028	Allan Jones-Kitty Carlisle	Sept. 10,'43	64m	Sept. 11,'43	1530	1351	....
Lassie Come Home (color)	MGM	410	Roddy McDowall-Edmund Gwenn	Dec.,'43	90m	Aug. 21,'43	1546	1240	1766
Last Horseman, The	Col.	5208	Russell Hayden-Dub Taylor	June 22,'44	56m	July 1,'44	1969	1890	....
Last Ride, The	WB	....	Richard Travis-Eleanor Parker	1944-45	....	....	....	1115	....
Laura	20th-Fox	....	Gene Tierney-Dana Andrews	1944-45	....	....	....	1899	....
Law Men	Mono.	....	Johnny Mack Brown	May 6,'44	55m	July 1,'44	1970	1817	....
●Law of the Saddle	PRC	....	Bob Livingston-Al St. John	Aug. 28,'43	59m	July 8,'44	1981	....	....
Leave It to the Irish	Mono.	....	James Dunn-Wanda McKay	Aug. 5,'44	....	....	....	1923	....
Let's Face It	Para.	4301	Bob Hope-Betty Hutton	Block 1	76m	Aug. 7,'43	1559	1277	1766
Lifeboat	20th-Fox	419	Tallulah Bankhead-William Bendix	Jan. 28,'44	96m	Jan. 15,'44	1713	1616	1902
Life and Death of Colonel Blimp (British)	Archers-Gen'l	....	Anton Walbrook-Roger Livesey	Not Set	163m	July 10,'43	1413	....	....
Lodger, The	20th-Fox	417	Laird Cregar-Merle Oberon	Jan. 7,'44	84m	Jan. 8,'44	1705	1636	1902
Lost Angel	MGM	415	Margaret O'Brien-James Craig	Jan.,'44	91m	Nov. 6,'43	1613	1555	1902
Lost in a Harem	MGM	....	Bud Abbott-Lou Costello	Not Set	....	....	....	1850	....
Louisiana Hayride	Col.	....	Judy Canova-Richard Lane	July 13,'44	....	....	....	1890	....
Lumber Jack	UA	....	William Boyd-Andy Clyde	Apr. 28,'44	63m	Apr. 8,'44	1834	1763	....
MACHINE Gun Mama (formerly Mexican Fiesta)	PRC	421	Armida-El Brendel	Aug. 2,'44	....	....	....	1889	....
Madame Curie	MGM	490	Greer Garson-Walter Pidgeon	Feb.,'44	124m	Nov. 20,'43	1633	1416	1847
Mad Ghoul, The	Univ.	8038	Evelyn Ankers-David Bruce	Nov. 12,'43	65m	Oct. 23,'43	1594	1586	...
Maisie Goes to Reno	MGM	....	Ann Sothern-John Hodiak	Not Set	....	....	....	1971	....
Make Your Own Bed	WB	317	Jack Carson-Jane Wyman	June 10,'44	82m	May 20,'44	1898	1715	....
Man from Down Under, The	MGM	411	Charles Laughton-Binnie Barnes	Dec.,'43	103m	Aug. 7,'43	1547	....	....
Man from 'Frisco	Rep.	318	Michael O'Shea-Anne Shirley	July 1,'44	91m	Apr. 29,'44	1866	1835	....
Man from the Rio Grande, The	Rep.	363	Don Barry-Twinkle Watts	Oct. 18,'43	55m	Oct. 2,'43	1566	....	....
Man in Half Moon Street, The	Para.	....	Nils Asther-Helen Walker	1944-45	....	....	....	1747	...
Manpower (Reissue)	WB	341	Edward G. Robinson-George Raft	July 15,'44	103m	July 5,'41	1957	....	....
Marine Raiders	RKO	427	Pat O'Brien-Ruth Hussey	Block 6	90m	June 24,'44	1957	1696	...
Marked Trails	Mono.	....	Hoot Gibson-Veda Ann Borg	July 29,'44	....	....	....	1971	....
Marriage Is a Private Affair	MGM	....	Lana Turner-John Hodiak	Not Set	....	....	....	1806	.
Marshal of Gunsmoke	Univ.	8083	Tex Ritter-Russell Hayden	Jan. 21,'44	.	......		1676	
Marshal of Reno	Rep.	3312	Bill Elliott-Bobby Blake	July 2,'44	54m	July 8,'44	1981	1923	..
Mask of Dimitrios, The	WB	318	Sydney Greenstreet-Peter Lorre	July 1,'44	95m	June 10,'44	1934	1746	....
Master Race, The	RKO	....	Carl Esmond-Osa Massen	Not Set	....	....	....	1983	...
Meet Me in St. Louis (color)	MGM	....	Judy Garland-Margaret O'Brien	Not Set	...	....	....	1715	
Meet the People	MGM	426	Dick Powell-Lucille Ball	May,'44	100m	Apr. 8,'44	1834	1456	1902
Melody Parade	Mono.	....	Mary Beth Hughes-Eddie Quillan	Aug. 27,'43	73m	Aug. 7,'43	1559	1339	.
Melody Trail (Reissue)	Rep.	3304	Gene Autry	June 1,'44	....	....	....	....	....
Memphis Belle, The (color)	Para.-WAC	T3-1	War Documentary	Apr. 14,'44	41m	Mar. 25,'44	1813	....	..
Men of the Sea (British)	PRC	420	Wilfred Lawson-Mary Jerrold	Apr. 30,'44	50m	....	....	1890	....
Men on Her Mind	PRC	409	Mary Beth Hughes-Edward Norris	Feb. 12,'44	67m	Feb. 5,'44	1743	1715	...
Merry Monahans, The, 1944-45	Univ.	....	Donald O'Connor-Peggy Ryan	Sept. 15,'44		.	....	1786	...
Million Dollar Kid, The	Mono.	....	East Side Kids	Feb. 28,'44	65m	Feb. 26,'44	1774	1676	
Minesweeper	Para.	4308	Richard Arlen-Jean Parker	Block 2	66m	Nov. 6,'43	1615	1606	1818
Ministry of Fear	Para.	....	Ray Milland-Marjorie Reynolds	1944-45	....	....	....	1616	.
Minstrel Man	PRC	404	Benny Fields-Gladys George	July 1,'44	69m	July 1,'44	1970	....	....
Miracle of Morgan's Creek, The	Para.	4312	Eddie Bracken-Betty Hutton	Block 3	98m	Jan. 8,'44	1705	1079	1947
Mojave Firebrand	Rep.	377	Bill Elliott-Gabby Hayes	Mar. 19,'44	55m	Jan. 29,'44	1734	....	
Monster Maker, The	PRC	419	J. Carrol Naish-Ralph Morgan	Apr. 15,'44	65m	Mar. 11,'44	1794	....	....
Moonlight and Cactus, 1944-45	Univ.	....	Andrews Sisters-Leo Carillo	Sept. 9,'44	....	....	....	1746	..
Moonlight in Vermont	Univ.	8025	Gloria Jean-Fay Helm	Dec. 24,'43	62m	Dec. 25,'43	1686	1635	...
Moon Over Las Vegas	Univ.	8037	Anne Gwynne-David Bruce	Apr. 28,'44	69m	Apr. 15,'44	1845	1785	....
Mr. Muggs Steps Out	Mono.	....	East Side Kids	Dec. 10,'43	63m	Dec. 25,'43	1686	1555	..
Mr. Skeffington	WB	319	Bette Davis-Claude Rains	Aug. 12,'44	127m	May 27,'44	1909	1654	...
Mr. Winkle Goes to War	Col.	....	E. G. Robinson-Robert Armstrong	Aug. 3,'44	....	....	....	1817	...
Mrs. Parkington	MGM	....	Greer Garson-Walter Pidgeon	Not Set	....	....	....	1835	..
Mummy's Ghost, The	Univ.	....	John Carradine-Lon Chaney	July 7,'44	61m	May 13,'44	1886	1763	...
Murder, He Says	Para.	....	Fred MacMurray-Marjorie Main	1944-45	....	....	....	1983	....
Murder in the Blue Room	Univ.	....	Anne Gwynne-Donald Cook	Not Set	..	....	....	1971	....

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Murder on the Waterfront	WB	302	John Loder-Ruth Ford	Sept. 18,'43	49m	July 31,'43	1579	....	....
Music in Manhattan	RKO	....	Anne Shirley-Dennis Day	Not Set	....	....	....	1958	....
My Best Gal	Rep.	312	Jane Withers-Jimmy Lydon	Mar. 28,'44	67m	Mar. 18,'44	1802	1696	....
My Reputation	WB	....	Barbara Stanwyck-George Brent	1944-45	....	....	....	1695	....
Mystery Broadcast	Rep.	304	Nils Asther-Ruth Terry	Nov. 23,'43	63m	Oct. 23,'43	1595	1586	....
Mystery Man	UA	....	William Boyd-Andy Clyde	May 31,'44	58m	July 1,'44	1969	....	....
NABONGA	PRC	408	Buster Crabbe-Fifi Dorsey	Jan. 25,'44	73m	Mar. 4,'44	1783	1634	1902
National Barn Dance	Para.	....	Jean Heather-James Brown	1944-45	....	....	....	1849	....
National Velvet (color)	MGM	....	Mickey Rooney-Jackie Jenkins	Not Set	....	....	....	1763	....
Navy Way, The	Para.	4316	Robert Lowery-Jean Parker	Block 4	74m	Feb. 26,'44	1774	1747	1902
Never a Dull Moment	Univ.	8030	Ritz Bros.-Frances Langford	Nov. 19,'43	60m	Nov. 6,'43	1615	1351	....
Night of Adventure, A	RKO	428	Tom Conway-Jean Brooks	Block 6	65m	June 3,'44	1921	1850	...
Nine Girls	Col.	5018	Ann Harding-Evelyn Keyes	Feb. 17,'44	78m	Mar. 18,'44	1802	1676	1902
No Greater Love (Russian)	Artkino	....	Russian feature	Mar. 3,'44	71m	Mar. 4,'44	1782	....	1902
None But the Lonely Heart	RKO	....	Cary Grant-Ethel Barrymore	Not Set	....	....	....	1826	..
None Shall Escape	Col.	5006	Marsha Hunt-Alexander Knox	Feb. 3,'44	85m	Jan. 15,'44	1713	1695	1847
Northern Pursuit	WB	307	Errol Flynn-Julie Bishop	Nov. 13,'43	94m	Oct. 23,'43	1593	1471	1847
North Star, The	RKO-Goldwyn	451	Walter Huston-Anne Baxter	Special	105m	Oct. 16,'43	1585	1305	1766
Norway Replies	Hoffberg	....	Documentary on Norway	Feb. 25,'44	61m	Mar. 4,'44	1782	....	..
No Time for Love	Para.	4309	Claudette Colbert-Fred MacMurray	Block 2	83m	Nov. 13,'43	1625	855	1818
OBJECTIVE, Burma	WB	....	Errol Flynn-Henry Hull	1944-45	....	....	....	1983	....
Oh, Susanna (Reissue)	Rep.	3303	Gene Autry	Apr. 15,'44	59m	....	....	.	...
Oh, What a Night	Mono.	....	Edmund Lowe-Marjorie Rambeau	Aug. 12,'44	....	....	....	1923	....
Oklahoma Kid (Reissue)	WB	330	James Cagney-Humphrey Bogart	Sept. 11,'43	80m	Mar. 18,'39	1482	....	...
Oklahoma Raiders	Univ.	8084	Tex Ritter-Fuzzy Knight	Mar. 17,'44	....	....	....	1785	.
Old Acquaintance	WB	308	Bette Devis-Miriam Hopkins	Nov. 27,'43	110m	Nov. 6,'43	1613	1192	1902
O My Darling Clementine	Rep.	308	Frank Albertson-Lorna Grey	Dec. 31,'43	68m	Dec. 4,'43	1653	1636	..
On Approval (British)	Box-Brook.	....	Clive Brook-Beatrice Lillie	Not Set	80m	May 27,'44	1910	....	....
Once Upon a Time	Col.	5004	Cary Grant-Janet Blair	May 11,'44	89m	Apr. 29,'44	1867	1616	1902
One Body Too Many	Para.	....	Jack Haley-Jean Parker	1944-45	...	....	....	1850	..
One Inch from Victory	Scoop	....	Documentary on Russia	Apr. 25,'44	67m	May 6,'44	1878	....	....
Our Hearts Were Young and Gay	Para.	....	Diana Lynn-Gail Russell	1944-45	...	....	....	1746	...
Outlaw Roundup	PRC	454	Dave O'Brien-Jim Newill	Feb. 10,'44	55m	....	....	1715	....
Outlaw Trail, The	Mono.	....	Hoot Gibson-Bob Steele	Apr. 29,'44	55m	Apr. 1,'44	1826	1786	...
Outlaws of Sante Fe	Rep.	366	Don Barry-Wally Vernon	Apr. 4,'44	54m	Mar. 18,'44	1802	....	...
Overland Mail Robbery	Rep.	376	Bill Elliott-Anne Jeffreys	Nov. 20,'43	55m	Oct. 23,'43	1594	....	....
PARDON My Rhythm	Univ.	8032	Gloria Jean-Patric Knowles	May 19,'44	61m	May 6,'44	1878	1785	....
Paris After Dark	20th-Fox	409	George Sanders-Brenda Marshall	Oct. 15,'43	85m	Oct. 9,'43	1573	1545	...
Partners of the Trail	Mono.	....	Johnny Mack Brown-Raymond Hatton	Apr. 1,'44	54m	Mar. 4,'44	1782	1747	
Passage to Marseille	WB	312	Humphrey Bogart-Michele Morgan	Mar. 11,'44	109m	Feb. 19,'44	1761	1616	1947
Passport to Destiny (formerly Passport to Adventure)	RKO	417	Elsa Lanchester-Gordon Oliver	Block 4	64m	Jan. 29,'44	1734	1636	...
Patrick the Great	Univ.	....	Donald O'Connor-Peggy Ryan	Not Set	....	....	....	1675	..
Pearl of Death, 1944-45	Univ.	....	Basil Rathbone-Nigel Bruce	Sept. 22,'44	...	....	....	1983	....
People's Avengers (Russian)	Artkino	....	War Documentary	June 15,'44	56m	June 24,'44	1958	....	....
Phantom Lady	Univ.	8014	Ella Raines-Franchot Tone	Jan. 28,'44	87m	Jan. 29,'44	1733	1675	1902
Picture of Dorian Gray, The	MGM	....	George Sanders-Angela Lansbury	Not Set		....	....	1899	....
Pinto Bandit	PRC	456	Dave O'Brien-Jim Newill	Apr. 27,'44	56m	June 17,'44	1946	1826	....
Pin Up Girl (color)	20th-Fox	427	Betty Grable-Joe E. Brown	May,'44	83m	Apr. 22,'44	1857	1531	1947
Pistol Packin' Mama	Rep.	310	Ruth Terry-Bob Livingston	Dec. 15,'43	64m	Dec. 11,'43	1666	1654	1818
Polo Joe (Reissue)	WB	346	Joe E. Brown	July 15,'44	65m	Sept. 26,'36	1957	....	....
Port of 40 Thieves	Rep.	324	Stephanie Bachelor-Richard Powers	Aug. 13,'44	58m	June 24,'44	1958	....	....
Practically Yours	Para.	....	Claudette Colbert-Fred MacMurray	1944-45	....	....	....	1806	..
Prairie Thunder (Reissue)	WB	332	Dick Foran	Oct. 2,'43	55m	....	....	....	..
Pride of the Plains	Rep.	353	Robert Livingston-Smiley Burnette	Jan. 5,'44	56m	Dec. 4,'43	1653	....	....
Princess and the Pirate, The (color)	RKO-Goldwyn	...	Bob Hope-Virginia Mayo	Not Set	....	....	....	1889	....
Princess O'Rourke	WB	305	Olivia de Havilland-Robert Cummings	Oct. 23,'43	94m	Sept. 25,'43	1553	962	1655
Purple Heart, The	20th-Fox	422	Dana Andrews-Richard Conte	Mar.,'44	99m	Feb. 26,'44	1773	1654	1947
QUEEN and the Cardinal	French	..	Georges Milton-Robert Le Vigan	May 31,'44	91m	June 10,'44	1935	....	....
RACKET Man, The	Col.	5036	Tom Neal-Jeanne Bates	Jan. 18,'44	64m	Jan. 8,'44	1706	1676	....
Raiders of the Border	Mono.		Johnny Mack Brown	Jan. 31,'44	53m	Jan. 15,'44	1714	....	....
Raiders of Sunset Pass	Rep.	352	Eddie Dew-Smiley Burnette	Dec. 20,'43	56m	Dec. 25,'43	1686	1457	....
Rainbow Island (color)	Para.	....	Dorothy Lamour-Eddie Bracken	1944-45	...	....	....	1654	...
Rains Came, The (Reissue)	20th-Fox	410	Myrna Loy-Tyrone Power	Nov. 26,'43	95m	Sept. 9,'39	1574	....	...
Range Law	Mono.	....	Johnny Mack Brown	July 1,'44	57m	May 13,'44	1886	....	..
Rationing	MGM	418	Wallace Beery-Marjorie Main	Mar.,'44	93m	Jan. 29,'44	1734	1616	1902
Reckless Age, 1944-45	Univ.	....	Gloria Jean-Judy Clark	Nov. 17,'44	....	....	....	1983	....
Resurrection (Mexican)	Clasa	....	Lupita Tovar-Emilio Tuero	Apr. 10,'44	88m	Apr. 29,'44	1867	....	.
Return of the Ape Man	Mono.	....	Bela Lugosi-John Carradine	June 24,'44	60m	July 8,'44	1981	1606	...
Return of the Rangers	PRC	451	Dave O'Brein-Jim Newill	Oct. 26,'43	60m	Oct. 16,'43	1585	1545	...
Return of the Vampire	Col.	5024	Bela Lugosi-Frieda Inescourt	Nov. 11,'43	69m	Feb. 5,'44	1742	1599	...
Rhapsody in Blue	WB	....	Joan Leslie-Robert Alda	1944-45	....	....	...	1530	...
Riders of the Deadline	UA	....	William Boyd	Dec. 3,'43	70m	Jan. 15,'44	1714	1696	
Riding High (color)	Para.	4307	Dorothy Lamour-Dick Powell	Block 2	88m	Nov. 6,'43	1613	1431	1847
Riding West	Col.	5207	Charles Starrett-Shirley Patterson	May 18,'44	....	....	....	1835	...
Road to Utopia	Para.	....	Bing Crosby-Bob Hope-D. Lamour	1944-45	....	....		1715	..
Roger Touhy, Gangster	20th-Fox	431	Preston Foster-Lois Andrews	July,'44	65m	May 27,'44	1910	1362	....
Rookies in Burma	RKO	414	Alan Carney-Wally Brown	Block 3	62m	Dec. 11,'43	1666	1646	...
Rootin', Tootin' Rhythm (Reissue)	Rep.	3301	Gene Autry	Jan. 15,'44	61m	.....	...	...	...
Rosie the Riveter	Rep.	313	Jane Frazee-Frank Albertson	Apr. 9,'44	75m	Mar. 25,'44	1814	1785	.
Roughly Speaking	WB	....	Rosalind Russell-Jack Carson	1944-45	..	....	....	1983	..
Rustler's Hideout	PRC	466	Buster Crabbe-Al St. John	Sept. 2,'44	....	....	....	1971	...
SAHARA	Col.	5003	Humphrey Bogart-Bruce Bennett	Oct. 14,'43	97m	Oct. 2,'43	1565	1305	1719
Saint Meets the Tiger, The	Rep.	301	Hugh Sinclair-Jean Gillis	July 29,'43	70m	Aug. 7,'43	1471	....	....

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Saint That Forged a Country, The (Mex.)	Clasa-Mohme	....	Ramon Novarro-Gloria Marin	May 25,'44	106m	June 10,'44	1935	....	....
Sailor's Holiday	Col.	5038	Arthur Lake-Jane Lawrence	Feb. 24,'44	61m	Apr. 15,'44	1845	1696	....
Salute to the Marines (color)	MGM	401	Wallace Beery-Fay Bainter	Sept.,'43	101m	July 31,'43	1579	1057	1655
San Fernando Valley	Rep.	....	Roy Rogers-Dale Evans	Not Set	....	....	....	1971	....
San Diego, I Love You, 1944-45	Univ.	....	Louise Allbritton-Jon Hall	Sept. 29,'44	....	....	....	1983	....
San Francisco de Asis (Mex.)	Azteca	....	Jose Luis Jimenez	Not Set	125m	Apr. 1,'44	1826		....
Saratoga Trunk	WB	....	Gary Cooper-Ingrid Bergman	1944-45	....	....	....	1431	....
Scarlet Claw, The	Univ.	8019	Basil Rathbone-Nigel Bruce	May 26,'44	74m	Apr. 29,'44	1867	1850	....
Secret Command	Col.	....	Pat O'Brien-Carole Landis	July 20,'44	80m	June 3,'44	1921	1786	....
Secrets in the Dark	MGM	....	Susan Peters-Robert Young	Not Set	....	....	....	1850	....
Secrets of Scotland Yard	Rep.	321	Edgar Barrier-Stephanie Bachelor	July 26,'44	68m	June 17,'44	1945	1937	....
See Here, Private Hargrove	MGM	420	Robert Walker-Donna Reed	Mar.,'44	100m	Feb. 19,'44	1761	1616	1947
See My Lawyer, 1944-45	Univ.	....	Olsen and Johnson-Grace McDonald	Oct. 13,'44	....	....	....	1899	....
Sensations of 1945	UA-Stone	....	Dennis O'Keefe-Eleanor Powell	June 30,'44	85m	June 24,'44	1957	1746	....
Seven Days Ashore	RKO	424	Wally Brown-Gordon Oliver	Block 5	74m	Apr. 22,'44	1858	1817	....
Seven Doors to Death	PRC	417	Chick Chandler-June Clyde	July 25,'44	....	....	....	1923	....
Seventh Cross, The	MGM	....	Spencer Tracy-Signe Hasso	Not Set	....	....	....	1715	....
Seventh Victim, The	RKO	403	Tom Conway-Kim Hunter	Block 1	71m	Aug. 21,'43	1558	1471	....
Shadows in the Night (formerly Crime Doctor's Rendezvous)	Col.	....	Warner Baxter-Nina Foch	July 27,'44	....	....	....	1899	....
Shake Hands with Murder	PRC	422	Iris Adrian-Frank Jenks	Apr. 22,'44	63m	May 6,'44	1878	1835	....
Sherlock Holmes Faces Death	Univ.	8024	Basil Rathbone-Nigel Bruce	Sept. 17,'43	68m	Sept. 11,'43	1529	....	....
She's a Soldier, Too	Col.	5040	Beulah Bondi-Nina Foch	June 29,'44	67m	....	....	1890	....
She's for Me	Univ.	8041	David Bruce-Grace McDonald	Dec. 10,'43	60m	Dec. 11,'43	1665	1635	..
Shine On, Harvest Moon	WB	313	Ann Sheridan-Dennis Morgan	Apr. 8,'44	112m	Mar. 11,'44	1794	1457	1947
Show Business	RKO	425	Eddie Cantor-George Murphy	Block 5	92m	Apr. 22,'44	1857	1675	1947
Shrine of Victory (British)	20th-Fox	426	Documentary on Greece	Apr.,'44	45m	Aug. 21,'43	1495	....	....
Silent Bell, The	RKO	....	Simone Simon-Kurt Kreuger	Not Set	....	....	....	1958	....
Silent Partner	Rep.	317	Beverly Loyd-William Henry	June 9,'44	....	....	....	1835	....
Silver City Kid (1944-45)	Rep.	461	Allan Lane	July 20,'44	....	....	....	....	....
Silver City Raiders	Col.	5202	Russell Hayden-Bob Wills	Nov. 4,'43	55m	Nov. 27,'43	1646	....	....
Since You Went Away	UA	....	Colbert-Temple-Woolley-Cotten	Not Set	....	....	....	1635	....
Sing a Jingle	Univ.	8034	Allan Jones-June Vincent	Jan. 7,'44	62m	Jan. 1,'44	1694	1654	....
Singing Sheriff, The, 1944-45	Univ.	....	Edward Norris-Fay McKenzie	Oct. 6,'44	....	....	....	1983	....
Slightly Terrific	Univ.	8036	Leon Errol -Anne Rooney	May 5,'44	62m	Apr. 22,'44	1858	1785	....
Snow White and the Seven Dwarfs (color)	RKO-Disney	492	Disney Cartoon Feature	Reissue	83m	Dec. 25'37	1782	....	....
So This Is Washington	RKO	404	Lum 'n' Abner-Mildred Coles	Block 1	64m	Aug. 21,'43	1558	1471	....
Son of Dracula	Univ.	8013	Louise Allbritton-Lon Chaney	Nov. 5,'43	80m	Nov. 13,'43	1626	1241	1818
Song of Bernadette, The	20th-Fox	....	Jennifer Jones-Charles Bickford	Special	157m	Dec. 25,'43	1685	1416	1947
Song of Nevada	Rep.	344	Roy Rogers-Mary Lee-Dale Evans	Aug. 5,'44	75m	June 17,'44	1945	1890	....
Song of Russia	MGM	422	Robert Taylor-Susan Peters	Feb.,'44	107m	Jan. 1,'44	1693	1416	1902
Song of the Open Road	UA	....	Edgar Bergen-"Charlie"-Bonita Granville	June 2,'44	93m	Apr. 29,'44	1866	1695	1947
Song of the Saddle (Reissue)	WB	331	Dick Foran	Oct. 2,'43	59m	Apr. 11,'36	1482	...	....
Song to Remember, A (formerly At Night We Dream)	Col.	....	Merle Oberon-Paul Muni	Not Set	....	....	....	1715	....
Sonora Stagecoach	Mono.	....	Hoot Gibson-Bob Steele	June 10,'44	....	....	....	1890	....
South of Dixie	Univ.	....	Anne Gwynne-David Bruce	June 23,'44	61m	May 27,'44	1911	1889	....
So's Your Uncle	Univ.	8042	Donald Woods-Elyse Knox	Dec. 3,'43	64m	Dec. 4,'43	1654	1635	....
Spider Woman	Univ.	8021	Basil Rathbone-Nigel Bruce	Jan. 21,'44	63m	Jan. 15,'44	1714	1675	....
Spook Town	PRC	457	Dave O'Brien-Jim Newill	June 3,'44	59m	....	....	1890	....
Spotlight Scandals	Mono.	....	Billy Gilbert-Frank Fay	Sept. 24,'43	73m	July 24,'43	1579	1351	....
Standing Room Only	Para.	4314	Paulette Goddard-Fred MacMurray	Block 3	82m	Jan. 8,'44	1706	1616	1902
Stars on Parade	Col.	5023	Lynn Merrick-Larry Parks	May 25,'44	63m	....	....	1890	....
Step Lively	RKO	429	Frank Sinatra-George Murphy	Block 6	88m	June 24,'44	1957	1785	....
Storm Over Lisbon	Rep.	....	Vera Hruba Ralston-Erich von Stroheim	Not Set	....	....	....	1850	....
Story of Dr. Wassell (color)	Para.	4337	Gary Cooper-Laraine Day	Special	136m	Apr. 22,'44	1857	1530	....
Strange Death of Adolf Hitler	Univ.	8022	Ludwig Donath-Gale Sondergaard	Sept. 10,'43	72m	Sept. 4,'43	1522	....	....
Submarine Base	PRC	405	John Litel-Alan Baxter	July 20,'43	66m	July 10,'43	1414	1305	....
Sullivans, The	20th-Fox	421	Anne Baxter-Thomas Mitchell	Feb.,'44	111m	Feb. 5,'44	1741	1636	1902
Sultan's Daughter, The	Mono.	....	Ann Corio-Charles Butterworth	Jan. 24,'44	64m	Dec. 18,'43	1674	1555	....
Summer Storm	UA	....	George Sanders-Linda Darnell	July 14,'44	106m	May 20,'44	1897	1747	....
Sundown Valley	Col.	5205	Charles Starrett-Jeanne Bates	Mar. 23,'44	55m	Apr. 8,'44	1834	1763	....
Suspect, The, 1944-45	Univ.	....	Ella Raines-Charles Laughton	Nov. 24,'44	....	....	....	....	....
Sweet and Lowdown	20th-Fox	....	Lynn Bari-Benny Goodman	1944-45	....	....	....	1786	....
Sweet Rosie O'Grady (color)	20th-Fox	408	Betty Grable-Robert Young	Oct. 1,'43	76m	Sept. 25,'43	1553	1305	1719
Sweethearts of the U. S. A.	Mono.	....	Una Merkel-Donald Novis	Mar. 18,'44	63m	Mar. 18,'44	1802	1586	....
Swing Fever	MGM	423	Kay Kyser-Marilyn Maxwell	Apr.,'44	81m	Nov. 13,'43	1626	1241	....
Swing Out the Blues	Col.	5020	Bob Haymes-Lynn Merrick	Jan. 20,'44	70m	Jan. 22,'44	1726	1636	....
Swing Shift Maisie	MGM	404	Ann Sothern-James Craig	Oct.,'43	86m	May 8,'43	1546	1191	1617
Swingtime Johnny	Univ.	8020	Andrews Sisters-Harriet Hilliard	Feb. 4,'44	60m	Jan. 1,'44	1695	1676	....
TAKE It Big	Para.	4327	Jack Haley-Harriet Hilliard	Block 6	76m	June 10,'44	1934	1786	....
Take It or Leave It	20th-Fox	....	Phil Baker-Marjorie Massow	1944-45	....	....	....	1890	....
Tall in the Saddle	RKO	....	John Wayne-Ella Raines	Not Set	....	....	....	1899	....
Tampico	20th-Fox	425	Lynn Bari-Edward G. Robinson	Apr.,'44	75m	Apr. 1,'44	1825	1636	1947
Tarzan's Desert Mystery	RKO	413	Johnny Weissmuller-Nancy Kelly	Block 3	70m	Dec. 11,'43	1666	1362	1847
Tawny Pipit (British)	Two Cities-GFD	....	Bernard Miles-Rosamund John	Not Set	85m	June 3,'44	1921	....	....
Taxi to Heaven (Russian)	Artkino	....	Musical Feature	May 24,'44	70m	June 3,'44	1922	....	....
Tender Comrade	RKO	416	Ginger Rogers-Robert Ryan	Block 4	101m	Jan. 1,'44	1693	1635	1902
Texas Kid, The	Mono.	....	Johnny Mack Brown	Nov. 26,'43	57m	Nov. 27,'43	1645	1545	....
Texas Masquerade	UA	....	William Boyd	Feb. 18,'44	59m	Jan. 29,'44	1733	....	....
Thank Your Lucky Stars	WB	303	Warner Stars Revue	Sept. 25,'43	127m	Aug. 21,'43	1559	1058	1719
That Nazty Nuisance	UA	....	Bobby Watson-Joe Devlin	Aug. 6,'43	42m	June 12,'43	1546	1019	....
There's Something About a Soldier	Col.	5017	Evelyn Keyes-Tom Neal	Nov. 30,'43	80m	Dec. 18,'43	1674	1545	....
They Live in Fear	Col.	5043	Otto Kruger-Clifford Severn	June 15,'44	65m	....	....	1889	....
They Made Me a Criminal (R.)	WB	342	John Garfield-Ann Sheridan	July 15,'44	92m	Jan. 7,'39	1957	....	....
They Met in Moscow (Rus.)	Artkino	....	Musical feature	June 6,'44	80m	June 10,'44	1933	....	....
Thirty Seconds Over Tokyo	MGM	....	Van Johnson-Robert Walker	Not Set	..	....	....	1889	....
This Happy Breed (Brit.)	Two Cities	....	Robert Newton-Celia Johnson	Not Set	115m	May 27,'44	1909	....	....

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This Is the Life	Univ.	8012	Susanna Foster-Donald O'Connor	June 2,'44	87m	May 6,'44	1878	1416	1947
Thousands Cheer (color)	MGM	413	Kathryn Grayson-Gene Kelly	Jan.,'44	126m	Sept. 18,'43	1541	1079	1766
Three Little Sisters	Rep.	....	Mary Lee-Ruth Terry-Cheryl Walker	Not Set	....	....	....	1971	....
Three Men in White	MGM	427	Lionel Barrymore-Van Johnson	June,'44	85m	May 6,'44	1877	1786	....
Three of a Kind	Mono.	....	Billy Gilbert-June Lang	July 22,'44	....	....	....	1958	....
Three Russian Girls	UA	....	Anna Sten-Kent Smith	Jan. 14,'44	80m	Jan. 1,'44	1694	1457	1947
Thundering Gun Slingers	PRC	463	Buster Crabbe-Al St. John	Mar. 25,'44	60m	....	....	1786	....
Tiger Fangs	PRC	406	Frank Buck-Duncan Renaldo	Sept. 10,'43	59m	Sept. 25,'43	1554	1531	....
Tiger Shark (Reissue)	WB	345	Edward G. Robinson-Richard Arlen	July 15,'44	79m	Aug. 27,'32	1957	....	....
Till We Meet Again	Para.	....	Ray Milland-Maureen O'Hara	1944-45	....	....	....	1676	....
Timber Queen	Para.	4313	Dick Arlen-Mary Beth Hughes	Block 3	65m	Jan. 8,'44	1706	1696	....
To Have and Have Not	WB	....	Humphrey Bogart-Dolores Moran	1944-45	....	....	....	1850	....
Top Man	Univ.	8009	Donald O'Connor-Peggy Ryan	Sept. 17,'43	82m	Sept. 18,'43	1541	1456	....
Tornado	Para.	4304	Chester Morris-Nancy Kelly	Block 1	80m	Aug. 14,'43	1579	1457	....
Trail to Gunsight	Univ.	8087	Eddie Dew-Maris Wrixon	Aug. 18,'44	....	....	....	1971	....
Tree Grows in Brooklyn, A	20th-Fox	....	Dorothy McGuire-Joan Blondell	1944-45	....	....	....	1923	....
Trigger Trail	Univ.	8086	Rod Cameron-Fuzzy Knight	July 7,'44	....	....	....	1923	....
Trocadero	Rep.	314	Rosemary Lane-Johnny Downs	Apr. 24,'44	74m	Apr. 8,'44	1833	1806	....
True to Life	Para.	4303	Mary Martin-Franchot Tone	Block 1	93m	Aug. 14,'43	1578	1079	1719
Tucson Raiders	Rep.	3311	Bill Elliott-Bobby Blake	May 14,'44	55m	May 20,'44	1898	1890	....
Tunisian Victory	MGM-MOI	466	Documentary	Apr. 28,'44	80m	Mar. 11,'44	1794	....	1947
Twilight on the Prairie	Univ.	....	Eddie Quillan-Vivian Austin	July 14,'44	62m	June 3,'44	1921	1899	....
Two-Man Submarine	Col.	5039	Tom Neal-Ann Savage	Mar. 16,'44	62m	May 13,'44	1887	1746	....
Two Girls and a Sailor	MGM	428	Jimmy Durante-Van Johnson	June,'44	124m	Apr. 29,'44	1865	1696	....
Two Years Before the Mast	Para.	....	Alan Ladd-Brian Donlevy	1944-45	....	....	....	1923	....
U-BOAT Prisoner	Col.	....	Bruce Bennett-Erik Rolf	July 25,'44	....	....	....	1899	....
Uncensored (British)	20th-Fox	418	Eric Portman-Phyllis Calvert	Jan. 21,'44	83m	Aug. 1,'42	1714	....	..
Uncertain Glory	WB	314	Errol Flynn-Paul Lukas	Apr. 22,'44	102m	Apr. 8,'44	1833	1636	1902
Underground Guerrillas (British)	Col.	5041	John Clement-Mary Morris	May 18,'44	82m	....	....	1890	....
Under Two Flags (Reissue)	20th-Fox	411	Ronald Colman-Claudette Colbert	Nov. 26,'43	99m	May 9,'36	1574	....	....
Uninvited, The	Para.	4315	Ray Milland-Ruth Hussey	Block 3	98m	Jan. 8,'44	1705	1416	1947
Unknown Guest	Mono.	....	Victor Jory-Pamela Blake	Oct. 22,'43	64m	Aug. 28,'43	1559	....	....
Up in Arms (color)	RKO-Goldwyn	452	Danny Kaye-Dinah Shore	Special	105m	Feb. 12,'44	1753	1457	1947
Up in Mabel's Room	UA	....	Marjorie Reynolds-Dennis O'Keefe	Apr. 28,'44	76m	Mar. 25,'44	1813	1695	1947
Utah Kid, The (formerly Trigger Law)	Mono.	....	Hoot Gibson-Bob Steele	Not Set	....	....	....	1971	....
VALLEY of Vengeance	PRC	464	Buster Crabbe-Al St. John	May 5,'44	56m	....	....	1890	....
Very Thought of You, The	WB	....	Dennis Morgan-Faye Emerson	1944-45	....	....	....	1850	....
Victory Through Air Power (color)	UA-Disney	....	Disney Aviation Feature	Aug. 13,'43	65m	July 10,'43	1532	1375	1617
Vigilantes Ride, The	Col.	5204	Russell Hayden-Shirley Patterson	Feb. 3,'44	56m	Feb. 12,'44	1754	1081	....
Virgin of Guadalupe (Mex.)	Maya	....	Jose Luis Jimenez	May 14,'43	95m	May 22,'43	1325	....	....
Voice in the Wind	UA	....	Francis Lederer-Sigrid Gurie	Apr. 21,'44	84m	Mar. 4,'44	1782	....	1847
Voodoo Man, The	Mono.	....	Bela Lugosi-John Carradine	Feb. 21,'44	62m	Feb. 26,'44	1774	1676	....
WAC, a Wave, a Marine, A	Mono.	....	Elyse Knox-Sally Eilers	Not Set	....	....	....	1899	....
Walking Dead, The (Reissue)	WB	344	Boris Karloff	July 15,'44	66m	Mar. 7,'36	1957	....	....
Watch on the Rhine	WB	301	Bette Davis-Paul Lukas	Sept. 4,'43	113m	July 31,'43	1579	986	1719
Waterfront	PRC	415	J. Carroll Naish-John Carradine	June 10,'44	66m	May 13,44	1887	1850	....
Way Ahead, The (British)	Two Cities	....	David Niven-Stanley Holloway .	Not Set	115m	June 17,'44	1945	....	....
Weekend Pass	Univ.	8029	Martha O'Driscoll-Noah Beery, Jr.	Feb. 18,'44	63m	Feb. 5,'44	1742	1676	....
Weird Woman	Univ.	8027	Lon Chaney-Anne Gwynne	Apr. 14,'44	64m	Apr. 8,'44	1834	1747	....
Welcome, Mr. Washington (British)	Br. Nat'l-Anglo	....	Barbara Mullen-Donald Stewart	Not Set	90m	July 1,'44	1969	....	....
West of the Rio Grande	Mono.	....	Johnny Mack Brown	Aug. 5,'44	....	....	....	1937	....
Westward Bound	Mono.	....	Ken Maynard-Hoot Gibson	Jan. 17,'44	59m	Jan. 15,'44	1714	1599	....
What a Woman!	Col.	5005	Rosalind Russell-Brian Aherne	Dec. 28,'43	93m	Dec. 11,'43	1665	1635	1818
When Strangers Marry (formerly I Married a Stranger)	Mono.	....	Dean Jagger-Neil Hamilton	Not Set	....	....	....	1971	....
Where Are Your Children?	Mono.	....	Jackie Cooper-Patricia Morison	Jan. 17,'44	72m	Nov. 27,'43	1645	1606	1847
Whispering Footsteps	Rep.	309	John Hubbard-Rita Quigley	Dec. 30,'43	55m	Feb. 26,'44	1774	1636	....
Whistler, The	Col.	5032	Richard Dix-Gloria Stuart	Mar. 30,'44	59m	May 13,'44	1886	1785	....
Whistling in Brooklyn	MGM	412	Red Skelton-Ann Rutherford	Dec.,'43	87m	Oct. 2,'43	1565	1431	1766
White Cliffs of Dover, The	MGM	491	Irene Dunne-Roddy McDowall	June,'44	126m	Mar. 11,'44	1793	1586	....
Wilson (color)	20th-Fox	....	Alexander Knox-Charles Coburn	1944-45	....	....	....	1676	....
Wing and a Prayer	20th-Fox	....	Don Ameche-Dana Andrews	1944-45	....	....	....	1835	....
Wintertime	20th-Fox	405	Sonja Henie-Jack Oakie	Sept. 17,'43	82m	Sept. 11,'43	1529	1431	1655
Woman in the Window, The	RKO	....	Edward G. Robinson-Joan Bennett	1944-45	....	....	....	1923	....
Woman of the Town, The	UA	....	Albert Dekker-Claire Trevor	Dec. 31,'43	88m	Dec. 18,'43	1673	1531	1818
Women in Bondage	Mono.	....	Gail Patrick-Nancy Kelly	Jan. 10,'44	72m	Nov. 20,'43	1634	1554	1818
Women in War (Reissue)	Rep.	9002	Elsie Janis-Wendy Barrie	Jan. 25,'44	69m	May 25,'40	1726	....	....
Wyoming Hurricane	Col.	5206	Russell Hayden-Bob Wills	Apr. 20,'44	58m	May 13,'44	1886	1079	....
YANKS Ahoy	UA-Roach	....	Joe Sawyer-William Tracy	July 1,'43	58m	Mar. 13,'43	1532	1019	....
Yellow Canary (British)	Wilcox-RKO	423	Anna Neagle-Richard Greene	Block 5	84m	Nov. 20,'43	1634	....	....
Yellow Rose of Texas	Rep.	343	Roy Rogers-Dale Evans	June 24,'44	69m	May 20,'44	1898	1890	....
Young Ideas	MGM	408	Mary Astor-Herbert Marshall	Nov.,'43	77m	July 31,'43	1578	1240	1818
You Can't Ration Love	Para.	4318	Betty Jane Rhodes-Johnnie Johnston	Block 4	78m	Mar. 4,'44	1781	1763	1947
You're a Lucky Fellow, Mr. Smith	Univ.	8033	Allan Jones-Evelyn Ankers	Oct. 22,'43	64m	Oct. 9,'43	1573	1531	...
Youth Runs Wild	RKO	430	Bonita Granville-Kent Smith	Block 6	67m	June 24,'44	1958	1786	....
ZIEGFELD Follies (color)	MGM	....	MGM Contract Stars	Not Set	....	....	....	1913	....

Feature Product, including Coming Attractions, listed Company by Company, in Order of Release on page 1984.

WAR COSTS!

225,382 CASUALTIES!

•

200 BILLION DOLLARS!

•

95 BILLION MORE THIS YEAR!

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Fight by the side of our troops who never stop! All War Bond sales in July will be credited to Fighting 5th War Loan Drive!

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MOTION PICTURE HERALD

REVIEWS

(In Product Digest)

Mr. Winkle Goes to War

Take It or Leave It

Dixie Jamboree

Valley of Vengeance

Exhibitors and Sales Heads Study Problem of Public's War-Rich Shift to First Runs

"Hairpins and Shoestrings" Are Exhibitor Tools as Washington Says Wait

Paramount Plans 25 to 30 For New Season Schedule

United Artists Ready with 63 Planned or in Work

VOL. 156, NO. 3 JULY 15, 1944

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"Margaret O'Brien, one of the most important stellar properties."

FILM DAILY
"Margare O'Brien is excellent. The picture is aces."

SHOWMEN'S TRADE REVIEW
"Endears herself even further with the public."

HOLLYWOOD REPORTER
"More enchanting with her every appearance."

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"One of the screen's most winning personalities."

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O'BRIEN

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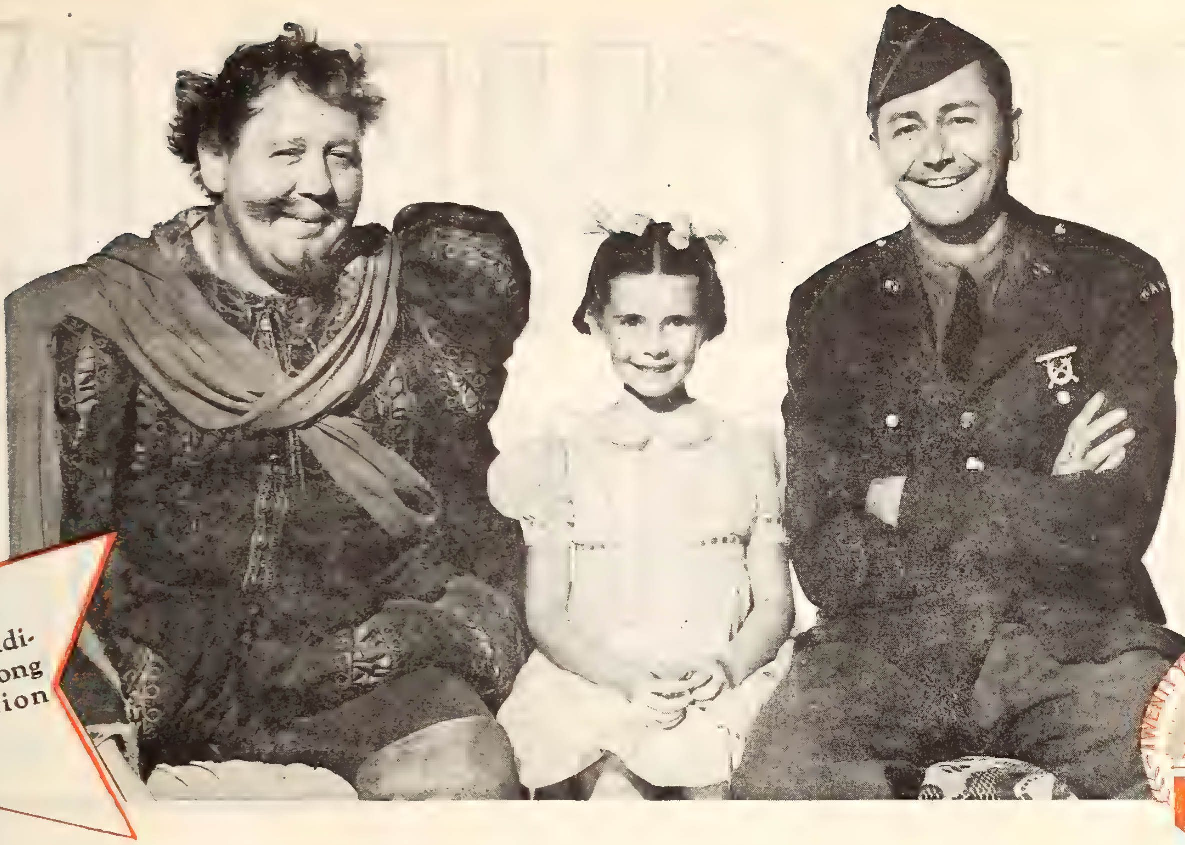

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with

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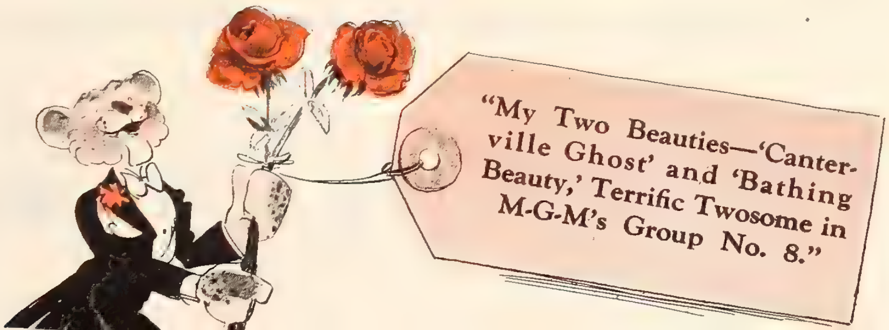
Directed by JULES DASSIN · Produced by ARTHUR L. FIELD



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WINCHELL'S
FOR SUMME

1.

Walter Winchell says in the N.Y. Mirror:
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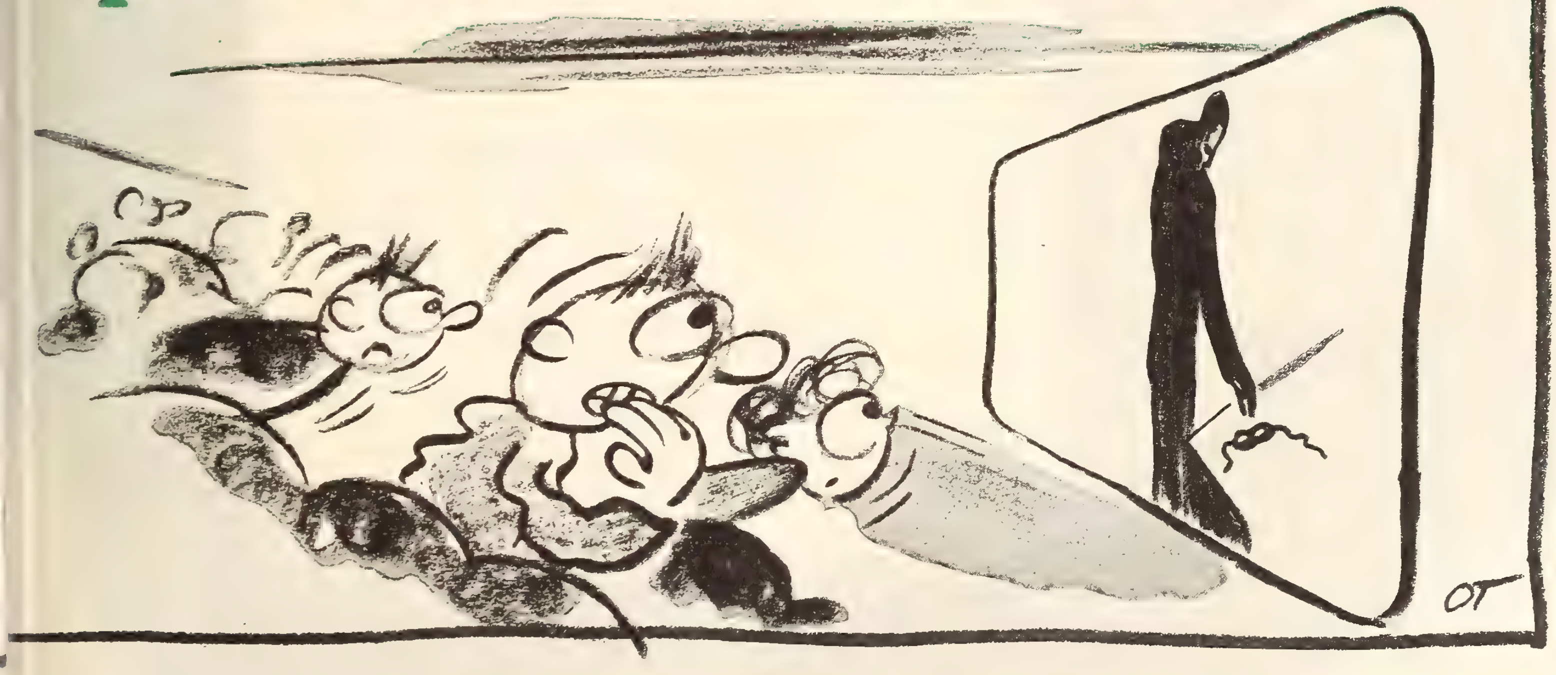

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TO MAKE!

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of film entertainment to achieve!

MOTION PICTURE HERALD

COLVIN BROWN, Publisher
MARTIN QUIGLEY
President and Editor-in-Chief
TERRY RAMSAYE, Editor

Vol. 156, No. 3
July 15, 1944

THEATRE in WAR

THOSE glowing tributes to the constructive cooperation of the motion picture in the war cause which have been uttered in Washington might about now be underscored by a new and positive recognition of the status of the theatre as a part of the war machine.

Once again theatres have been through a cycle of impending crisis in shortage of repair parts for projectors and other equipments, and once again at the last minute temporary relief has been had. There has been a continuous state of tension. Further, theatres have been reduced in efficiency for the lack of Freon gas, a refrigerant.

It is true that steel is a material of war. Freon is also much a material of war. The labour that goes into them is a war essential, too.

But it appears and is declared that the motion picture is essential also—vitally essential on the home front where the matériel and the money are produced and delivered.

One may wonder if the essential nature of the motion picture on this big home front is well understood by the masters of the rationing.

The War Department, when it has a message to be delivered on the screen, seems to know about it. It has spoken highly of the screen's performance. The Treasury Department knows about it—through a series of war loan campaigns.

The motion picture is not an incidental and a luxury of wartime America. The Government has spent and is spending millions making pictures to tell the people.

It is not entirely a favour to this industry to be maintained with the tools and materials with which to do its work. It is a service to the whole people, whose war this is, for which they work and pay.

Empty seats and dark houses can sell no bonds, deliver no messages.

The screen theatre is a war machine.

* * * *

NOW and then an eyebrow is lifted because this publication makes occasional use of the phrase "the Government are". Nevertheless, it certainly are, utterly are.

For a citation, just now consider that strange bleat on the radio the other night emanating from the Office of Defense Transportation, crying aloud about unnecessary travel and witlessly including the movement of Hollywood stars, who have been about so much on appearances at army training camps and on bond selling tours.

The implication was that the players from Hollywood were on pleasure tours and junkets. The fact is that for the stars the travel was travail, labours in behalf of the national cause and for the laudable representation of their industry.

So recently as the inception of the Fifth War Loan drive there was a decided off-the-record deploring in the Treasury Department that the studios were not finding it possible, due to production pressures, to send an array of major stars on the road for the campaign. The pressures were considerable and the heat evident.

Now the ODT thinks they have been taking the road just for fun anyway.

It is clear enough that the Government are plural, a-plenty. If they should get together with themselves, in any two departments, they, or it, would be a miracle—and a service.

FOR GEORGE SPELVIN

THE metropolitan critics and their imitators have been having a field day about Mr. Cecil B. DeMille's "The Story of Dr. Wassell". They have found a saga ornate with movie sauce and glamours—hokum is the word, although they have not used it. And these critics do not like it, professionally. They are not the customers—and, in fact, not the customers' agents. Meanwhile, it has been doing conspicuously well at the box office.

It is entirely true that the utter bitter realism of war is not stressed in the telling. It's movie war. It is true that the tale has been spiced with romance, perfumed with love and sex, made lush with scenery and sentiment. That is movie. That is DeMille. Since about 1913 he has been mostly box office, by never shooting over the heads of the great commonalty—that celebrated Common Man, sometimes known as George Spelvin.

The keen dry wines of art and literature, for which perchance our critics think they contend, are not for the many who so thoroughly enjoy a lawn festival with vanilla ice cream and a piece of cake crusted with cocoanut icing. There's a big place for that in the national dietary, too.

* * *

NOW IS THE TIME

THE Motion Picture Alliance for the Preservation of American Ideals includes on its roster a number of persons of outstanding capacity and attainment in the creative community of the motion picture. Since February 7—as recorded in this journal February 12—the industry, or Hollywood, has been under charge by the Alliance of "a rising tide of Communism, Fascism and kindred beliefs that seek by subversive means to undermine and change this (the American) way of life. . . . "

The Alliance has been challenged by various organizations and groups of interest in Hollywood to support its charges and to make specific indications.

So far nothing in that direction has been forthcoming. It would seem appropriate, even necessary, in so grave a matter, that specification and documentation be had, now—or else.

* * *

GEORGE SEITZ

THE passing of Mr. George B. Seitz removes from the scene a director of uniquely continuous contribution to the screen over a period of three decades. He came to the motion picture, equipped as painter, playwright and actor, in 1914, and found his first work in those first Pathe serials which were launched in a competitive flood after Mr. Edwin Thanhouser's "Million Dollar Mystery" had revealed the market. Mr. Seitz was at once script writer, director and actor in those now famed Pearl White thrillers. He moved along with the art and his pictures are to be found in the title lists of all the principal producing companies now in operation. In his direction of the Andy Hardy series he demonstrated again, and in a new fashion, his special skill in serialization. He knew how to keep the customers coming.

—*Terry Ramsaye*

THIS WEEK IN THE NEWS

STUDY problem of the war-rich swing to first runs Page 13

FIFTH Loan drive showmen pledge sales effort on "E" Bonds Page 19

EXPECT Paramount to offer between 25 and 30 next season Page 22

UA announces line-up of 63 films to assure future delivery Page 23

THEATRE repair and replacement parts months away, U. S. says Page 26

JUSTICE Department seeks to intervene in Goldman case Page 31

ADMISSION tax relief is anticipated soon after war ends Page 31

LABOR costs and gross are new British quota problems Page 34

ZUKOR remembers when he made pictures talk in 1905 Page 40

McINTYRE warns of possible duty on films to Australia Page 42

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Mr. Mayer Tells All

THIS is Arthur L. Mayer week in contemporary periodical literature. He has taken his pen in hand to do a biographical piece for *Harper's Magazine* for July entitled "Premature Obituary."

He appears to have started with the Goldwyn company, which gave him great impetus to go elsewhere. Mr. Mayer attributes his first turn of success to the fact that his custom of hanging around the office late to meet a show girl, free after the first act, was mistaken for diligence by Joseph Godsol, who in consequence promoted the young man.

Again in the summer issue of *The Public Opinion Quarterly*, School of Public Affairs, Princeton University, an imposing and acutely scholarly academic review, Mr. Mayer has done a piece entitled "Fact Into Film." He discusses the growing significance of the documentary picture. He observes: ". . . we are witnessing the long-awaited recognition of the motion picture as a primary source of public information and education. A new industry, a new medium for mass appeal . . . is being perfected. . . . Its effect on the future is incalculable."

Nevertheless Mr. Mayer is probably calculating right now.

Prideful Statistics

DURING the first six months of 1944, according to the Hollywood Victory Committee's semi-annual report, performers representing every branch of the entertainment industry made 8,960 free appearances to sell Bonds, entertain the armed forces and help Red Cross and other relief drives. Victory Committee players traveled 866,000 miles during the six-month period, covering the fighting fronts from Greenland to New Guinea. In two months, 46 players visited patients in 64 Army and Navy general hospitals in 29 states. Incomplete reports credit Hollywood volunteers with the sale of $102,670,000 worth of Bonds during the Fifth War Loan campaign. The 8,960 appearances reported brought the record of the HVC to 29,788 appearances by 3,239 performers since the Committee was organized three days after Pearl Harbor.

Report Cards

POSTCARD report forms devised in the simplest manner possible for the exhibitor to give complete information on his Fifth War Loan record of sales will be mailed to theatre managers throughout the country shortly, it was announced in New York Wednesday by R. J. O'Donnell, national chairman, and Ned E. Depinet, national distributor chairman. Both Mr. O'Donnell and Mr. Depinet made a strong appeal to theatre men to mail their report cards in to campaign headquarters before July 27, the extended closing date of the industry's Bond drive.

"All through the campaign the national committee emphasized that only one report will be requested. We intend to stick to that promise," the drive chairman said.

"In the past it has been extremely difficult to obtain proper reports from theatres. This time we have made it very easy. Simply fill out the few spaces on one side of the business reply card and drop it in the mail box," they urged. The card is self-addressed and no postage is required.

Beachhead Service

TEN days after Allied troops landed in Normandy, the men were viewing the industry's gift film, Colonel E. L. Munson, chief of the Army's Pictorial Service, has reported to the War Activities Committee. The Colonel recently returned from overseas and said that on June 16 the troops saw their first film, Columbia's "Cover Girl" in Technicolor. The Army Overseas Motion Picture Service had been building up a sizable reserve in anticipation of D-Day, and hopes to follow the pattern of exhibition set in Normandy whenever military situations make it expedient in the continuing drive forward.

Honors for Spires

VALIANCY in battle has brought promotion and decoration for George H. Spires, until the war a reporter for MOTION PICTURE HERALD.

Mr. Spires was a first lieutenant in the U. S. Army Tank Corps when he went into action at Montefiascone on the Italian front. He took and held a road junction against the Nazis while Fifth Army reserves moved up to consolidate.

He has now been made a captain and has received the Croix de Guerre, which indicates that he was with a French unit in the engagement concerned.

For the Records

WORLD War II will be the most fully documented event in history. The United Nations Training Film Committee and the National Archives in Washington, D. C., have taken steps to protect motion picture film recording the war taken by the armies of the United States, Great Britain, Russia and China. Capt. John G. Bradley, who is head of the motion picture division of the National Archives, and chairman of the Film Preservation Committee of the Society of Motion Picture Engineers, has explained that the film will be preserved with a negative, a master positive, and a reference projection print. The captain points out that this will guarantee full preservation and avoid the deterioration that has destroyed all but about one-sixth of the footage taken of World War I.

Sound

THEATRE men soon must pay 10 per cent more for having their sound equipment serviced. The increase will be the result of new contracts between Altec Service and RCA Sound Service, and the International Alliance of Theatrical Stage Employees.

The contracts raise theatre sound engineers' minimum weekly pay from $84 to $92; and they give other concessions to the more than 400 such workers employed by the two servicing companies.

The War Labor Board has approved the Altec-IATSE contract, and is expected to approve the one between RCA and IATSE. Previously approved was a contract between the union and Warners, covering some 35 sound engineers.

At the Front

CHESTER WILMOT, correspondent for the British Broadcasting Corporation, reported this week how motion pictures helped Allied airborne troops visualize the French terrain on the Normandy peninsula before the invasion.

"No crews in the history of the air force have been more thoroughly briefed than the air crews and glider pilots going to land an airborne force behind the German lines.

"From aerial photographs the army cartographers constructed the most detailed and accurate models of the sector where the airborne attack was to be made, from the coast inland.

"The Royal Air Force borrowed this and used it to make a film. It gives you the impression of flying over the very coast of France . . . you saw features and landmarks as they came into view. You learned what to look for and when. . . .

"One wall (in the briefing huts) was covered with aerial photographs of the whole area and especially the zone where this parachute unit was to land. . . . After viewing the film, studying the photographs and maps the troops were told to draw from memory the main features . . . they were not allowed to take a single note."

UFA Sound Man

THE LONDON *Daily Mail* in its Transatlantic edition reveals the name of the man who perfected the flying bomb which can't tell a military objective from a nursing home or a cathedral. He is, according to a Stockholm correspondent in a cable to the *Mail*, one Professor Oberth, and he got his training in the perfecting of mechanics as a sound-and-effects man for UFA films in Germany. But he is something of a mystery man. The correspondent could not uncover his first name, but reported that the professor was known to be a one-time Nazi-hater.

Soldier Vote

FAVORITE among service men during June was Paramount's "Going My Way," the U. S. Army Motion Picture Service reported this week. Others, in order of preference, were MGM's "Bathing Beauty," Paramount's "Double Indemnity" and Universal's "This Is the Life." The preferences are determined by comparative grosses at the post theatre box offices.

Writers' Draft

TO Hollywood last week to enlist some more sinews of psychological warfare journeyed Philip Dunne, in peace time a Hollywood scenarist and now the director of production for the motion picture section of the overseas division of the Office of War Information. Friday night in the Arbor Room of the Beverly Hills Hotel, 25 members of the Hollywood Writers Mobilization signed pledge cards allocating from four to six weeks of their time for the year to the writing of scripts for the films OWI will be sending into the enemy-occupied countries, as they become unoccupied, to re-acquaint their populations with democracy. The pictures are in addition to the 12 which the Hollywood studios will make for OWI.

High on the list of nations for which the HWM is to provide material is Germany, although all the nations of the world are included, except the United States, whether friend, foe or anything in between.

In addition to obtaining the 25 pledges, Mr. Dunne set up an editorial board, authorized to hold seminars for the purpose of working out policies, to handle the work that's to be done. The members of the board are Charles Brackett, Harold Buchman, Marc Connolley, Howard Estabrook, Franklin Fearing, John Houseman, Talbot Jennings, Harold Koch, Emmett Lavery, Meta Reis, John Howard Lawson, Allen Rivkin, Robert Rossen and Harry Tugend. The films are to be made both in Hollywood and New York.

Mr. Fearing is a professor of psychology at the University of California at Los Angeles.

Robot Blitz

London Bureau

LONDON'S film and legitimate theatres weren't spared during the recent blitz of the Nazi robot bombs. Although it has not been determined whether any of the theatres were damaged, or to what extent, the toll was taken in attendance.

One London exhibitor estimated that most of the West End film houses were losing about $2,000 daily. There had been no talk of closing the cinemas, however, possibly because most of them could afford the losses much better than independent theatrical producers, he said. Poor attendance at the London stage shows since the opening of the robot blitz has closed about 24 West End legitimate theatres and has caused what veteran managers described as the "worst financial blight in London's modern stage history."

Only 10 shows survived, seven plays, two ballets and the Evergreen "Revuedeville," now in its 13th year, and the 175th edition of the Windmill theatre, where the management's slogan is "We have never closed."

London's famous Covent Garden, 86-year-old home of opera and ballet, which since the war has been a dance hall patronized mostly by servicemen, will resume opera production next January when a new syndicate will take control of the house, it was reported this week.

Donation

ROBERT NEAL, who manages the State theatre in Kingsport, Tenn., planned an auction at a War Bond show in his theatre, and went on the air over the local radio station in an appeal for a pair of Nylon hose. Within an hour he got two pairs, and he is not sure whether patriotism runs high in his town, or if a small black market dealer was unloading.

Voice in Policy

Washington Bureau

A NEW theatre advisory committee representing all parts of the country will meet with officials of the service trades division of the Office of Civilian Requirements July 20 to organize and discuss current and future problems in theatre operation, it was announced late Wednesday.

The committee, named by Donald R. Longman, division chief, who will preside, includes Edward L. Kuykendall, S. H. Fabian, Robert W. Wilby, Hugh W. Bruen, Joseph Bernhard, Claude C. Ezell, Joseph Blumenfeld, Martin G. Smith, Lewis A. Lotito, and William F. Crockett. The committee will be one of many set up by the War Production Board to give all industry a voice in the development of policies.

Discussion at next week's meeting will focus on requirements to keep theatres operating and the role they play in the field of recreation. Specific subjects will deal with facilities and equipment, manpower and operating supplies for the nation's theatres.

The committee is expected to implement the use of material now to be available for civilian use under the program worked out by the WPB with the military high command during the past week.

Trend

MARKING a new trend in Hollywood's unending search for good short subject material, MGM has purchased "Sons of the Conquistadores," a 16mm release, from the Princeton Film Center. Metro will enlarge the picture to 35mm size and will produce it in Technicolor. The film originally was made in 16mm Kodachrome as a two-reeler. MGM has re-edited it to one-reel length, has given it a new musical score and will release it shortly for theatrical distribution. "Somewhere in America" is the new title given it by the film company. The Coordinator of Inter-American Affairs, for whom the subject originally was made, will retain both the 16mm title and distribution rights for South America after MGM has completed its theatrical release in the U. S.

Bargains via Television

FILENE'S, Boston's No. 1 department store, has entered the television field with the formation last week of a subsidiary company, Filene's Television, Inc. The new corporation plans to file applications shortly with the Federal Communications Commission for post-war operation of both frequency modulation and television stations.

Service

TWENTY-FIVE thousand surgical dressings have been made recently at the Warner film laboratory, Brooklyn, N. Y., by a special unit established with the cooperation of the Warner Club. The workers, mostly women, produce the bandages after working hours.

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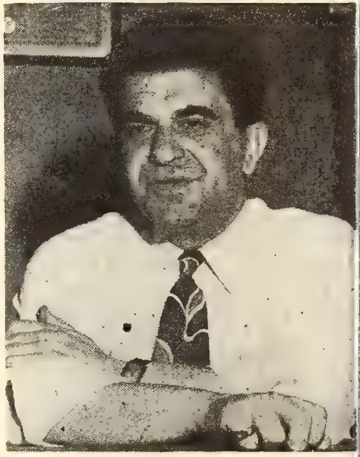
THIS WEEK the Camera reports:

J. D. Anderson, Jr

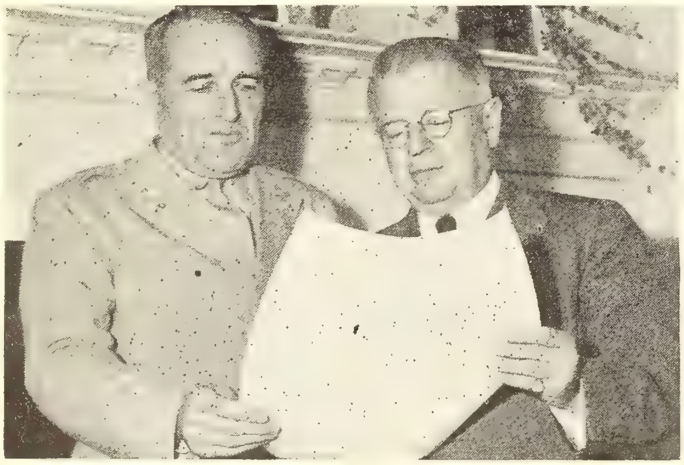
CHIEF MOVING SHADOWS, above, is J. J. Fitzgibbons, president of the Famous Players Canadian Corporation, seen as he became a Sarcee Indian three weeks ago, in Banff, Alberta, at a ceremony witnessed by partners and managers of the circuit, gathered for convention. Chief Big Plume, of the Sarcees, presided. Chief Moving Shadows is in good company, some of his fellow chiefs being the Duke of Windsor and the Duke of Connaught.

PARTY. At a Chicago testimonial to Frank Smith, new RKO circuit Chicago division manager, are Mr. Smith and Mayor Edward J. Kelly of Chicago. Home office and local executives attended and also many other associates of Mr. Smith.

SAMUEL SEIDELMAN, right, who returned to United Artists' New York home office last week, after four years at Buenos Aires headquarters. Latin-America supervisor, Mr. Seidelman predicts dubbing of Spanish on Hollywood films will be accepted in Latin-America only if done by every company. See page 34.



By Staff Photographe

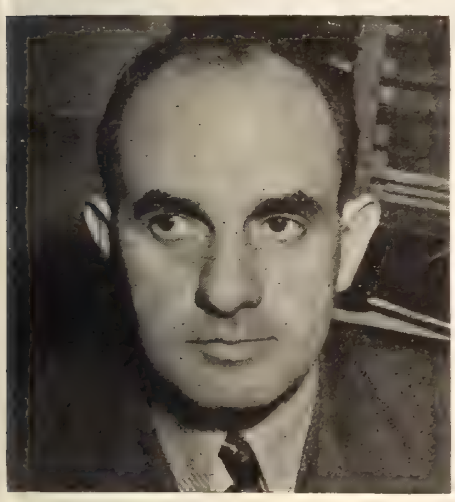


CITATION. The Academy of Motion Picture Arts and Sciences Research Council last week in Hollywood was cited by U. S. Army Chief Signal Officer Major General H. C. Ingles. Above, Colonel S. W. Stanley, who presented the citation, and Y. Frank Freeman, Council chairman.

By Staff Photograph

A FIRST, for the Rivoli, New York. The theatre responded to its still curren manpower crisis by hiring a doorwoman. Seen above, on the job, she is Maria Monez, 18, of Philadelphia.

AT THE DEDICATION of Kalmine Recreation Hall, Camp O'Connell, Warrendale, Pa.: M. A. Silver, Warner zone chief; Father O'Connell, for whom the camp for underprivileged children is named; I. Elmer Ecker; Mr. Kalmine, Warner circuit general manager, and often the camp's benefactor; Harry Feinstein, Pittsburgh Variety Club chief barker, and Joseph Hiller.



HENRY GINSBERG is now in charge of all productions for Paramount. He has been vice-president and general manager of the studio since joining the company in 1940. The appointment was announced this week by Y. Frank Freeman, vice-president. His additional title is general manager in charge of productions for Paramount.

"SARATOGA TRUNK". In the scene from the Warner picture of that name, above, Gary Cooper menaces Ingrid Bergman. The Edna Ferber best-seller may be prereleased around Thanksgiving, the company says.

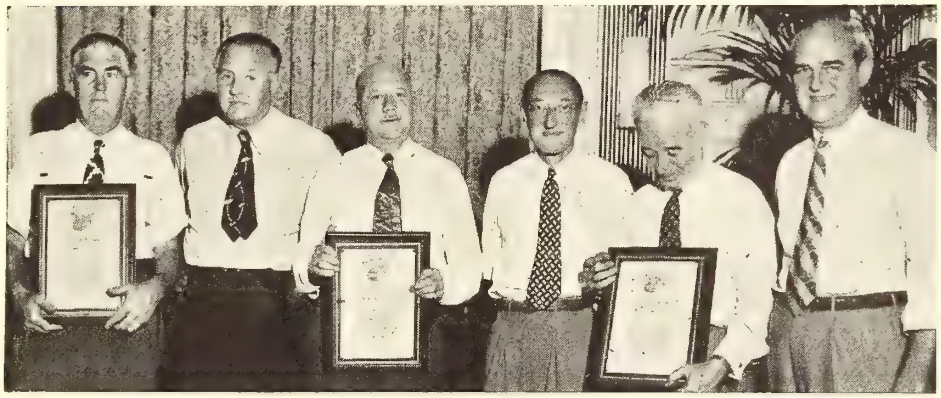
"ARSENIC AND OLD LACE". Below are Boris Karloff, Cary Grant and Peter Lorre in a scene from the Warner version of the stage play. Produced by Frank Capra, the picture will be shown to the public beginning in October.

IN LONDON, at the finals in RKO's "Search for the British Frank Sinatra" at the Royal Opera House are Bob Wolff, RKO British managing director, and Lady Cedric Hardwicke. John Menday, a Londoner, Middlesex Regiment, won the competition, £50 and a portrait of Frank Sinatra.

POST-WAR PLANNING was the topic of the B. F. Shearer Company executive personnel at a recent meeting in Seattle. The large coast equipment company is prepared to handle complete theatre equipment as soon as it is available for civilians. Above, in clockwise fashion, are Millicent Smith, B. F. Shearer, president, Homer Tegtmeier, Frank Harris, D. O. Selby, E. R. Bechtel, Errol Holland, Bjarne Moe, B. W. Ardell, T. L. Shearer, Ted Lay, Les Abbott, Ted Snyder, Joe Durant, William Kostenbader, H. E. Daigler and George Jacobson. All are executives or salesmen of the Shearer organization.

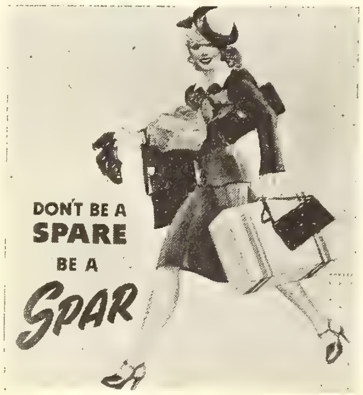
By Staff Photographer

JEROME SILVER, Merchant Marine warrant officer, and former operator of the Cannon, Cannon Falls, and De Luxe, St. Paul, both in Minnesota, was a visitor to the New York home offices last week.



PLAQUES to former chiefs of the War Activities Committee distributor division were presented Tuesday of this week, at ceremonies in New York,, by Ned E. Depinet, present chairman of the division. Above, with the recipients holding their awards, are: William Scully, Universal; George J. Schaefer, chairman of the WAC; Henderson M. Richey, Loew's; Leon Bamberger, RKO; William F. Rodgers, Loew's, and Mr. Depinet, RKO.

COMMENDATION for its film, "Americans All", is in a citation to the March of Time, presented above to David Bradshaw, associate producer, by Dr. Arthur Compton, national co-chairman of the National Conference of Christians and Jews. The picture is reviewed on page 1994 of the Product Digest section.



FOR THE SPARS. This free poster, left, is being sent to exhibitors from Twentieth Century Fox exchanges. It jibes with release, July 27, by the War Activities Committee, of "Battle Stations", which is about the Coast Guard girls. Garson Kanin produced it, and Ginger Rogers and James Cagney narrate.

TRYOUT. Tito Guizar, center, tries "Rio de Janeiro" on the set of Republic's "Brazil", in which he co-stars with Virginia Bruce. Robert North, producer, left, gives a pointer; while Walter Scharf, studio music director, watches.

STUDY PROBLEM OF WAR-RICH SWING TO FIRST RUNS

Seek Method of Assisting Small Exhibitor; Longer Runs Also a Factor

Customers are leaving the neighborhood second and subsequent run theatres for first run houses downtown.

The exodus, particularly marked recently and now at the peak, has stirred distributors and exhibitors to study the cause and effect of the patronage drift since the war, with a view to aiding the small theatre operator. At least one distributor, MGM, is now at work on a plan, blueprinted by William F. Rodgers, vice-president and distribution head, to equalize the application of Metro's sliding scale for individual situations so that the subsequent run exhibitor may find immediate relief.

The percentage of increase in grosses at key city first run theatres is proportionately much greater than the rise in business at neighborhood houses, representing an unprecedented prosperity for the nation's de luxe theatres and resulting from a number of factors influencing wartime distribution and exhibition.

Two Factors Are Noted By Most Executives

Distribution and exhibition officials of New York and other key cities agree that although no accurate computation can be made of the percentage of patronage drift, experience has highlighted two important factors which contributed to the ever mounting first run grosses in comparison with neighborhood business.

First: more patrons have more money to spend on entertainment, due to the public's increased income in the last three years.

Second: the longer holdovers at first runs resulted in more patrons desiring to see pictures earlier rather than four, six, eight or 10 weeks later at their neighborhood theatres.

Other reasons cited are:

The decrease in product released annually since Pearl Harbor, resulting in extended playing time and longer runs;

The general improvement of product in the last two years, creating wider audiences;

The increase in the number of servicemen, their families and friends, who have become entertainment seekers in impressive numbers in the key cities located near their military camps and bases;

The increasing need for relaxation and entertainment on the part of millions of war workers whose weekly pay checks enable them to buy entertainment, despite the rise in admission prices, at the nation's better theatres.

The theatre boom, meanwhile, has created havoc with clearance, zoning, release date schedules, film rental price fixing and other factors in the distribution and exhibition of motion pictures. There is no indication of how long the first run holdovers will continue.

In the opinion of Leonard Goldenson, in charge of theatre operations for Paramount, and James M. Brennan, head of RKO's Metropolitan and New Jersey circuit operations, the market today "is a false market" and for that reason it is difficult to determine how great the patronage drift from the neighborhoods to the first runs has been or whether or not the neighborhoods, in turn, have profited by the generally improved theatre business since the war.

SAY BROADWAY HOLDOVERS HURT SUBURBAN HOUSES

Exceptionally long holdovers at Broadway's first runs in the past year, which caused the serious product jam among the downtown houses and created several new first runs on the Great White Way, have caused concern among metropolitan New York exhibitors. Theatre managers in Westchester, Long Island and New Jersey, in addition to operators in the five boroughs, say that the patrons who go to Radio City Music Hall, the Paramount, Capitol, Roxy, Strand and Hollywood are being drawn by the long run films away from their neighborhood theatres. By the time such pictures as "Going My Way" and "Lady in the Dark", each of which ran ten weeks at the Paramount, and "White Cliffs of Dover", seven weeks at the Music Hall, reach the suburban houses, most of their patrons already have seen them, the exhibitors claim.

Mr. Goldenson expressed the view that first run business had increased to a greater extent than the neighborhoods, but that the latter theatres also had a fair share of the prosperity. He said he didn't believe that first and second run neighborhood houses had suffered appreciably but agreed that perhaps the smaller theatres at the end of the run in the neighborhoods were bearing the brunt of the patronage drift. Longer holdovers at first runs, especially the top productions, he pointed out, still were making money at the neighborhood houses.

Says Nothing Normal About Theatre Business Today

"There is nothing normal in the business today," Mr. Brennan said. "It is so jumbled that it's hard to judge just what the causes and effects have been on the neighborhood theatres. If it is true that increased ability to spend money on entertainment has driven patrons from their neighborhood houses to the first runs, it is also true that increased incomes have made it possible for people who couldn't afford to go to the movies during the depression to attend their neighborhood theatres in greater numbers and more often.

"Our experience in Metropolitan New York has shown that most of the theatres are making money. All of the houses have increased their admission prices. If attendance has dropped off somewhat, the advanced admissions have made up the difference."

Dan Michalove, National Theatres executive, said: "There has been a more substantial increase in the first runs than in the neighborhoods. In fact, some of the neighborhood houses had to raise their admissions." Although longer runs at the downtown houses have drained off a little of the "potential audiences from the neighborhoods, in a city like New York, for example, this hasn't resulted in hardship for the neighborhood second runs." Mr. Michalove believes, however that many subsequent runs in the country are suffering, despite the fact that they, too, have increased admission prices.

Most Key Cities Have Had Influx of Visitors

According to Mr. Rodgers, "only a small part of patronage at the first runs is coming from the neighborhood theatres." Mr. Rodgers advanced the view that almost every key city in the country has an influx of visitors, principally boys from camps, whose parents and friends arrange to spend some time with the servicemen during their furloughs.

"Hotels, restaurants and theatres in every big city are crowded. Downtown theatres are doing terrific business, but you can't say that most of the patrons are those drawn away from the neighborhoods," he said.

Last week, Mr. Rodgers told the trade press at a New York luncheon that MGM was working out a plan which would bring relief to subsequent run theatres affected by the long runs in first run houses. On Monday, he said that he would meet this week with district managers to complete details of the plan. The managers have been visiting theatres in their territories, he said, with the objective of equalizing the application of MGM's sliding scale for individual situations.

Elmer C. Rhoden, president of Fox Midwest Amusement Corporation of Kansas City, declares that the circuit's "higher admission price theatres, which, of course, are first runs, show the largest percentage of increase in the grosses, indicating quite clearly that people now prefer to see the pictures early and see them in better surroundings.

"The box office peak has not been passed, or even reached," Mr. Rhoden points out, adding, "We are now experiencing record grosses; fluctuation of gross depending entirely upon the value of the product.

"While the first run theatres are playing to more people and greater grosses, this has not worked to the disadvantage of the subsequent runs, as our subsequent run theatres are in a for more healthy condition than they have been at any time during the past 10 or 12 years, so there seems to be plenty of business for all if the pictures have entertainment value."

Average Washington Loss in Neighborhoods 22 Per Cent

The average loss in business on the part of neighborhood theatres to downtown first runs in Washington approximates 22 per cent to 23 per cent of the weekly gross, according to a survey of local neighborhood circuits. The primary reason may be ascribed to the present policy of longer runs in first run houses with the result that the cream of the business is absorbed by the downtown theatres.

In summing up the reasons for this loss in neighborhood theatre business, Frank Boucher, general manager for the Kogod-Burka Theatres, said that in one of the theaters in his circuit, the Apex, business had increased because a new booking deal has resulted in quicker flow of product to that theatre. Mr. Boucher also pointed out that the isolated position of the Apex also was a factor in that neighorbood residents found it expedient to

(Continued on following page)

PATRON SHIFT NEW PROBLEM

(*Continued from preceding page*)

visit that cinema rather than downtown houses. The other K-B houses, the Atlas and the Senator, have shown a consistent drop in patronage since the first of the year as against a similar period due to continued long runs in downtown houses.

Other circuits, such as the Louis Bernheimer, Sidney Lust and Warner neighborhood houses, showed an approximately equal drop due to increased patronage at downtown first run houses, it was reported.

Percentage Increase Lower In Cincinnati Subsequents

Cincinnati operators of neighborhood theatres are agreed that business, measured by an over-all yardstick, although fluctuating rather than remaining constant, with upward and downward trends prevailing according to the picture shown, on the average, is about on an even keel. They further agree that the percentage of any increase in their business is definitely below that of the first runs. This, they say, probably is due to regular neighborhood patrons attending the first run showings.

An exhibitor spokesman, summing up the situation, said that there was a noticeable increase in patronage when a better picture was played, while conversely, an average picture resulted in the box office curve pointing downward.

The admission differential did not deter neighborhood patrons from attending first run showings, which they often combined with a shopping expedition or dinner date, he said. This is particularly true on Monday evenings when most of the downtown department stores remain open until 9 P.M. and, of course, on Saturday afternoons and evenings, which, in many instances, afford the only opportunity for neighborhood plant workers and their families to "go downtown."

Subsequents in Chicago Area Report 25 Per Cent Drop

Showmen operating subsequent run houses in the Chicago area have experienced a drop in business for the past year estimated between 25 and 35 per cent, compared to similar periods in 1941 and 1942, a check-up locally indicates. Ironically enough, the drop is due to the improved general business conditions.

As Ben Banowitz, operator of four neighborhood houses, points out, "The subsequent run house always has cashed in on its bargain prices which attract the multitude of shoppers. Today, the average neighborhood patron has more money than he has had in several years, and consequently does little price shopping. He wants to see the new pictures earlier and sees them either in the downtown theatres or in the first run outlying house. In our own circuit we have noticed the development of this trend for the past eight months. Most of my houses are just about holding their own."

A spokesman for the H. and E. Balaban Corporation, operators of nine subsequent run houses in the Chicago territory, is of the same opinion. He adds that "a five to 15 cents difference in admission price no longer acts as a business attraction. The patron today wants to go to a big house and see the big pictures as soon as possible."

Says Average Patron Wants To See New Films Early

I. Brotman of the Avaloe theatre in Chicago feels that the average neighborhood patron wants to see the new pictures as soon as possible, regardless of the increased admissions. Russ Uswetsky of the H. and E. Balaban Theatre Corporation, Chicago, explains that the few nickels' difference in admission between the neighborhood theatre and a Loop house is no longer the barrier that used to keep thousands of movie-goers close to their own neighborhoods. Today, he says, regardless of the picture, Loop theatres are doing big business, while neighborhood houses, at the same time, do not reflect these prosperous times at the box office.

Both St. Louis first run and neighborhood theatre operators agree there has been no decided shift here from neighborhood shows to the first run theatres. In fact the trend, if any, seems to be in the other direction. Box office receipts at the first runs have slumped slightly in the last eight weeks despite the increased prices. Most neighborhood theatres report increased business. Managers believe that the increased prices necessitated by the Federal admission tax boost is primarily responsible for diverting business to neighborhood shows. In addition, as one manager pointed out, the neighborhood theatre presented only proved pictures for which advertising and publicity groundwork already had been laid.

BETTER PICTURES, NOT WAR, BRING GROSSES

Neither the war nor the Consent Decree method of selling in smaller blocks has had as much to do with theatre grosses in the last three years as the quality of the pictures, William F. Rodgers, vice-president and distribution head of MGM, said this week. The key to the whole question of improved theatre business is "better pictures, not the war," Mr. Rodgers said.

He advanced the view that there "was a time in our industry when we didn't have so many good pictures. But the industry, like any other manufacturer of a product, whether it is automobiles or refrigerators, is constantly striving to improve our product. Just before the war, we had developed our talent—producers, writers, directors and actors—to the point where the product improved at greater pace. This was just a natural evolution of our business. And the public came into theatres because we were offering them better pictures."

See No Decrease in Gross At Boston Neighborhoods

Boston theatre men claim that there has been no decrease of patronage in the neighborhood theatres although business in the big downtown theatres has increased tremendously.

"Neighborhood theatres are playing to more people than ever before in their history," said an executive of one of the large circuits in New England, "and they are having the best seasons in all time. The fact that our large downtown de luxe houses are filled to capacity does not mean in any instance that business in the neighborhood theatres has been cut down. I honestly believe that instead it had merely increased interest in pictures and in entertainment and that because of this both neighborhood and downtown theatres are profiting greatly," he said.

"Patrons who formerly shopped for neighborhood pictures and waited until first runs came to their neighborhoods are spending more money but the result is that they are taking parties to the theatres and are hunting out long run pictures in the downtown area and still are attending their neighborhood places of amusement."

An official of the Keith circuit said that such pictures as "Home in Indiana" which often run for three or four weeks or even longer at the downtown theatres draw heavily from the neighborhoods but that this by no means indicates a falling off in the neighborhood theatres. "On the contrary" said he, "it means that more people ar going to the theatre. Legitimate houses in Bosto are packed to capacity. Such huge places o amusement as the Boston Garden with its 17,00 capacity packed to the rafters for ice shows an circuses. The race tracks draw thousands daily so, too, do the major league baseball clubs bu that merely spells added prosperity to all amusements in this territory."

Loew's Theatres told the same story. Here i was said that former regular neighborhood patron were obviously coming weekly to the Loew theatres in downtown Boston but that a careful check up showed also that the Loew theatres in outlying districts also were being better patronized tha one year ago.

Charles Kurtzman, division manager for Loew's expressed the belief that at least 40 per cent o the current business is from former non-theatr goers but also believes that these patrons hav become confirmed theatre addicts and will continue to patronize the theatres long after the wa has ended.

The M and P theatre circuit, with its hundred of theatres both neighborhood and downtown d luxe in every part of New England said tha business was better than ever before in all citie and in all neighborhoods and that there had bee no subtraction of business from one district at th point where it had merely gone to another section Instead, they said, all of their houses were doin better business than in the past several years.

Prefer to Pay Higher Prices To See Pictures Early

Alexander Manta, president of Indiana-Illinoi Theatres of Chicago, reports, "Customers toda prefer to pay first run admissions and see th pictures early. Where we operate first run, tha is, not too close to a key center, our business ha picked up remarkably well since the war broke

"Where we are subsequent run, our business ha suffered, so that in some cases we are doing n better business than pre-war and in others, eve less. We definitely know that where we are subsequent run our prior run competitors are doin a better business. There is no question in ou mind, the first runs are milking the subsequents.

David Weinstock, president of Raybond Theatres, operating houses in New Jersey, Connecticut New York and Long Island, says: "We have los a lot of customers to first runs. People wh formerly came to our theatre in Paterson, N. J which is a subsequent run, because of the lov admission prices, now have more money to spen and go to the first runs. At the present time ou business is below that of two or three years ag and that goes in general for most of our houses In some spots we were obliged to raise prices i order to meet the situation."

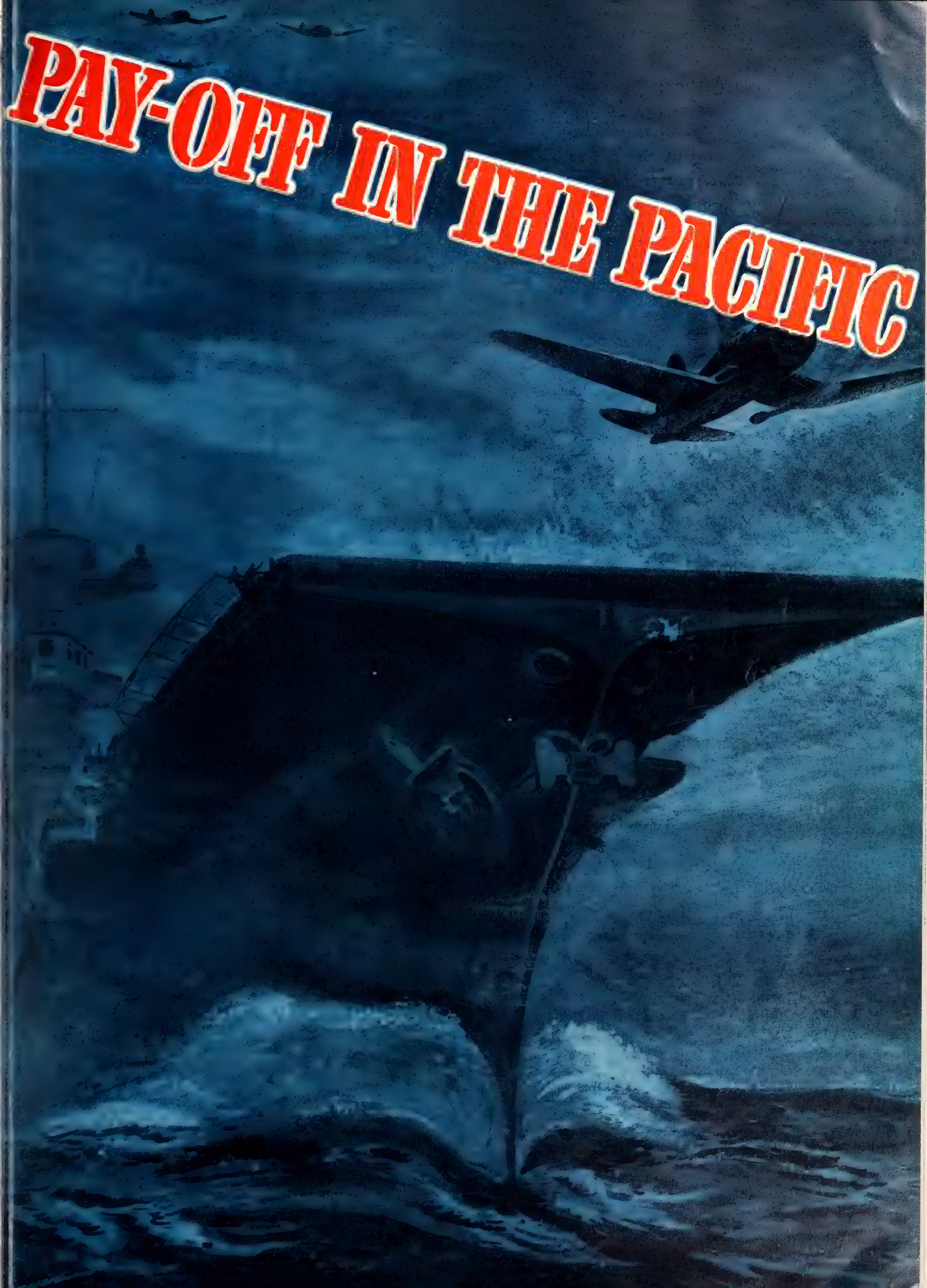
According to Harry A. Harris, president an general manager of Harris Theatrical Enterprises operators of the Delmar and Dorsey, two theatre in upper Manhattan, "Business has kept up onl because of increased prices. We are in a ver poor neighborhood. The people here never wen to Broadway theatres until recently. Now we fin them going down town in large numbers.

Sees Noticeable Drop in Weekend Business

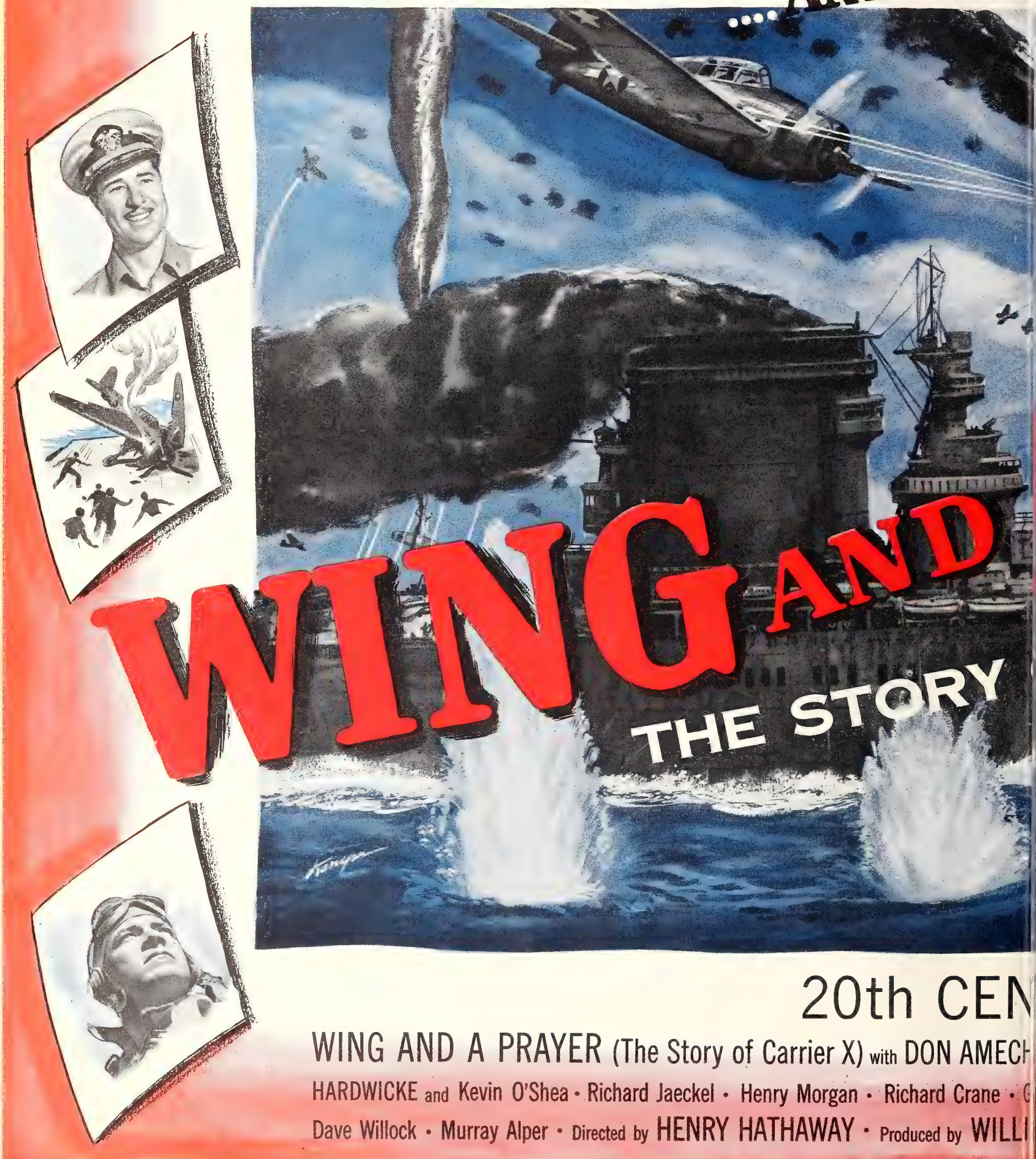
"Saturday and Sunday night business has had noticeable drop which may be traced partly to th fact that when we ran money games on thos nights, many people favored our houses in preference to the neighborhood first runs which had n money games. Since the war, however, we droppe the games. Patrons who now have more incom go either to neighborhood first runs or to dow town houses."

Stanley Colbert, treasurer of Interboro Circui which operates theatres in Manhattan, Bronx Brooklyn and Long Island, said: "Our busines is better but our attendance has dropped, leavin the result the same as it was in the past. Ou admission prices had to go higher in order to mee increased operational costs."

PAY-OFF IN THE PACIFIC



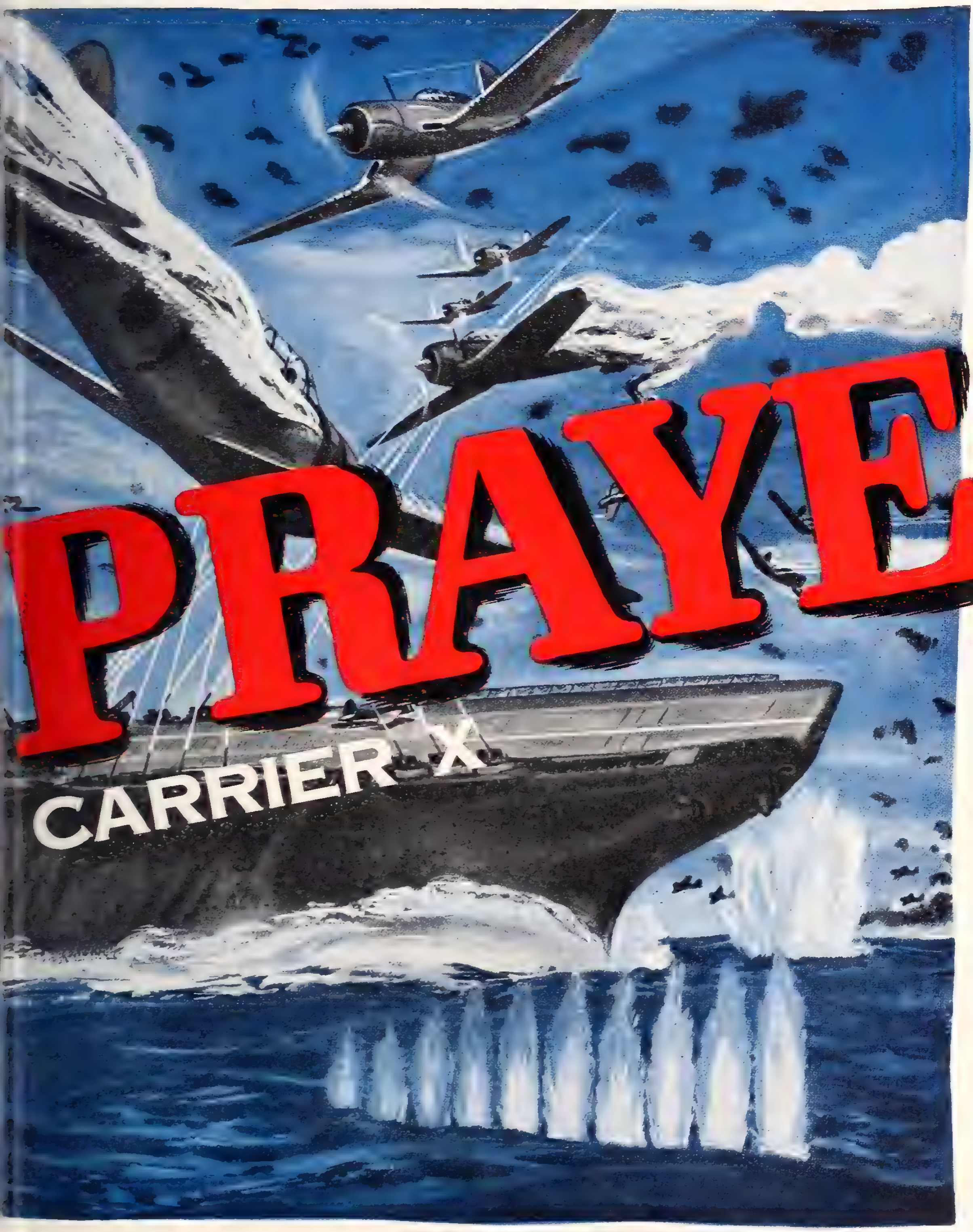
"For the purposes of military secrecy, the names of men and some of the ships in this motion picture are fictitious, but the important incidents and the heroism are history."



20th CEN

WING AND A PRAYER (The Story of Carrier X) with DON AMECH
HARDWICKE and Kevin O'Shea · Richard Jaeckel · Henry Morgan · Richard Crane ·
Dave Willock · Murray Alper · Directed by HENRY HATHAWAY · Produced by WILL

AKE BOXOFFICE HISTORY!



PRAYER

CARRIER X

RY-FOX presents

IA ANDREWS · WILLIAM EYTHE · CHARLES BICKFORD · SIR CEDRIC

n · Renny McEvoy · Robert Bailey · Reed Hadley · George Mathews · B. S. Pully

ACHER and WALTER MOROSCO · Written for the screen by Jerome Cady

PRINTED IN U. S. A.

Heading in to join those other high-soaring

WING AND A PRAYER
(THE STORY OF CARRIER X)

20th *Century-Fox* *hits!*

The Purple Heart

The Song of Bernadette

Four Jills in a Jeep

Buffalo Bill

Pin Up Girl

The Eve of St. Mark

Home in Indiana

OFFICIAL U. S. NAVY PHOTO

he most important event in 50 years of motion picture entertainment—DARRYL F. ZANUCK's **WILSON** in Technicolor

FIFTH LOAN DRIVE SHOWMEN PLEDGE "E" SALES EFFORT

Chairmen Wire Acceptance of Treasury Assignment; Officials Praise Industry

Officially commended by the Government of the United States for its outstanding aid in putting the Fifth War Loan over its quota, the motion picture industry this week turned to final reports and an extra effort on behalf of "E" bond sales to individuals. The campaign closed officially July 8 but at the special request of the Treasury the industry will continue to give special emphasis to the sale of the smaller units through July.

On Monday added impetus was given the drive through July when Henry Morgenthau Jr., Secretary of the Treasury, said the motion picture industry had "turned in its best performance in the Fifth War Loan Drive," and Ted R. Gamble, national director of the Treasury's War Finance Division, added:

"The showmen of the 'Fighting Fifth' War Loan have done a magnificent job of War Bond selling. Bob O'Donnell and his National Committee have set a pattern for future Bond drives." He said the industry's accomplishments placed it in a "most enviable position among all industries during the Fifth War Loan."

Robert J. O'Donnell, heading the industry's efforts, at a dinner given by his committee for the trade press Monday night in recognition of its aid in the drive, translated Mr. Morgenthau's and Mr. Gamble's words of praise into figures. He announced that throughout the nation some 75,000,000 Bond units were sold, or one and one-half for every man, woman and child in the United States, bringing a total dollar and cents figure of $17,981,000,000.

Mr. O'Donnell also announced that there were 13,949 registered special events up to July 8: 5,186 Bond Premieres, 1,069 Children's Premieres and 7,694 Free Movie Days. The total did not include special stage shows, auctions, etc. During the Fourth War Loan there were 3,182 premieres, 3,403 Free Movie Days and ten premieres for children.

He added, however, that the "E" Bond sales were in the neighborhood of $5,000,000,000, against a national quota of $6,000,000,000, and that it was the aim of the industry to make up the balance of sales to individuals before the current month is out.

Gamble Discusses Plans For Continued Drive

Mr. Gamble spent last weekend in conferences with the industry's National Committee, discussing plans for the post-drive for "E" Bond sales. The national director explained that the Treasury was eager to take advantage of the publicity and promotion momentum generated by the industry's campaign, and that the industry was an especially valuable agent in the sale of Bonds to individuals.

At the end of last week Mr. O'Donnell announced that the Hollywood stars who toured 19 cities making 23 appearances, were responsible for the sale of $72,670,000 in War Bonds. Another group of stars headed by Gene Autry visited 87 small towns in Texas and helped raise a total of $46,870,353.

Mr. O'Donnell also received word from all exhibitor state chairmen that the post-drive was being received enthusiastically, and that programs, immediately formulated, had been put into action. All the major distributors have added their promises of cooperation to that of the exhibitors.

COMPANY BOND PURCHASES TOTALED $52,845,000

The corporate purchases of the distributing companies and the major circuits amounted to $52,845,000, Leonard Goldenson, chairman of corporate investments, announced Monday. The buyers and their purchases follow:

Loew's, Inc.	$10,000,000
Twentieth Century-Fox and National Theatres	11,000,000
Paramount	15,000,000
RKO Radio	4,000,000
Warner Bros.	5,000,000
Universal	3,500,000
Columbia	2,220,000
Republic	200,000
United Artists	500,000
National Screen	200,000
Skouras Theatres	100,000
Wilmer & Vincent	100,000
Fabian Theatres	65,000
Century Circuit	150,000
Randforce Amusement	250,000
J. J. Theatres	100,000
Shea Enterprises	60,000
United Artists Theatres	200,000
Telenews Theatres	75,000
Trans-Lux	75,000
Prudential	50,000
	$52,845,000

Ed Fay, state chairman of Rhode Island, wired headquarters in New York that his state, though oversubscribed, would "follow through until the last of July. . . . Theatres have Bond Premieres scheduled."

District of Columbia Exhibitors Give Pledges

Sidney Lust, chairman of the District of Columbia, telegraphed: "Met with local exhibitor committee . . . all pledged 100 per cent to continue efforts unabated through the month of July."

State Exhibitor Chairman Harry F. Shaw of Connecticut wired: "We will put on additional stunts to push sales. . . ." A. H. Blank, chairman for Iowa, joined the chorus. So did C. C. Moskowitz, chairman for the New York metropolitan district, who said that the giant cash register in Times Square would continue to "function full blast throughout the month, and all of our Bond selling efforts in the New York area will go on with undiminished vigor to the very finish."

E. J. Hudson, Michigan chairman, wired that all exhibitors had been urged "to continue using their special trailers and extra personnel to handle processing of Bond sales." Harry H. Lowenstein, chairman for Northern New Jersey, telegraphed that "Northern New Jersey will be behind you 100 per cent. We have arranged for additional Bond premieres, Bond shows, rallies and other activities."

George L. Tucker wired from New Mexico, where he is state chairman: "We are grateful for the additional time as it will give us an opportunity to reach our quotas, which we will do." He added that he was contacting exhibitors "who have not held Bond premieres."

Wired William Miskell of Nebraska: "All Nebraska towns are exceeding quota, but we assure you that exhibitors will maintain intense activity during July."

It was announced at last week's end that Claude F. Lee, who had been acting as the industry's consultant to the U. S. Treasury, had returned to his post as public relations director for Paramount.

$6,000,000,000 Recorded on Times Square Register

This week the giant cash register in New York's Times Square, heralding the latest sale figures for the state, approached the six billion mark. At the register itself, well over two million dollars in Bonds were sold, and will continue fully staffed with salesmen and bookkeepers until midnight of July 31.

Last week in Newport, R. I., high ranking naval officers helped fill the Paramount theatre for the only short subject premiere on record —"Devil Boats," a Warner Brothers' two reel film—with Bond sales totalling $550,000.

In the latest of projection room premieres Allen Usher, Paramount's district manager in Chicago, exhibited "The Story of Dr. Wassell" to prominent civic leaders and sold $3,136,000 in Bonds.

Ben Amsterdam, exhibitor chairman for Southern New Jersey and president of the Atlantic Theatres of New Jersey, announced that every day remaining in July would be Free Movie Day in his circuit of houses.

The state chairman for Florida, James L. Cartwright, announced that his state held 36 premieres, mostly in small towns, selling 31,736 units of Bonds valued at $11,057,375. Florida's quota of $30,000,000, more than twice that of the Third War Loan and 9 million more than the Fourth, was better than realized as the drive drew to its official close last Saturday.

The city of Fall River in Massachusetts, with the Interstate Empire managed by William S. Cushing, and the Interstate Durfee managed by Paul Slayer spearheading the drive, exceeded its $12,000,050 quota before entering the post-drive period.

"Going My Way" Premiere Brings $450,000 Total

With "Going My Way" the Durfee sold $450,000 in "E" Bonds, the while a stage show, "Direct Hit," put on by servicemen and women at the Empire brought in $1,126,000. Bonds of a larger denomination sold at the Empire came to $4,120,000, the two premieres totalling $5,786,000 in value of Bonds sold.

The original goal in Omaha, Neb., was $15,000,000, but the first of a series of promotions doubled that figure in sales, and two days before the drive's end the total sale figure for the city was $32,000,000, and for Douglas county $42,000,000. The main support of the drive was several premieres and special Bond shows, a sell-out premiere at the Paramount theatre netting a total of $5,000,000. The grand total did not include Free Movie Day and six matinees children's premieres, the totals of which are yet to be announced.

Beautiful

THE MOST *Beautiful* FIGURE IN THE INDUSTRY—20 CENTURY-FOX—IS HITTIN

BOXOFFICE!

***Beautiful* **BUSINESS**

tags it one of the biggest ones of the whole year! Smashing past "Coney Island" in Dayton, Indianapolis, Los Angeles, Louisville, Terre Haute, Newark and many other spots! 3rd week Cleveland! 4th week Cincinnati! Detroit tops Easter Week gross!

HOME IN INDIANA

IN TECHNICOLOR

Walter Brennan · Lon McCallister
Jeanne Crain · Charlotte Greenwood
June Haver · Ward Bond · Chas. Dingle

Directed by HENRY HATHAWAY
Produced by ANDRE DAVEN

***Beautiful* **JEANNE CRAIN**

hits stardom for a glittering marquee future in her first big role! "She's got star-light in her eyes!" raves the New York Daily News.

***Beautiful* **JUNE HAVER**

is a beautiful example of 20th's skill in star-building. "She's recommended for the low whistles and howls of the wolves!" says the N. Y. Times.

*...and watch for another star discovery from 20th ...**VIVIAN BLAINE** the new Cherry Blonde in "Greenwich Village"!*

Beautiful FIGURES TOO WITH PIN UP GIRL · THE EVE OF ST. MARK · THE SONG OF BERNADETTE · BUFFALO BILL

Expect Paramount to Offer 25-30 in 1944-45

Fourteen Completed, Eight Shooting, 24 in Varied Stages of Preparation

by RED KANN
in Hollywood

Although Paramount has not yet determined the number of its releases for 1944-45, the probability is it will hover between 25 and 30.

This will approximate the level maintained throughout the current season, which finds 27 features on regular release, "Lady in the Dark," "The Story of Dr. Wassell" and "Going My Way," as specials, plus "The City That Stopped Hitler" and "Memphis Belle." Having played as a roadshow, "For Whom the Bell Tolls" will go into regular distribution next season.

Paramount, meanwhile, is proceeding steadily with production. Fourteen features are completed—many of them months ago—eight are currently shooting and a battery of writers is working over preliminary or final scripts on a potential 24 more. The latter group, of course, must viewed in the light of normal production hazards. Some stories may not jell and, therefore, may be deferred. In some instances, starring assignments pile up to an extent which obviously presages many months before these tentative vehicles can be launched.

Has Substantial Backlog

Here is the company's backlog, these being attractions which are finished and available, with no indication at this early point as to what is to be released when, although the majority are believed heading for the 1944-45 program:

"And Now Tomorrow," with Loretta Young, Alan Ladd and Susan Hayward; producer, Fred Kohlmar; director, Irving Pichel; "Bring on the Girls," Veronica Lake, Sonny Tufts, Eddie Bracken; producer, Fred Kohlmar; director, Sidney Lanfield; in color. "Frenchman's Creek," Joan Fontaine, Arturo de Cordova; producer, David Lewis; director, Mitchell Leisen; in color; "Incendiary Blonde," Betty Hutton, Arturo de Cordova; producer, Joseph Sistrom; director, George Marshall; in color.

"The Man in Half Moon Street," Nils Asther, Helen Walker; producer, Walter MacEwen; director, Ralph Murphy; "Ministry of Fear," Ray Milland, Marjorie Reynolds; producer, Seton Miller; director, Fritz Lang. "National Barn Dance," Jean Heather, Robert Benchley; producer, Walter MacEwen; director, Hugh Bennett. "Our Hearts Were Young and Gay," Gail Russell, Diana Lynn; producer, Sheridan Gibney; director, Lewis Allen.

"Practically Yours" Scheduled

"Practically Yours," Fred MacMurray, Claudette Colbert; producer, Harry Tugend; director, Mitchell Leisen. "Rainbow Island," Dorothy Lamour, Eddie Bracken; associate producer, E. D. Leshin; director, Frank Tuttle; in color. "Road to Utopia," Bing Crosby, Bob Hope, Dorothy Lamour; producer, Paul Jones; director, Hal Walker. "Till We Meet Again," Barbara Britton, Ray Milland; producer, David Lewis; director, Frank Borzage; "Dark Mountain," Robert Lowery, Ellen Drew; producers, Pine-Thomas; director, William Berke. "One Body Too Many," Jack Haley, Jean Parker; producers, Pine-Thomas; director, Frank McDonald.

In various stages of production are: "A Medal for Benny," Dorothy Lamour, Arturo de Cordova; producer, Paul Jones; director, Irving Pichel. "Her Heart in Her Throat," Joel McCrea, Gail Russell; associate producer, John Houseman; director, Lewis Allen. "Here Come the Waves," Bing Crosby, Betty Hutton, Sonny Tufts; producer-director, Mark Sandrich; "Kitty," Paulette Goddard, Ray Milland; producer, Karl Tunberg; director, Mitchell Leisen. "Murder, He Says," Fred MacMurray, Helen Walker; producer, E. D. Leshin; director, George Marshall.

"Out of This World," Veronica Lake, Eddie Bracken, Diana Lynn; producer, Sam Coslow; director, Hal Walker. "Two Years Before the Mast," Alan Ladd, William Bendix, Brian Donlevy; producer, Seton Miller; director, John Farrow. "Double Exposure," Chester Morris, Nancy Kelly; producers, Pine-Thomas; director, William Berke.

Number in Preparation

Preparing—chiefly in story treatment and script phases—are:

"Ambassador in White"; "Cross My Heart," which is discussed for Miss Hutton, Tufts and Barry Fitzgerald; "Duffy's Tavern," with Hope and Bendix; "Eldorado"; "Girl's Town," for Hope; "The Lost Weekend," which Charles Brackett would produce and Billy Wilder direct; "Miss Susie Slagle's," for Tufts and Betty Field; "Olympia," for Brackett-Wilder; "Our Hearts Were Growing Up," with Miss Russell and Bill Edwards, and Kenneth MacGowan producing. "Prince Charming," with Kohlmar producing; "Princess on the Warpath," starring Miss Lamour.

Also: "Rainbow's End," with MacGowan producing; "Rurales," with C. B. De Mille producing and directing; "Sally O'Rourke," for Ladd and Stanley Clements, with Leshin producing; "Sophie Cooper"; "Stork Club," for Miss Hutton, with Kohlmar producing; "Sword of Gascony"; "To Each His Own," contemplated with Brackett producing; "Torch Song," with Miss Hutton; "The Trouble With Women," which Seton Miller would produce; "Victoria Grandolet," for production by Houseman and direction by Leisen; "The Virginian," with Donlevy starred and Paul Jones producing, in color, and an untitled ghost story planned by MacGowan and Miss Field.

Wallis Films Not Determined

Not finally planned are Hal B. Wallis' productions, but "The Searching Wind," Lillian Hellman play, is viewed as likely to be his first. Similarly undetermined is B. G De Sylva's program under his newly established unit. Whether he will take over one or more in the list of futures mentioned remains to be seen.

Pine-Thomas will produce at least six for 1944-45 and may go as high as nine. The larger number will be determined on the basis of Paramount's anticipated requirements as the new season grows closer. Next for them will be "Dangerous Passage," which goes into work August 10. Also planned are "Homesick Angel" and "Hillbilly Symphony."

Bob Crosby Joins Marines

Bob Crosby has joined the 5th Marine Division at Camp Pendleton as a second lieutenant.

MGM Planning to Resume Blocks of 12, Says Rodgers

To comply with what it believes is the preferenc of the majority of exhibitors, MGM will endeavo to resume the release of pictures in blocks of 12 William F. Rodgers, vice-president and genera sales manager, declared last week at a luncheo of company officials and trade press representative at the Hotel Astor, New York.

The company has set no definite number o releases for the next season and the total will b determined by the existing conditions as releas groups are made up throughout the season, Mr Rodgers stated. MGM will have 35 and possibl 36 pictures in release this season, and Mr. Rodger indicated no reason to believe next season's tota would vary sharply from that number.

Pictures to be released this season includ "Dragon Seed," "The Seventh Cross," "Barbar Coast Gent" and "Lost in a Harem." Amon September releases will be "Kismet" and "Mrs Parkington." In October, "Marriage Is a Privat Affair," "Maisie Goes to Reno," and "An American Romance." "An American Family" is schedule for November and "National Velvet" for December.

Mr. Rodgers said that no specific number of pictures could be counted upon from the company' British production organization. Contribution from that source depend upon what can be mad there during the coming months and the adaptability of the product to the company's progran here.

On July 19, "The Seventh Cross" will be trade screened in all exchange centers. "Dragon Seed" will be shown July 20, July 21, and July 28. "Barbary Coast Gent" is set for nationwide screenin August 1. Tentative date set for "Maisie Goes t Reno" and "Lost in a Harem" is August 10 "Marriage Is a Private Affair" August 14; "Kismet" and "Mrs. Parkington" August 28.

Columbia Holds Third Sales Convention

Columbia's third and final meeting in the curren series of regional sessions was held Tuesda through Thursday at the St. Francis Hotel, Sa Francisco. Jack Cohn, vice-president, opened th session, welcoming the delegates and then turne the meeting over to A. Montague, general sale manager, who presided during the remainder of th meeting. Both Mr. Montague and Rube Jackter assistant sales manager, addressed the delegates George Josephs, manager of sales accounting Hank Kaufman, manager of exchange operations Joseph A. McConville, vice-president in charge o foreign distribution, and Joseph Friedman, managing director of Great Britain, were present at th meeting.

RKO Theatre Managers Hold Chicago Meeting

Harold Mirisch, chief of RKO theatres bookin department; Harry Mandel, director of advertising and publicity, and William Howard, assistan to Sol A. Schwartz, general manager of RKO' out-of-town theatres, were in Chicago last wee attending an RKO managers meeting which Mr Schwartz had called in the Chicago division. Following the meeting Mr. Mirisch left for Holly

Frank Smith and Harry Schreiber, newly-appointed division manager, and assistant, respectively, of the Chicago territory of RKO theatre were honored at a press party given at the Bismarck Hotel, Chicago, by Mr. Schwartz.

Republic Closes Contract

Republic Pictures Corporation has closed a contract for its 1944-45 product with M. & P. theatre operating 117 houses in New England territor M. J. Mullin and Chester Stoddard of M. & P negotiated the deal with J. R. Grainger, president Jack Davis and Sam Seletsky, of Republic.

UA ANNOUNCES LINEUP OF 63 TO ASSURE FUTURE DELIVERY

astern Meeting Is Told Five Await Release, Fifteen Are in Work, 28 Planned

United Artists Monday announced the most aborate production plans in the company's istory, designed to assure systematic delivery f product stretching deep into 1946. The rogram includes 63 pictures, 48 of which were resented at the sales meeting at the Waldorf-storia Hotel in New York by Gradwell Sears, ice-president in charge of distribution, and arl Leserman, general sales manager. The tal releases are for the balance of this year's rogram, for the 1944-45 season and the reainder projected for 1945-46.

Approval of contracts for 15 additional prouctions were voted Tuesday by the UA board f directors meeting at the home office. These lms were added to the 48 disclosed Monday by Ir. Sears.

This program of top pictures and the regurity of release was termed the greatest forard step taken by the company in its history y Edward C. Raftery, president. It was made ossible, he said, not only by constructive round work along production lines but by arrangement of company management which ssures not only this present favorable setup, it a continuation of it into the future.

our in Production, leven in Preparation

Attending sales representatives were told at in addition to five pictures completed and waiting release, four others were in producon, 11 more were nearing final script and asting stages, while 28 others were planned.

Pictures completed and awaiting release are avid O. Selznick's "Since You Went Away," nd "Double Furlough," Hunt Stromberg's Guest in the House," Edward Small's "Abroad ith Two Yanks" and Seymour Nebenzal's Summer Storm."

The four pictures now before the cameras re: Benedict Bogeaus' "Dark Waters," Sol esser's "3 Is a Family," Lester Cowan's "Toorrow the World," and Bing Crosby's first or United Artists, "The Great John L."

Additional product is to be supplied under e approved contracts by Charles R. Rogers, rnold Pressburger, Lester Cowan, Benedict ogeaus, Seymour Nebenzal, Angelus Producons and Constance Bennett, in addition to a eries of color-cartoons which again place UA the short subject market.

eal for Six Pictures Iade with Rogers

A long-term deal for six pictures was made ith Mr. Rogers. These will be in addition to High Among the Stars," starring Jane Powll, which is now in production. Arnold Pressurger will deliver two. The first of these is om "Set the Wild Echoes Flying," a *Saturday vening Post* story which Zoltan Korda will irect, and the second will be "Driftwood."

The new contract with Lester Cowan was xtended to include a film starring Greta Garbo. G.I. Joe" and "Tomorrow the World" are ow in work under the Cowan banner. Three dditional pictures will be made by Benedict ogeaus.

Seymour Nebenzal will produce "Mayerling" and two other films, under a revised agreement with UA. Angelus Productions was granted a contract to deliver one picture, not named. "Paris Underground" will be made by Constance Bennett and directed by Gregory Ratoff.

Plastic Products, Inc., will produce the cartoon series planned. A long-term contract has been agreed upon for delivery of four Technicolor subjects annually. John Sutherland, formerly with Walt Disney, heads Plastics. The title of the first cartoon is "Cross-Eyed Bull."

The balance of the company's lineup includes product from the following producers:

Vanguard will deliver "The House of Dr. Edwardes"; Sol Lesser, "Civilian Clothes"; Benedict Bogeaus, "There Goes Lona Henry"; William Cagney Productions will account for "Blood on the Sun," "Port Royal," "Only the Valiant," "Bugles in the Afternoon," "The Stray Lamb" and an untitled mystery-love story. Lester Cowan plans "G. I. Joe" and "Woman of the Sea." From Charles R. Rogers, "High Among the Stars," "My Wild Irish Rose," "Angel on My Shoulder" and "One Man's Family."

Edward Small Program Calls for Eight Pictures

Edward Small's program calls for "When the Cat's Away," "Bella Donna," "Cagliostro," "Valentino," "Notorious Nancy Grey," "Kate Fennigate," "Twin Beds" and "Brewster's Millions." Hunt Stromberg, "Dishonored Lady" and "This Is Life." Producing Artists will deliver "Love Is Where You Find It," "High Spirit," "Singing City," "The Blackbirder" and "Of Thee I Sing." Producers Corporation, "This Crazy, Lovely World," "The New Cabinet of Dr. Caligari," "The Old West" and "O'Brien's Navy." Seymour Nebenzal will produce "Mayerling" and "S.S. Titanic" and from Andrew Stone, "Miss America," "Sensations of 1946" and "Victory Parade."

Seated on the dais at the convention sessions, in addition to Mr. Raftery, Mr. Sears and Mr. Leserman, were J. J. Unger, Harry Gold, Edward Schnitzer and Louis Pollock. Among the other home office executives in attendance were: Harry Buckley, Paul Lazarus, Sr., Charles Steele, Walter Gould, Harry Muller, Phil Dow, Manny Silverstone, Steve McGrath and Jack Wrege.

These producers, players and representatives joined the district and branch managers at luncheon on Monday: Grace Rosenfield, Hugh Huber, Fred Wilkins, Budd Rogers, Seymour Poe, Harry Kosiner, David E. Weshner, Seymour Nebenzal, Edward Peskay, Henry Brash, Neil Agnew, Hugh Owen, John Harkins, William Heineman, Lowell Calvert, Jules Levey and Dennis O'Keefe and Joseph Cotten.

The delegates attended a special screening of David O. Selznick's "Since You Went Away" Monday afternoon.

Tuesday Session Devoted To Sales Policies

The Tuesday session was devoted to sales policies on all forthcoming product.

Among the district managers attending the meeting were: Sam Lefkowitz, New York; James Winn, Boston; Jack D. Goldhar, Detroit; Fred M. Jack, Dallas; T. R. Thompson, Kansas City; Rud Lohrenz, Chicago; W. E. Callaway, Los Angeles, and A. J. Jeffrey, Toronto.

The following branch managers attended: Jack Ellis, New York; H. G. Bodkin, Philadelphia; Mark Silver, Washington; John Dervin, Boston; M. V. Sullivan, Jr., Buffalo; William S. Shartin, New Haven; Harris Dudelson, Cincinnati; Morrie Orr, Cleveland; M. Dudelson, Detroit; Morton Magill, Pittsburgh; C. W. Allen, Atlanta, and Sid Rose, Chicago.

UNITED ARTISTS sales executives convened this week at the Hotel Waldorf-Astoria. Above, facing the camera: Gradwell Sears, Neil Agnew, Edward C. Raftery, Joseph Cotten, John Haskins, Lou Pollock, W. E. Callaway. With their backs to the camera are Carl Leserman and Hugh Owen.

New Selznick Film to Play At 50% Over Scales

Increased admissions of 50 per cent over regular scales at single-featured performances is the policy set by United Artists for David O. Selznick's "Since You Went Away," Carl Leserman, UA general sales manager, announced Tuesday at the conclusion of the company's eastern sales meeting at the Waldorf-Astoria Hotel in New York. The picture opens on Thursday at the Capitol, New York. When Mr. Selznick's "Gone With the Wind," distributed by MGM, was in release, admissions were set at a top admission price of $1.10.

Twenty week

Lady in the Dark
Lady in the Dark
Xavier Cugat
Xavier Cugat and his Orchestra
Dean Murphy
World Premiere
Going My Way
Bing Crosby
In person
Charlie Spivak
and his Orchestra

Coming from Paramount

Mitchell Leisen's
"FRENCHMAN'S CREEK"
Fontaine • deCordova
In Technicolor

Preston Sturges'
"HAIL THE CONQUERING HER
Bracken • Demarest • Logan

Mark Sandrich's
"I LOVE A SOLDIER"
Goddard • Tufts • Fitzgerald

hat Rocked Broadway!

or the past 20 weeks the New York Para-
nount Theatre has played just two pictures.

tarting on February 22, Paramount's "Lady
n The Dark" ran for 10 weeks and broke all
ecords in the 18-year history of the house.

Last Tuesday Paramount's "Going My Way"
nded another 10-week run which, in turn,
hattered the dollar record established by
'Lady In The Dark."

he fact that 10th week business exceeded
he 9th week and was more than 80% of open-
ng week is convincing evidence that this pic-
re could have run longer if it had not been
or previous stage show commitments.

his consecutive long-run record is, we be-
eve, without parallel in New York history for
ouses of comparable size and policy.

et it is just an average sample of the al-
ost incredible business which this Crosby-
cCarey hit is doing everywhere—

**n July 4th "Going My Way" played to
he biggest single day's business under
traight-picture policy in the history of
hiladelphia at the Mastbaum.**

In Providence it broke the Strand Theatre record the first week—then smashed this new record the 2nd week — and the first day of the 3rd week topped opening day of the engagement.

At the Stamford Plaza the last day of the 2-week run was bigger than the opening day, forcing a history-making third week.

It is the first picture ever held for a second week at the Warner, Wilmington.

If these were isolated Paramount hits they would in themselves represent a great accomplishment for any single company.

The fact that they are merely two successes in a half-year which has included such high-grossing Paramount attractions as "The Story of Dr. Wassell," "The Miracle of Morgan's Creek," "Standing Room Only," "The Hitler Gang," "No Time for Love" and "And The Angels Sing" establishes a new industry record for continuity of quality and has created the keenest possible interest in these other great Paramount attractions which have been announced for 1944 release.

"DOUBLE INDEMNITY"
Stanwyck • MacMurray • Robinson

Preston Sturges'
"THE GREAT MOMENT"
McCrea • Field • Demarest

Cecil B. DeMille's
Modernized Production of
"SIGN OF THE CROSS"
Colbert • March • Laughton • Landi

The Cornelia Otis Skinner-Emily Kimbrough Best Seller
"OUR HEARTS WERE YOUNG AND GAY"
Russell • Lynn • Ruggles

"RAINBOW ISLAND"
Lamour • Bracken • Lamb
In Technicolor

Frank Borzage's
"TILL WE MEET AGAIN"
Milland • Britton

Mitchell Leisen's
"PRACTICALLY YOURS"
Colbert • MacMurray

Theatre Repair Parts Still Months Away

But None Has Been Forced to Close; Many Houses Lack Gas for Cooling

by FRANCIS L. BURT
in Washington

Hairpins, shoestrings and ingenuity, figuratively, are keeping many film theatres in operation today, with no relief in the form of adequate repair equipment in sight for some months to come.

Without new parts or equipment for more than two years, many houses are experiencing difficulty in keeping their projection booths at an efficient level, and the situation apparently is destined to get worse before it gets better.

So far as can be learned, however, not a single theatre has been forced to close because of broken-down equipment, as a result of the constant effort of the War Production Board theatre equipment section under Allen G. Smith to see that every exhibitor facing an emergency is taken care of in one way or another.

Cooling Systems in Bad Shape

Thousands of houses, however, are going into the summer with badly deteriorated cooling systems or with no cooling at all, as a result of the shortage of Freon gas, and there is little likelihood that any of the refrigerent will be available for comfort cooling before cold weather.

More than 100 applications for Freon from exhibitors whose systems have failed entirely have had to be turned down by WPB this summer, and while the first units of a new plant are expected to go into operation early next month the resultant accretion to supply probably will not reach the theatres before next year.

The new plant, in East Chicago, will produce some 2,000,000 pounds of gas a month, when operating at capacity, raising the total output to more than 5,000,000 pounds, but little will be available within this country until military demand for hospital and insecticide requirements, the needs of ships, and the demands of civilian hospitals, food plants and war industries have been satisfied.

While the outlook is far from optimistic, a successful culmination of the European phase of the war might radically change the picture as lessened military requirements would permit resumption of broader civilian production.

Projection Equipment First

Projection equipment and other needs of the theatres are scheduled as among the first and most necessary products to be released when that time comes. At the same time, there is considerable doubt whether the attack on Fortress Europe will reach a victory in the near future; that the Army has its doubts of a short campaign is indicated by its current purchases of cold-weather clothing for soldiers in Europe.

While military and Administration leaders are none too sanguine over a quick victory over Germany, the thoughts of business men in this country appear to have jumped all obstacles to focus on post-war activities, judging from the number of inquiries reaching Washington regarding after-war possibilities.

Many of these inquiries appear to contemplate new plants for post-war production, distribution, etc., and have centered attention on the construction situation which will prevail during the transition period.

There is a strong possibility that the end of the war will bring no immediate general abandonment of present controls on prices, production and distribution, because of fears of runaway markets and inflation, and the Administration is committed to a general lifting of the controls to provide an orderly transition from war to peace-time activity.

This is seen in some quarters as involving a control of construction, which might slow down any major program for theatre building, it being pointed out that more than manpower is involved in building and that what goes into a new structure is the result of fabrication by many plants in many industries on which there will be demands from many businesses in addition to motion pictures.

Distribution Control Needed

Similarly, if all the wraps were taken off projector production tomorrow and adequate supplies provided of the motors, ball bearings and electronic components which are now slowing up that program, it would probably be necessary to control the distribution of the finished units so that exhibitors who needed them most could get them first, ahead of those whose equipment is still in fair working order and those wanting additional apparatus.

While it is not expected that the flow of new equipment for exhibition will reach any sizable volume this year, WPB programs now under consideration for 1945 are understood to call for marked increases all along the line. Booth equipment, seats, carpets and all the other items which have been difficult to obtain are to be turned out in steadily expanding volume next year, if military achievements come up to anticipations, as there is no doubt they will.

In the meantime, WPB officials are confident they can keep the theatres of the nation running, provided the individual exhibitors use enough "hairpins, shoestrings and ingenuity."

20th-Fox to Release Two Films During August

"Take It or Leave It" and "Wing and a Prayer" will be released by 20th Century-Fox during August, it was announced this week by William J. Kupper, general sales manager.

"Take It or Leave It," a musical based on the quiz radio program, was directed by Benjamin Stoloff and produced by Bryan Foy, with a cast which includes Phil Baker, Majorie Massow, Edward Ryan and Stanley Prager.

"Wing and a Prayer" (The Story of Carrier X), was written by Jerome Cady. The cast includes Don Ameche, Dana Andrews, William Eythe, Charles Bickford, Richard Jaeckel, Kevin O'Shea and Henry Morgan.

Columbia Announces Three Promotions

Columbia announced last week the advancement of three persons to more important posts. Mrs. Jeanne Dressler McGrann has been named assistant director of personnel, under the supervision of John Kane. George Berman, former assistant to Mr. Kane, is now assistant to George Josephs, manager of the sales accounting department. Mr. Berman replaces Daniel Weisman, who is now assistant to Seth Raisler, manager of the contract department.

Army Is Showing Troops Overseas 3 Films Weekly

Washington Bureau

The Overseas Motion Picture Branch of t Army Pictorial Service has increased its operatio to astronomical heights in the past year, in t effort to keep men in the field amused, and h accomplished its objective of giving troops in ove seas units at least three new films a week.

To demonstrate what has been accomplishe Colonel E. L. Munson, acting chief of the AP this week released a few statistics on the seco year's operations of the film branch.

The number of projectors available to units ove seas has been increased from 421 in March, 19 to more than 3,200.

On a single night, the Army shows the late films to almost 2,000 field units at stations circli the globe—not including shows seen by o soldiers in civilian theatres nor in Army theatr at the larger bases in Panama, Hawaii, Alask Newfoundland, Bermuda or Trinidad.

As an example of audience strength, the repor for last March show that in the Mediterrane theatre alone, 14,757 shows were given to a to audience of 6,215,199. In the same month last ye there were only 1,543 shows and an audience 1,226,103.

Complaints about Shirley Temple's baby pictur and 1900-style Westerns have practically be eliminated—entirely with respect to the 16m service—and the industry's effort to get more a better pictures to the men in uniform than a available even to the folks at home is bearing fru

And to top it all, Col. Munson said, the Arn wasn't selfish. Its films in the field are made ava able to members of the other branches of the arm services, to uniformed personnel of Allied natior members of the merchant marine and, in isolat outposts, to the natives.

New Clearance Case Filed At Milwaukee Tribunal

A new clearance complaint was filed this we at the motion picture arbitration tribunal in M waukee. The Range Amusement Company, oper tor of the Range theatre at Hurley, Wis., again all five consenting companies, charges that t 30-day clearance is unreasonable for features play at the Ironwood, Rex and Morgan theatres, all Ironwood, Mich. The complainant seeks clea ances in favor of the Rex or Morgan over t Range eliminated and clearance in favor of t Ironwood fixed at seven days after the Ironwoo

The clearance complaint of Sol Winoku operator of the Ritz theatre, Watervliet, Mic Detroit tribunal's 16th case, against MGM, Wa ners, RKO and Paramount, was dismissed la Friday by arbitrator John L. Lovett. He rul that existing clearance of the Loma and Ha theatres, Hartford, Mich., over the Ritz is n unreasonable.

All records in the Gary Theatre Company clearance case against the major distributors w be submitted to the Arbitration Appeal Board Ju 26, it was learned this week. At a recent heari in Chicago, arbitrator Benjamin Wham ruled favor of the defendants. The plaintiff, operator the Place, Gary, Ind., is seeking elimination clearance granted the Tivoli, Lido and Lake the tres, Valparaiso, Ind., and Palace, Chesterton, In

Harry Cohn Is Columbia's Executive Producer

Harry Cohn, president of Columbia, has a sorbed the post of executive producer of the co pany's Hollywood studio. Sidney Buchman, fo mer executive producer, will head his own pr duction unit, under a recently completed new de whereby he will make two pictures annually. M Buchman's first two films will be "Over 2 screen version of Ruth Gordon's Broadway h and "Jacobowsky and the Colonel," the curre Theatre Guild production.

BOXOFFICE" MAGAZINE says . . .

"Screen Audiences Beg For Murder Mysteries!"

NEW YORK—Consider the murder mys- and the horror story—nearly every- ... not! Film producer

stories. It ... ing

And the

"Top attraction in the field of Crime"*

is coming from

PARAMOUNT

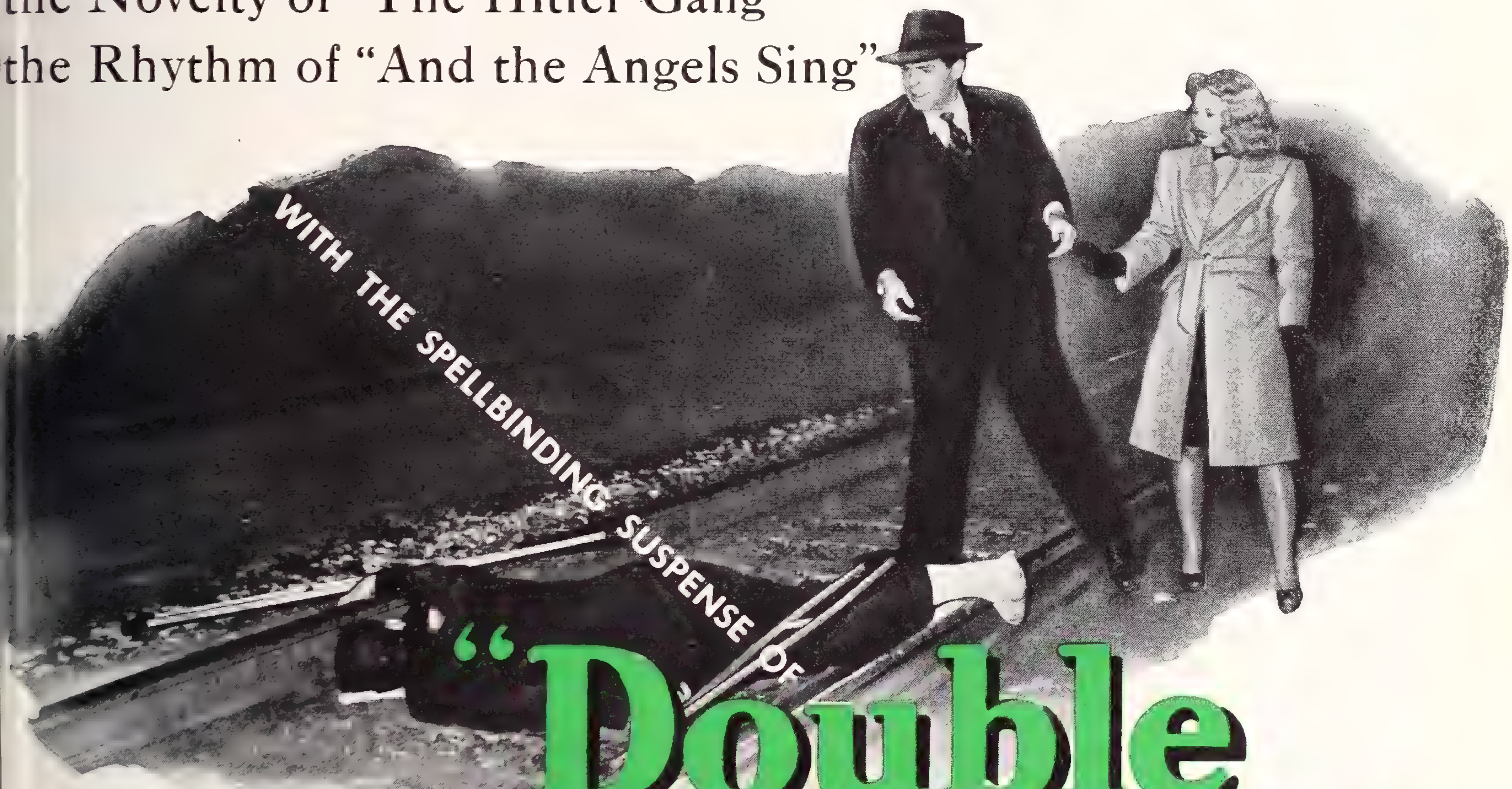
*M. P. Herald said it!

"You can't kiss away a murder!"

Paramount

tops

the Thrills of "The Story of Dr. Wassell"
the Beauty of "Lady in the Dark"
the Heart Appeal of "Going My Way"
the Laughs of "Morgan's Creek" and "Standing Room Only"
the Novelty of "The Hitler Gang"
the Rhythm of "And the Angels Sing"



WITH THE SPELLBINDING SUSPENSE OF

"Double Indemnity"

The Sensational "Liberty" Story of an Unholy Love
and An Almost Perfect Crime

Triple-Starring

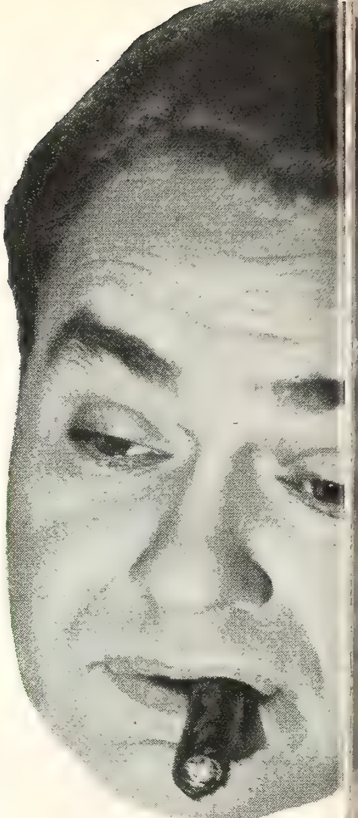
FRED MacMURRAY · **BARBARA STANWYCK**

He Wanted Her! — She Wanted The $100,000!

EDWARD G. ROBINSON

He Got Them Both . . . When They Murdered Her Husband For "Double Indemnity"!

And You Can't Laugh Off These Terrific Reviews!



"Grade A . . . certain box-office insurance!"—*Variety*

"Top melodrama of the year! A spellbinder . . . overwhelms with sheer power . . . top grosses!"—*Hollywood Reporter*

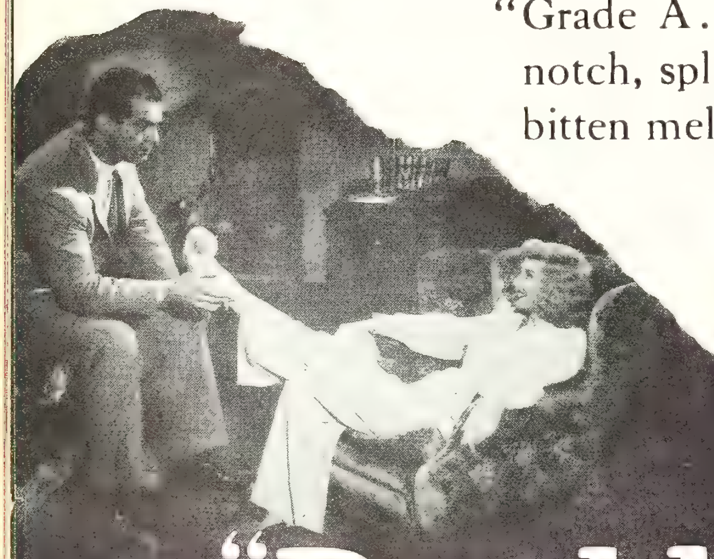
"Spellbinding . . . masterful . . . cinch strong box office!"—*Daily Variety*

"Grade A . . . One of the best . . . rings bell as top-notch, splendidly acted, brilliantly directed hard-bitten melodrama!"—*Motion Picture Daily*

"Will have you sitting on edge of seat holding your breath . . . should be one of top grossers of season!"
—*Showmen's Trade Review*

"Picture making at its best . . masterful . . . should bui
capacity grosses!"—*Boxoffi*

"Prize melodrama of the year! Raves definitely called for!"—*Independent*



"Double Indemnity"

Paramount

Will Advertise It to 42,780,000 Readers in These National Magazines: LOOK · LIBERTY · COLLIER'S PIC · AMERICAN · TIME · LIFE · TRUE STORY and the 15 Leading Motion Picture Fan Magazines

with
PORTER HALL • JEAN HEATHER • BYRON BARR
RICHARD GAINES • JOHN PHILLIBER
Directed by BILLY WILDER
Screen Play by Billy Wilder and Raymond Chandler

Go Over the Top With Our
Invasion Troops. Keep
Fighting With War Bonds!

Expect Admission Tax Relief Soon After War Ends

Washington Bureau

Publication this week of the so called "Twin Cities Plan" for post-war tax reductions, with the emphasis upon the lowering of individual income rates, has centered attention in Washington on the subject of Federal revenues, but also has brought emphasis on the Congressional program to defer consideration of tax legislation until at least the European phase of the war has been concluded.

While the present high admission tax rate of one cent on every five cents of admissions is scheduled to return to its former level of one cent on every 10 six months after the end of the war, there is a definite possibility that some relief may be granted in the first tax bill to be enacted.

Although few members of Congress are in the Capital at the moment, several of those who have not yet returned to their homes made it clear that while all suggestions for post-war taxes are welcomed and will be studied, there is no likelihood of any rush action on the subject.

Congressional and Treasury experts now are studying the next tax bill although, so far, they have not progressed beyond laying down some general principles to be followed.

Two Barriers Stand in Way

Two important barriers stand in the way of immediate legislation in anticipation of a slackening of the war strain on the nation's finances. The first is the uncertainty as to how the war will end—that is, how much reconversion to peacetime activity can be allowed when the Nazis are cleaned up—which will depend upon the high command's plan for settling with the Japanese. The other is the uncertainty as to the Treasury's situation when the time comes to consider tax relief, and the extent of the relief to be granted will depend both upon the anticipated expenses of the Pacific war and the manner in which the public is supporting the war effort through Bond purchases.

It is anticipated, however, that as soon as Germany caves in and the fighting in Europe stops, Congress will consider tax relief, along with reconversion and other phases of the program to return the nation gradually to a peacetime economy. The extent of the relief to be granted will be determined only when that time comes.

The possibility of early admission tax relief is based upon an assumption that the change-over from war to peace operation, no matter how gradual and carefully conducted it may be, will involve some idleness of labor and reduction of earnings

Would Keep Income Up

This would tend both to keep exhibitors' income up, with consequent benefit to the Treasury from income and corporation taxes, and enable the public to continue its most universal form of recreation.

However, it is emphasized that whatever is said now about postwar tax relief is purely speculation since, while members of Congress will have definite ideas on the subject and will succeed in putting some of them into the legislation, the basic program for the next tax measure will be submitted by the Treasury, whose experts are influenced more by long-term trends than by immediate conditions.

Hal Horne Heads Public Information Unit in East

Hal Horne, Twentieth Century-Fox director of advertising and publicity, was elected chairman of the industry's Public Information Committee, eastern section, for the next six months, succeeding Silas F. Seadler, MGM advertising manager. Glendon Allvine continues as executive secretary. At the meeting last week, a plan for future industry public relations work was presented by Charles Francis Coe, vice-president of the Motion Picture Producers and Distributors of America, which was taken under advisement by the committee.

U. S. Attempts to Enter Goldman Trust Case as "Friend of Court"

The United States Government entered the William Goldman $1,650,000 anti-trust suit against the Warner theatre circuit and major distributors in Philadelphia last Thursday when Wendell Berge, Assistant Attorney General, filed a petition with the U. S. Circuit Court of Appeals to submit a brief as *amicus cureae*, "friend of the court", on the ground that the fundamental principle of anti-trust law enforcement was involved.

In the petition, now under advisement by Federal Circuit Judges John Biggs, Jr., and Gerald McLaughlin, Mr. Berge said:

"The issues raised herein with respect to the application of the Sherman Act to first run exhibition of motion pictures in Philadelphia are included in the issues raised in a suit brought by the United States against the defendants herein under Section 4 of that Act, entitled U. S. vs. Paramount Pictures, Inc., et al, pending in the District Court of the United States for the Southern District of New York. The decision of this court herein will have an important effect upon the administration of the Sherman Act by the United States."

Home office attorneys were of the opinion that the Government's move was merely a "routine procedure" and that it had no important significance in the eventual disposition of the Consent Decree.

Assistant U. S. Attorney General Tom C. Clark indicated in Washington last weekend that the filing of the petition would have no influence upon the current decree negotiations and that the petition filed was not a formal, legal intervention in the case but was designed merely to obtain the court's permission for the filing of a Government brief to enable the Department of Justice to acquaint the court with its views on the questions at issue.

Through William A. Gray, attorney, Mr. Goldman had appealed from the decision of Judge William H. Kirkpatrick of the U. S. District Court, who dismissed the anti-trust action April 8. The plaintiff had charged that the defendants, in violation of the Sherman Anti-Trust Act, refused to sell him suitable first run product for his Erlanger theatre in competition with first run theatres operated by the Warner circuit in Philadelphia. Judge Kirkpatrick held that Mr. Goldman failed to show there was restraint of interstate commerce or any need for more first run theatres in Philadelphia. He also held that monopoly, if it existed, was only local and had no effect on interstate trade.

If there is no objection on the part of the Circuit Court of Appeals to the Government's filing of a brief, home office attorneys believe they will be given an opportunity to submit a brief in reply to any which the Department of Justice files with the court.

Meanwhile, resumption of decree talks between Mr. Clark and Joseph Hazen, liaison for the industry, await Attorney General Biddle's study of the distributors' final decree concessions submitted to Mr. Biddle more than a week ago.

Ginsberg Is General Manager For All Paramount Films

Y. Frank Freeman, vice-president in charge of studio operations for Paramount, announced this week that effective immediately Henry Ginsberg would assume the post of general manager in charge of all productions for Paramount Pictures, Inc.

Mr. Ginsberg assumes the new duties as production chief in addition to his current ones as vice-president and general manager of Paramount Studios, a post he has filled since February, 1940.

B. G. De Sylva, who asked to be relieved of his duties as executive producer by September 15, will remain with Paramount after that date as a producer of two or three pictures annually. Between now and September 15, Mr. De Sylva will continue his duties in connection with all currently active productions.

"Mr. Winkle" Has Premiere In Six Post Theatres

Columbia's Edward G. Robinson film, "Mr. Winkle Goes to War," had its world premiere Wednesday in the six post theatres of the Aberdeen Proving Grounds, Aberdeen, Md. An important feature of the presentation was the broadcast from the post of the Dunninger radio program over a 165-station coast-to-coast Blue Network hookup.

Robinson in London

Edward G. Robinson arrived in London last week to play the part of a U. S. flying instructor in a Royal Air Force feature tentatively entitled "Aircrew." A majority of the cast will be personnel of the RAF, most of whom were pre-war professional players.

New Franchises For PRC Units

A new deal has been negotiated for franchise holders of PRC Pictures' 30 exchanges with Nat L. Lefton, franchise holder in the Cleveland and Cincinnati territories, elected to speak for all other owners in future negotiations with the company, *Motion Picture Daily* said Wednesday.

The new arrangement has resulted in the scrapping of all previously existing franchise agreements and the signing of new ones, drastically revised. All guarantees on payment for product, past, present and future, have been eliminated and all of PRC's claims against the franchise holders have been discharged. A reduction in distribution charges for all exchanges is included.

A franchise holder's committee has been organized, including Henri Ellman of Chicago, George Fill, Washington, D. C., Ike Katz, Atlanta, and Mr. Lefton. In the future, the holders will be permitted, under certain circumstances, to supplement PRC's product for their respective exchanges with pictures from other companies if PRC fails to deliver satisfactorily. A system of quotas, based on 75 per cent of the cost, has been instituted, replacing the old system of guarantees which were based on 100 per cent of the negative cost of pictures produced.

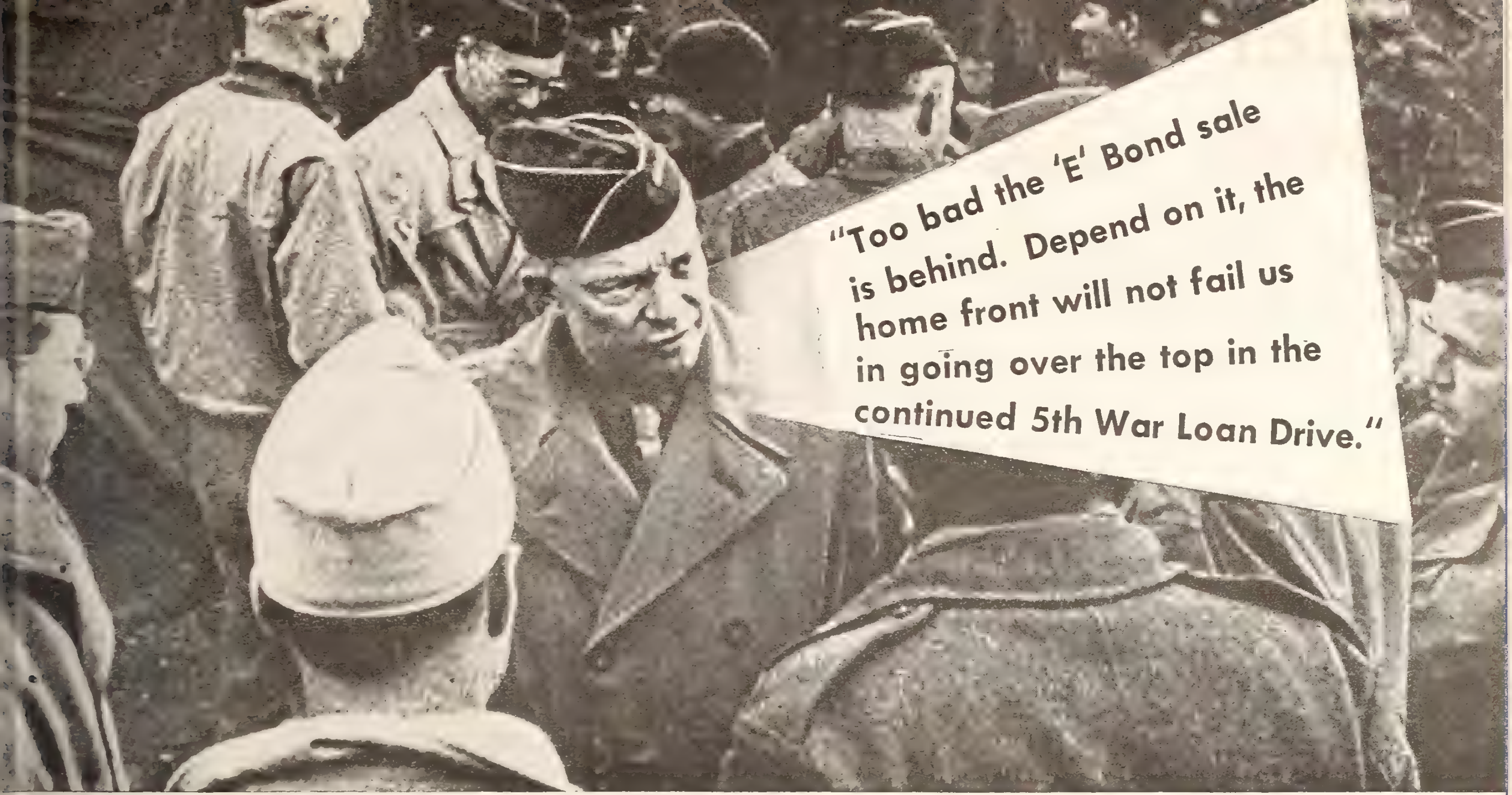
About 10 other changes on minor points were said to have been incorporated in the new deal which was worked out by the holders at a meeting in New York recently with Kenneth M. and John S. Young, principal owners of PRC, their legal representatives, Leon Fromkess, vice-president in charge of PRC production and Bertram Mayers, representing the holders.

"to inspire...to thrill...to give heart..."

"THE LIBERATION OF ROME" available free to all theatres is an exciting two-reel pictorial record of a march that made history. Brave cameramen of the U. S. Army Pictorial Service made it in collaboration with British Service Film units. They have captured the heart-beat of heroes lifting an enslaved people into the sunlight of freedom. Play it and win the thanks of your patrons! Film Daily expressing the enthusiasm of the trade press says: "of enormous interest, thrilling to witness, a MUST for all theatres."

"THE LIBERATION OF ROME" IS FREE! BOOK IT NOW!

Distributed thru M-G-M Exchanges. Accessories from National Screen Service.
Sponsored by War Activities Committee—Motion Picture Industry



"Too bad the 'E' Bond sale is behind. Depend on it, the home front will not fail us in going over the top in the continued 5th War Loan Drive."

LET YOUR CONSCIENCE BE YOUR GUIDE!

Are you one of the thousands of loyal American showmen who has given your country a Free Movie Day or a Bond Premiere? To you the heartfelt thanks of a nation at war!

"BE GLAD YOU'RE ALIVE TO BACK NUMBER 5"

If you have not yet had a Free Movie Day or a Bond Premiere, it is not too late to do the right thing! The sale of "E" Bonds will meet the expectations of our fighting forces *only if every* theatre does its share. Act today without delay! They die for you. Do not fail them.

5th WAR LOAN REPORT BLANK

Watch for it! Have your Bond Sales Figures ready to report!

KEEP SELLING "E" BONDS

Sponsored by War Activities Committee of Motion Picture Industry, 1501 Broadway, N. Y. C.

Labor Cost and Gross British Quota Problem

Difficulty Stems from War Situation; Trade Board Studies Remedies

by PETER BURNUP
in London

Odd difficulties emerged recently in the tangled Quota situation during discussions with Board of Trade officials. They concerned two things:

Monetary payments for labor falling outside the Quota year; and

Receipts for British films in America that were earned in addition to any lump-sum payment.

Both circumstances are of considerable importance to American distributors trading in this country.

Under the 1938 Act of Parliament and its subsequent amendments, the Quota obligations of foreign—i. e. American—renters are related both to the amount paid for British labor in the production of a given film, and to the amount of any receipts which may accrue from its showing in the States.

No Difficulties Foreseen

When the Act was drafted no difficulty was foreseen in its operation in either of these regards. But very real difficulties have developed. Highly regarded technicians and actors lately have demanded not a flat salary for their services but a share in a film's ultimate profits. They seek to cash in on the current boom in British production; want, not unnaturally, to enhance their own stake in any production of promise.

But a film's final takings may not be ascertained until well after the year of its making. How then, American renters are asking, can the full labor costs be registered with the Board of Trade in that particular year? For that is the requirement of the law as it stands.

Similarly, in the event of a film being sold to America for a flat rate plus a percentage of any receipts over that sum, the total profit accruing to the British producer is not ascertainable until the conclusion of the picture's run. It follows that this sum, too, cannot be recorded in the year of making.

Unwilling to Amend Act

Neither circumstance was envisaged at the time of the Act's drafting; both have arisen through wartime prosperity.

The Board of Trade is unwilling to embark on any comprehensive amendment to the Act which expires, in any event, in 1948. But distributors insist that they are having an unfair deal as things are.

Hugh Gaitskill and the other motion picture experts on the Board's establishment are having a busy time seeking a way out of the impasse.

▽

There's a race on at Denham, it seems, between Sir Alexander Korda and Gabriel Pascal as to which of the two producers shall procure the greater degree of official cooperation in his current endeavor.

Sir Alexander's MGM piece, "Perfect Strangers," concerns itself with a naval occasion. It tells of a meek little City clerk—Robert Donat—and his timid wife—Deborah Kerr—who leave their drab wedded life for adventure in the Royal Navy; he as an ordinary seaman, she into the WRNS, the woman's branch of Britain's sea service. Both, so the story runs, are mentally reborn in the process; dread returning, after a service separation of three years, to what they imagine must still be a dreary partnership.

Navy Gave Every Aid

Sir Alexander went, months ago, to the Admiralty, besought the Navy's help in giving his picture a proper verisimilitude. Help has been forthcoming in brimming measure. The Admiralty gave Korda's location unit the freedom of a certain establishment down in East Anglia where embryo sailors are put through their preliminary paces. They even ordained that the Station's Commanding Officer should figure in one scene of a vast parade of all hands. The unit moves up to Scotland now to get its background for the picture of young women training.

But Mr. Pascal goes further than that. He has coopted no less a force than the U. S. Army to the making of his ancient tale of Egyptian love, "Caesar and Cleopatra." Previously reported from here was the difficulty of finding a spot resembling Egypt's authentic sands, journey to the Nile manifestly being impossible these days. Most sandy beaches in Britain are now under military control but, by special authority, Mr. Pascal took his principal actors and aides to a certain classic spot on the coast where Americans are in command.

Permission to operate there was solicited humbly; and permission from the very highest quarters was immediately forthcoming. What is more, authority said that it might amuse the soldiery, standing by for embarkation elsewhere, to lend a hand. The G. I.'s looked forward eagerly to the prospect. There was talk even of lending a landing craft to be built up into the shape of Caesar's barge.

Balcon Buys D-Day Script

Michael Balcon goes on with his adventuring. One of the B. B. C.'s brighter efforts at dramatization of the war was a recapitulation in sound of the vivid 12 hours' happenings when Britain's railways set about the job of moving General Eisenhower's giant force on the eve of D-Day. The performance on the air thrilled the whole country. Mr. Balcon immediately bought the screen rights to the piece—it is called "Junction X," and plans to put it into production forthwith.

George Formby has finished his latest frolic under Marcel Varnel's direction. The film—it has been once more renamed "He Snoops to Conquer"—is concerned with the small time racketeers of a little country town. Connoisseurs of the Formby humor declare that it will transcend all former Formbys.

Mr. Formby and his wife are now standing by awaiting a summons to those Normandy beaches where the troops eagerly ask for him. There's no more loved performer among British soldiers than George Formby.

Griffith Heads Council

L. C. Griffith, chief barker of Oklahoma Variety Club, has resigned that office in order to accept the post of chairman of the War Council of the State of Oklahoma. Ralph Talbot was elected to take Mr. Griffith's place.

Seidelman Urges Companies Dub For Latin America

Dubbing of pictures for Latin America in Spai
ish can only be successful if all companies do i
Samuel Seidelman, United Artists supervisor fc
that territory, said last Thursday upon his retu
to New York, after four years at his Buenos Air
headquarters.

Latin American patrons prefer subtitles to dul
bing; but if all companies dub, the patrons wi
accept the mode and will become accustomed
it, he thinks. He added that upper-class Latir
scoff at dubbing.

Of the situation in Argentina, Mr. Seidelma
reported only a continuing impasse between e
hibitors and producers, the latter asking a thi
of first run and 50 per cent of other playing tim
and percentage. He also noted that produce
were facing increased shortage of raw stock.

Although native product gains favor, the A
gentine upper classes still prefer American pi
tures, he said. It is in the subsequent runs th
Argentine films score.

Mr. Seidelman, on his way north, stopped
Bogota, Colombia, to supervise reconditioning
the newly purchased Astral theatre, which open
June 6 with "Jack London."

He will return to Buenos Aires in about
month, after visiting the Coast and Mexico.

---

2 Pension Plans Sent to Treasury

Early this week RKO Radio announced it ha
filed its pension plan for official U. S. Treasu
Department approval, and Loew's, last week a
nounced that Equitable Life Assurance Compa
had outbid other insurance companies for the unde
writing of its pension plan.

RKO submitted its pension plan to the Treasu
first late last year, when the Treasury indicat
it would receive official approval. The compa
put the plan into effect for all its employees wi
the exception of production talent such as pr
ducers, directors, writers, players, seasonal a
part-time employees. The plan went into effect t
first of this year with credits accruing since the

Loew's also submitted details of its pension pl
to the Treasury and received unofficial approv
The plan covers all employees, including producti
personnel. It will be submitted to the stockholde
next Tuesday for their approval.

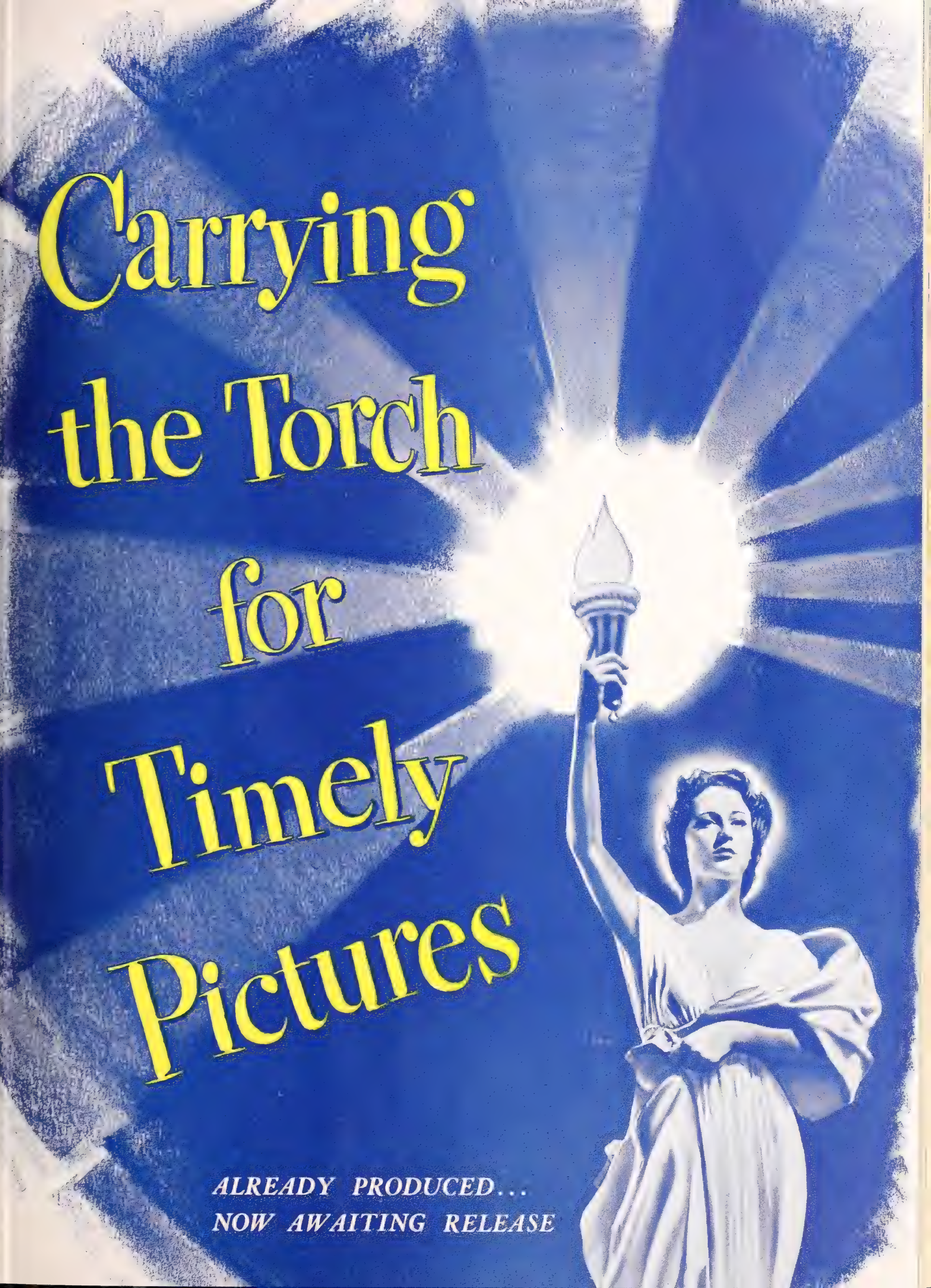
As in the case of RKO, should the stockholde
approve, final official approval would have to
obtained from the Treasury by Loew's. It is sa
that the plan will cost the company approximate
$3,500,000 the first year, starting March 1, 194
and for each year thereafter the cost would co
to about $3,000,000.

"Dragon Seed" to Open at Music Hall July 20

The world premiere of MGM's "Dragon See
starring Katherine Hepburn, will take place
Radio City Music Hall July 20, following a thre
week run of Columbia's "Once Upon a Tim
Featured with Miss Hepburn in the picturizati
of Pearl S. Buck's novel, which was produced
Pandro S. Berman and directed by Jack Conw
and Harold S. Bucquet, are Walter Huston, Ali
MacMahon and Akim Tamiroff.

ODT Asks Cancellation Of All Trade Meetings

J. M. Johnson, transportation director of t
Office of Defense Transportation, in a letter sent
executives of all trade associations, has ask
the abandonment of all trade conventions and me
ings for at least the remainder of this year beca
of the burden imposed upon the railroads by t
invasion of Western Europe.



Carrying the Torch for Timely Pictures

ALREADY PRODUCED...
NOW AWAITING RELEASE

SMACK ON THE Kisser!

As action-packed . . . as romance-packed a story as ever came out of the SATURDAY EVENING POST

PAT O'BRIEN · CAROLE LANDIS

SECRET COMMAND

with

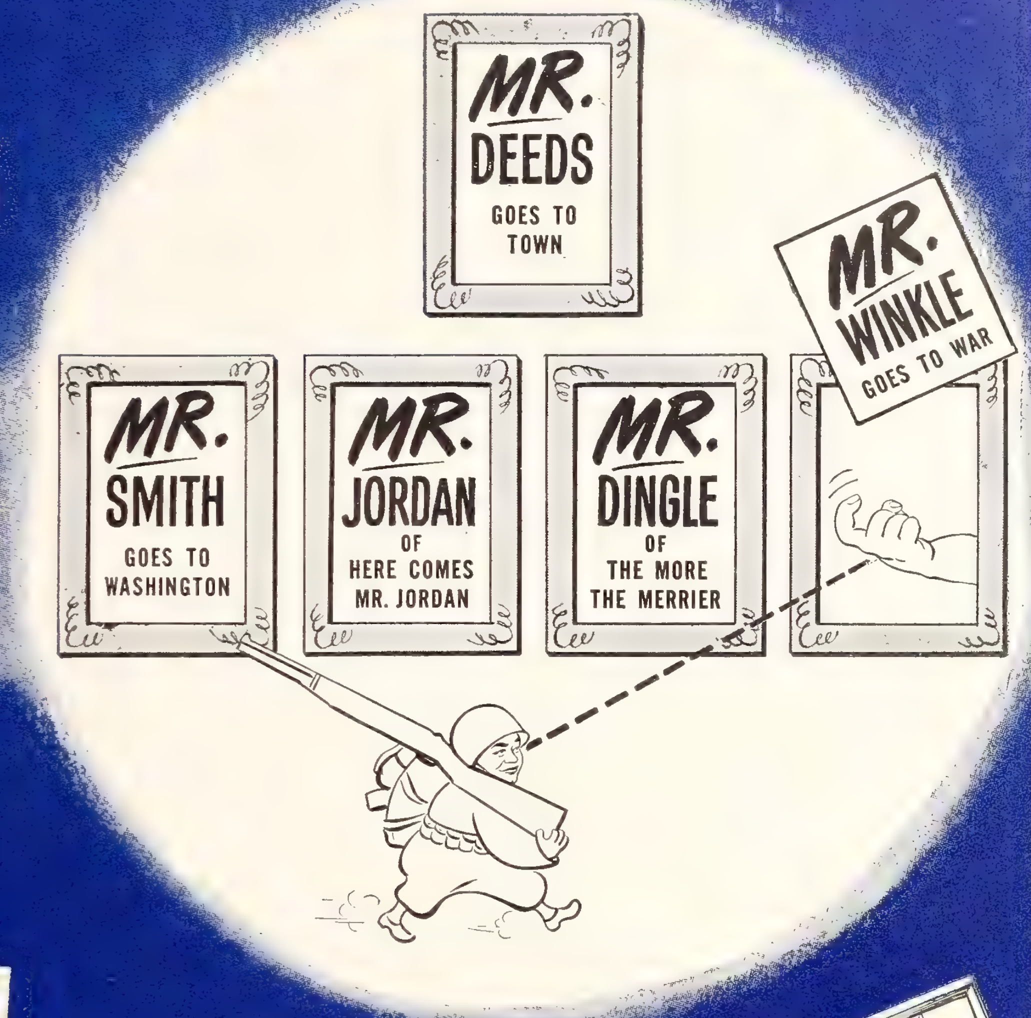
CHESTER MORRIS

RUTH WARRICK · BARTON MacLANE · TOM TULLY · WALLACE FORD

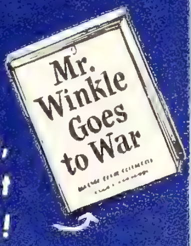
Screen Play by ROY CHANSLOR · Based upon a Saturday Evening Post story and best-selling novel by JOHN HAWKINS and WARD HAWKINS

Produced by PHIL L. RYAN for TERNEEN PRODUCTIONS · Directed by EDDIE SUTHERLAND · A COLUMBIA PICTURE

Another great "MR." is added to Columbia's Hall of Memorable Motion Picture Characters!


MR. DEEDS GOES TO TOWN
MR. SMITH GOES TO WASHINGTON
MR. JORDAN OF HERE COMES MR. JORDAN
MR. DINGLE OF THE MORE THE MERRIER
MR. WINKLE GOES TO WAR

As Mr. Winkle goes... so goes your heart... laughing, loving, deeply sympathizing... as you follow the most lovable character ever to come out of a best-seller!


Mr. Winkle Goes to War

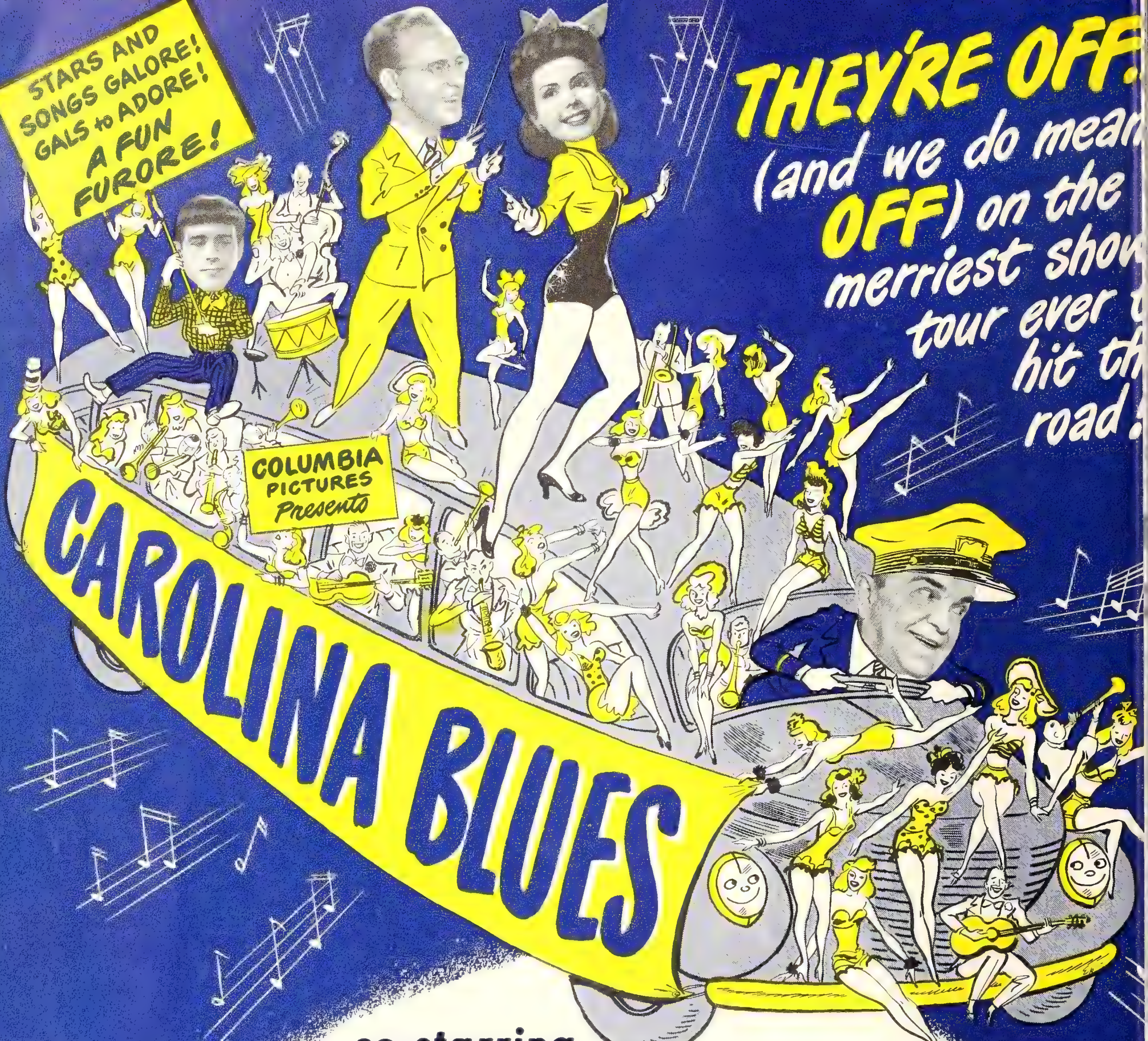
EDWARD G. ROBINSON

in Columbia Pictures'

Mr. Winkle Goes to War

with **RUTH WARRICK** **TED DONALDSON · BOB HAYMES**

Screen Play by Waldo Salt, George Corey, Louis Solomon · From the best-selling novel by THEODORE PRATT · Produced by JACK MOSS · Directed by ALFRED E. GREEN


STARS AND
SONGS GALORE!
GALS to ADORE!
A FUN
FURORE!
THEY'RE OFF!
(and we do mea
OFF) on the
merriest sho
tour ever
hit th
road!
COLUMBIA
PICTURES
Presents
CAROLINA BLUES

co-starring

KAY KYSER · ANN MILLER · VICTOR MOORE

with JEFF DONNELL · ISH KABIBBLE · GEORGIA CARROLL
HARRY BABBITT · SULLY MASON · DIANE PENDLETON
and **KAY KYSER'S BAND**

Screen play by Joseph Hoffman and Al Martin · Produced by SAMUEL BISCHOFF · Directed by LEIGH JASON

THE HOLLYWOOD SCENE

Completed

OLUMBIA

exas Rifles

GM

hirty Seconds Over Tokyo

ONOGRAM

The Utah Kid (formerly "Trigger Law")
Shadows of Suspicion (formerly "Baby Shoes")

ARAMOUNT

ouble Exposure (Pine-Thomas)

KO RADIO

he Girl Rush
My Pal Wolf
Farewell, My Lovely
Having Wonderful Crime

REPUBLIC

Firebrands of Arizona
Man of Mystery
Atlantic City

UNIVERSAL

The Frozen Ghost
The Old Texas Trail
My Baby Loves Music
Bowery to Broadway

WARNERS

Strangers in Our Midst

Started

MONOGRAM

Little Devils

RKO RADIO

Nevada

REPUBLIC

Flame of Barbary Coast
Vigilantes of Dodge City

20TH CENTURY-FOX

Sunday Dinner for a Soldier

UNIVERSAL

Stars Over Manhattan

Shooting

COLUMBIA

Sergeant Mike
Stalk the Hunter
Tonight and Every Night
The Unwritten Code (formerly "The Unknown")

MGM

Home Front
Anchors Aweigh
Airship Squadron 4
Music for Millions
Son of Lassie
Thin Man Goes Home
Ziegfeld Follies
Picture of Dorian Gray

PRC

When the Lights Go on Again

PARAMOUNT

Kitty
Out of This World
A Medal for Benny
Her Heart in Her Throat
Here Comes the Waves
Murder, He Says
Two Years Before the Mast

RKO RADIO

The Brighton Strangler

REPUBLIC

My Buddy

20TH CENTURY-FOX

Thunderhead
A Tree Grows in Brooklyn
Winged Victory

UNITED ARTISTS

Dark Waters (Bogeaus)
Tomorrow the World (Cowan)
Story of G.I. Joe (Cowan)
The Great John L (Crosby)
Three's a Family (Lesser)

UNIVERSAL

Can't Help Singing
Queen of the Nile
In Society

WARNERS

The Corn Is Green
Christmas in Connecticut
Roughly Speaking
Objective Burma
Hollywood Canteen

PRODUCTION AT THREE-MONTH LOW WITH 44 IN WORK

Hollywood Bureau

July, notoriously a slow month around the udios, lived up to expectations last week as e total number of pictures in work tumbled 44. This is the lowest figure since the first eek in April, when the total stood at 43. During the past week, 17 features were completed, nd six new ones were started.

The standout among the starters is Twentith Century-Fox's "Sunday Dinner for a Solier," which Lloyd Bacon is directing for Walter Morosco, producer. It's the story of a amily of Florida "crackers" who, prevented y poverty from doing anything more subtantial to aid the war effort, invite a soldier to inner. The cast includes Anne Baxter, John Hodiak, Charles Winninger, Bobby Driscoll, Anne Revere, Chill Wills and Robert Baily.

"Little Devils," one of Monogram's highudget features scheduled for the 1944-45 seaon, went before the cameras with Monte Bell irecting for Producer Grant Withers. The tory explores a new field, presenting the exploits of young Chinese guerrilla warriors. Among those in the cast are Harry Carey, Paul Kelly, Ducky Louis, Jimmy Dodd, Ralph Lewis, Gloria Ann Chew, Fred Mah, Hayward Soo Hoo and Philip Ahn.

Two New Pictures Are Started at Republic

Republic trained cameras on two: "Flame of Barbary Coast," with Joseph Kane as producer-director, and John Wayne, Ann Dvorak and Joseph Schildkraut in principal parts; and "Vigilantes of Dodge City," with Wild Bill Elliott, Bobby Blake and Alice Fleming. It's another of the "Red Ryder" series, and Stephen Auer is associate producer. Wallace Grissell director.

Universal launched "Stars over Manhattan," a musical with the Andrews Sisters, Martha O'Driscoll, Noah Beery, Jr., George Barbier and Marie Harmon. Edward Lilley directs for Associate Producer Warren Wilson.

RKO Radio's new film for the week is "Nevada," a western, whose cast includes Robert Mitchum, Nancy Gates, Anne Jeffreys, Richard Martin, Guinn "Big Boy" Williams, Craig Reynolds and Emmett Lynn. Herman Schlom is the associate producer, Max Nosseck the director.

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Almost every type of entertainment is included in Paramount's product for next season, according to the studio's master schedule. Musicals lead the list. Eight of these are scheduled for early release, among them "Rainbow Island," starring Dorothy Lamour and Eddie Bracken; Pine and Thomas' "Take It Big," with Jack Haley; "Incendiary Blonde," starring Betty Hutton and Arturo de Cordoba; "Road to Utopia," which reunites Bing Crosby, Bob Hope and Dorothy Lamour; "National Barn Dance," "Bring on the Girls," "Here Come the Waves" and "Out of This World."

Seven Comedies on List of Paramount Pictures

There are seven comedies on the list. Preston Sturges' "Hail the Conquering Hero" heads the last block for the current season. For future release are "Our Hearts Were Young and Gay," "Practically Yours," co-starring Claudette Colbert and Fred MacMurray, and the last two in the Aldrich Family series. Currently in work are "A Medal for Benny" and "Murder, He Says."

Six more serious dramas include Mark Sandrich's "I Love a Soldier," "The Great Moment," "Till We Meet Again," starring Ray Milland and Barbara Britton, "The Man in Half-Moon Street," "And Now Tomorrow," starring Loretta Young, Alan Ladd and Susan Hayward. Currently in work is "Two Years Before the Mast," starring Alan Ladd, Brian Donlevy, William Bendix, Esther Fernandez.

Historical Romance Soon To Be Released

Soon to be released is a historical romance, "Frenchman's Creek," Technicolor production starring Joan Fontaine and Arturo de Cordoba. In production is "Kitty," a story of London in 1780, starring Paulette Goddard and Ray Milland.

Two mysteries are on the list. "Double Indemnity" is completed and awaiting release, and "Her Heart in Her Throat" is still in work. Four action pictures produced by Pine and Thomas are also scheduled: "Gambler's Choice," "Dark Mountain," "One Body Too Many" and "Double Exposure."

Sam Wood Explains Change of Plan

Some time ago, according to a statement by the producer, Sam Wood and Gary Cooper, agreed on the filming of "Jubal Troop," as an independent production for release by Columbia, and a corporation was set up on the basis of this agreement. Later, Cooper signed a production deal with International Pictures, presumably to take effect after completion of the Sam Wood production. An offer was then made to the producer to make "Jubal Troop" under International's auspices, giving Columbia the release on a percentage basis. Since he did not want to breach his commitment for this and three other pictures he is preparing for Columbia, Wood turned the offer down. It was then that the Wood-Cooper deal was dissolved. and the actor took up his International contract. The dissolution was an amicable one, and agreed upon entirely for business reasons.

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Hollywood Boulevard will be photographed in Technicolor for the first time in MGM's "Anchors Aweigh," the musical which George Sidney is directing for Joe Pasternak, with Frank Sinatra, Gene Kelly, Kathryn Grayson and Jose Iturbi in principal parts. Cameras are being mounted on the rooftops of buildings along the thoroughfare for scenes taking in the length of the boulevard's main section. Smaller portions of the street are being reproduced.

Personnel Intelligence About Hollywood

Helmut Dantine's contract has been renewed by Warners. . . . Hugo Haas, Czechslovakian actor, will be seen for the first time on the American screen in Columbia's "Stalk the Hunter." . . . Hume Cronyn has been assigned a top spot in the forthcoming MGM musical, "Yolanda and the Thief," which will co-star Fred Astaire and Lucille Ball. . . . Howard Welch has been added to the roster of production executives at Universal. . . . "The Case of the Missing Medico" has been set as the title of the first in the Monogram series with Cisco Kid, famed O'Henry character.

Adolph Zukor Remembers When He Made Pictures Talk in 1905

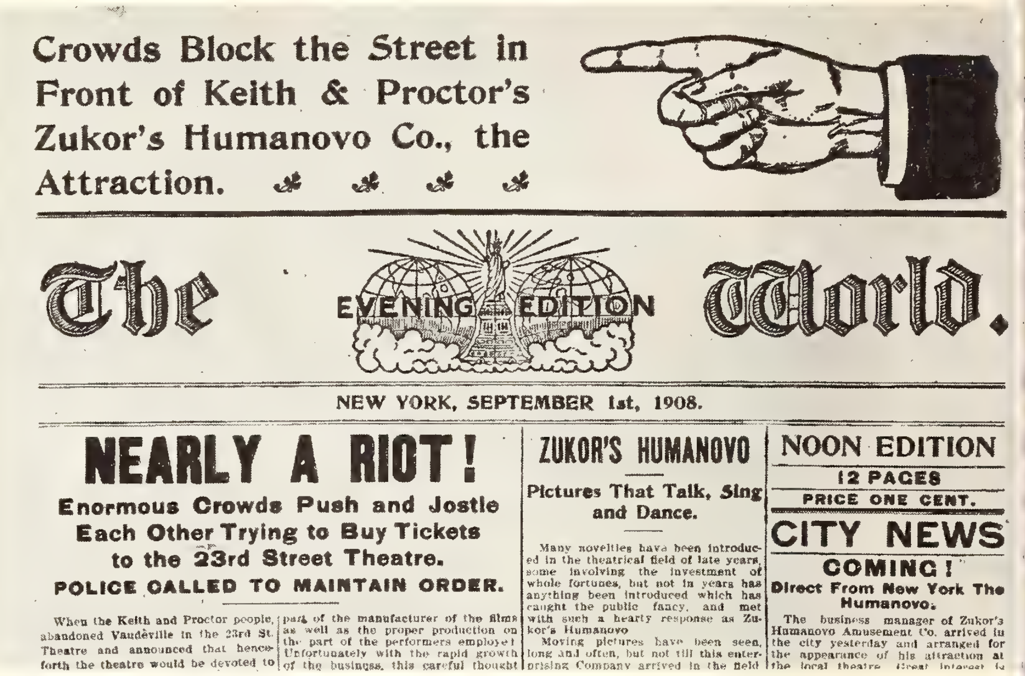
by FLOYD E. STONE

IT was a "tremendous commotion from ocean to ocean."

That is the summation, and that was the slogan, of the "Humanovo," a system of talking pictures long antedating those of today.

Adolph Zukor, chairman of the board of Paramount, entrepreneur of entertainment, was the originator of the "Humanovo." The idea was simple: people talked as a picture played; with enough rehearsal and by careful editing and creation of dialogue, they matched lip movements of the characters in the pictures, even though the pictures were produced without thought to such synchronization.

Back in 1905, Mr. Zukor, making one of his regular trips to Europe, visited Charles Pathe, in Paris. There, they talked of matters close to both: entertainment, possibilities of the new medium, the motion picture.



Crowds Block the Street in Front of Keith & Proctor's Zukor's Humanovo Co., the Attraction.

The World.

EVENING EDITION

NEW YORK, SEPTEMBER 1st, 1908.

NEARLY A RIOT!

Enormous Crowds Push and Jostle Each Other Trying to Buy Tickets to the 23rd Street Theatre.

POLICE CALLED TO MAINTAIN ORDER.

When the Keith and Proctor people, abandoned Vaudeville in the 23rd St. Theatre and announced that henceforth the theatre would be devoted to part of the manufacturer of the films as well as the proper production on the part of the performers employed Unfortunately with the rapid growth of the business, this careful thought

ZUKOR'S HUMANOVO

Pictures That Talk, Sing and Dance.

Many novelties hava been introduced in the theatrical field of late years, some involving the investment of whole fortunes, but not in years has anything been introduced which has caught the public fancy, and met with such a hearty response as Zukor's Humanovo

Moving pictures have been seen, long and often, but not till this enterprising Company arrived in the field

NOON EDITION

12 PAGES

PRICE ONE CENT.

CITY NEWS

COMING!

Direct From New York The Humanovo.

The business manager of Zukor's Humanovo Amusement Co. arrived in the city yesterday and arranged for the appearance of his attraction at the local theatre. Great interest is

ZUKOR'S Humanovo caused crowds in New York engagements, brought a need for police to handle them, and this popularity, even as now, was used to arouse interest in the process when exhibited elsewhere. Above, part of a display board used then in theatre lobbies.

Adapted French Method To Develop Humanovo

Mr. Pathe showed Mr. Zukor the French penny arcade for records. The patron inserted a coin, employees on the floor below received it and played records. In America, the Automatic Vaudeville Company used the same idea, but a machine received the coin, played the record, and brought the needle back to starting point.

The French idea was called the Humanovox. Mr. Zukor, hearing the records, thought little of them because they squeaked and had insufficient volume. But when he returned to America he thought of having humans speak while films played; and he named his idea Humanovo.

Mr. Zukor hired actors, rehearsed them, and then in his theatre, on the site at Union Square, now occupied by Klein's store, he showed his talking pictures to Keith and Proctor, merchants of vaudeville. Mr. Keith's vaudeville house abutted Mr. Zukor's film house. Mr. Keith slipped around the corner, and was impressed.

Units Traveled the Country And Were Successful

He booked Mr. Zukor's troupe into his circuit.

Then began the short epoch of the Humanovo. Mr. Zukor's actors, carrying their film under their arms, traveled over the country, scoring successes, receiving higher salaries, becoming more skilled, and convincing Mr. Zukor the chances of making money were indeed good.

Mr. Zukor increased the number of troupes; there developed approximately 12, of approximately five persons each, and each accompanied by a manager responsible to Mr. Zukor. In the big vaudeville houses, a company played a week; in the smaller, twice a week. Mr. Zukor charged the theatre $500 or more for use of each unit; he remembers now that each unit probably netted him $100 per week.

The Humanovo units, trained by Mr. Zukor and Will H. Stevens, in a studio at 26th Street and Seventh Avenue, New York, were never sent out until their effect was such that the reputation of the system would not suffer newspaper criticism, or harsh laughter from audiences.

An important appurtenance to their performance was the erection over each screen in back of which they played, of a water pipe, drilled with small holes, from which dripped enough water to keep the screen in a state of translucence. Mr. Zukor, interviewed at this day on the subject, cannot say why the present application of the so-called "Translux" screen did not occur to him then.

In any event, he does remember that the vocal effort necessary to project the voices through the screen onto the audience was so much that to him it precluded for all time the possibility of using the phonograph as developed then.

Several years later, when Thomas A. Edison, picture pioneer, attempted to be a pioneer of talking pictures, Mr. Zukor, knowing inwardly the idea was no good, went to the demonstration at, he recalls, the Palace theatre, and, despite the tremendous publicity, knew he was right.

Two Factors Responsible for Abandonment of Humanovo

The Edison attempt was made in the eclipse of the Humanovo system. That eclipse is explained by Mr. Zukor in two parts. One, he joined the new Loew circuit in 1909, as treasurer. That became his direction. Two, he saw pictures becoming longer, and the expense of Humanovo companies heavier. He had not patented the idea; so the companies persisted; but they dropped out because of the expense and the corollary impossibility of preparing actors, and fitting dialogue as in the days of short subjects.

He used actors of little consequence, Mr. Zukor recalls, "and they would have objected to our using their names; they worked for us just because they needed the money."

He obtained pictures without trouble, he also recalls. The producers were "tickled pink" and "relied on our accounting alone."

ADOLPH ZUKOR, chairman of the Paramoun Board of directors, as he appears today.

"In a way," he said, "they practically loane us our pictures. Our arrangement with Perc Waters, of the Edison Company, was that w paid him regularly for each day's use of picture.

"Speaking of the actors we used, and tha they were of little consequence, there was on exception, who later became a 'name': Lowel Sherman, whom you remember. Our reasor frankly, for not using noted actors, was tha they cost money."

Despite the fact that his Humanovo has bee superseded by present talking pictures, M Zukor sees in television Humanovo's resur gence. Says he of television: "it is, after al actors talking as you listen, from behind screen."

M-G-M TRADE SHOWINGS

		DAY, DATE AND HOURS OF SCREENING					
CITY	PLACE ADDRESS	THE SEVENTH CROSS		DRAGON SEED		BARBARY COAST GENT	
ALBANY	20th-Fox Screen Room 1052 Broadway	WED. 7/19	8 P.M	FRI. 7/21	8 P.M.	TUES. 8/1	8 P.M.
ATLANTA	20th-Fox Screen Room 197 Walton St., N.W.	WED. 7/19	10:30 A. M.	FRI. 7/28	10:30 A.M.	TUES. 8/1	10:30 A.M.
BOSTON	M-G-M Screen Room 46 Church Street	WED. 7/19	10 A.M. *Also:* 2:15 P.M.	THUR. 7/20	10 A.M. *Also:* 2:15 P.M.	TUES. 8/1	10 A,M. *Also:* 2:15 P.M.
BUFFALO	20th-Fox Screen Room 290 Franklin Street	WED. 7/19	8 P.M.	FRI. 7/21	8 P.M.	TUES. 8/1	8 P.M.
CHARLOTTE	20th-Fox Screen Room 308 South Church Street	WED. 7/19	1:30 P.M.	FRI. 7/28	1:30 P.M.	TUES. 8/1	1:30 P.M.
CHICAGO	H. C. Igel's Screen Room 1301 South Wabash Ave.	WED. 7/19	1 P.M.	THUR. 7/20	1 P.M.	TUES. 8/1	1 P.M.
CINCINNATI	RKO Screen Room 16 East Sixth Street	WED. 7/19	7 P.M.	THUR. 7/20	7 P.M.	TUES. 8/1	7 P.M.
CLEVELAND	20th-Fox Screen Room 2219 Payne Avenue	WED. 7/19	1 P.M.	THUR. 7/20	1 P.M.	TUES. 8/1	1 P.M.
DALLAS	20th-Fox Screen Room 1803 Wood Street	WED. 7/19	2:30 P.M.	FRI. 7/28	2:30 P.M.	TUES. 8/1	2:30 P.M.
DENVER	Paramount Screen Room 2100 Stout Street	WED. 7/19	2 P.M.	FRI. 7/28	2 P.M.	TUES. 8/1	2 P.M.
DES MOINES	20th-Fox Screen Room 1300 High Street	WED. 7/19	1 P.M.	FRI. 7/21	1 P.M.	TUES. 8/1	1 P.M.
DETROIT	Max Blumenthal's Sc. Rm. 2310 Cass Avenue	WED. 7/19	1:30 P.M.	THUR. 7/20	1:30 P.M.	TUES. 8/1	1:30 P.M.
INDIANAPOLIS	20th-Fox Screen Room 326 No. Illinois Street	WED. 7/19	10:30 A.M.	FRI. 7/21	10:30 A.M.	TUES. 8/1	10:30 A.M.
KANSAS CITY	20th-Fox Screen Room 1720 Wyandotte St.	WED. 7/19	1 P.M.	THUR. 7/20	1 P.M.	TUES. 8/1	1 P.M.
LOS ANGELES	20th-Fox Screen Room 2019 South Vermont Ave.	WED. 7/19	2:30 P.M.	THUR. 7/20	2:30 P.M.	TUES. 8/1	2:30 P.M.
MEMPHIS	20th-Fox Screen Room 151 Vance Avenue	WED. /19	1 P.M.	FRI. 7/21	1 P.M.	TUES. 8/1	1 P.M.
MILWAUKEE	Warner Screen Room 212 W. Wisconsin Ave.	WED. 7/19	1:30 P.M.	FRI. 7/21	1:30 P.M.	TUES. 8/1	1:30 P.M.
MINNEAPOLIS	20th-Fox Screen Room 1015 Currie Avenue	WED. 7/19	1 P.M.	THUR. 7/20	1 P.M.	TUES. 8/1	1 P.M.
NEW HAVEN	20th-Fox Screen Room 40 Whiting Street	WED. 7/19	10:30 A.M.	FRI. 7/28	10:30 A.M.	TUES. 8/1	10:30 A.M.
NEW ORLEANS	20th-Fox Screen Room 200 South Liberty	WED. 7/19	2:30 P.M.	THUR. 7/20	1 30 P.M.	TUES. 8/1	1:30 P.M.
NEW YORK } NEW JERSEY }	M-G-M Screen Room 630 Ninth Avenue	TUES. 7/18	10:30 A.M. *Also:* 2:30 P.M.	Previously Trade shown		TUES. 8/1	10:30 A.M. *Also:* 2:30 P.M.
OKLA'MA CITY	20th-Fox Screen Room 10 North Lee Street	WED. 7/19	1 P.M.	FRI. 7/28	1 P.M.	TUES. 8/1	1 P.M.
OMAHA	20th-Fox Screen Room 1502 Davenport	WED. 7/19	1:30 P.M.	THUR. 7/20	1:30 P.M.	TUES. 8/1	1:30 P.M.
PHILADELPHIA	M-G-M Screen Room 1233 Summer Street	WED. 7/19	11 A.M. *Also:* 2 P.M.	THUR. 7/20	11 A.M. *Also:* 2 P.M.	TUES. 8/1	11 A.M. *Also:* 2 P.M.
PITTSBURGH	M-G-M Screen Room 1623 Blvd. of Allies	WED. 7/19	2 P.M.	FRI. 7/21	2 P.M.	TUES. 8/1	2 P.M.
PORTLAND	B. F. Shearer Screen Room 1947 N.W. Kearney St.	WED. 7/19	1 P.M.	FRI. 7/28	1 P.M.	TUES. 8/1	1 P.M.
ST. LOUIS	S'Renco Screen Room 3143 Olive Street	WED. 7/19	2:30 P.M.	FRI. 7/21	2:30 P.M.	TUES. 8/1	1 P.M.
SALT LAKE CITY	20th-Fox Screen Room 216 East First Street, So.	WED. 7/19	1 P.M.	FRI. 7/28	1 P.M.	TUES. 8/1	1 P.M.
S. FRANCISCO	20th-Fox Screen Room 245 Hyde Street	WED. 7/19	1:30 P.M.	THUR. 7/20	1:30 P.M.	TUES. 8/1	1:30 P.M.
SEATTLE	Jewel Box Preview Theatre 2318 Second Ave.	WED. 7/19	1 P.M.	FRI. 7/28	1 P.M.	TUES. 8/1	1 P.M.
WASHINGTON	20th-Fox Screen Room 932 New Jersey, N.W.	WED. 7/19	1 P.M.	THUR. 7/20	1 P.M.	TUES. 8/1	1 P.M.

"The Seventh Cross"— *Spencer Tracy* • "Dragon Seed"— *Katharine Hepburn* • "Barbary Coast Gent"— *Wallace Beery*

McIntyre Warns Australia May Set Duty on U.S. Films

Legislation advocating an ad valorem duty on American films may have to be fought by American film company representatives in Australia soon, Herc C. McIntyre, Universal's Australian managing director, told the trade press at the home office Tuesday. Mr. McIntyre is in the United States on his first visit in seven years. Telling of extraordinarily good business, he also warned that the Australian Government was worried over the incomes gained by industry personnel in general and by first run exhibitors specifically.

The American companies now pay a raw stock and a footage duty, he pointed out, and said that the proposed ad valorem duty might be obviated if the American representatives "unite and clearly define to these government fellows why it should not be applied."

"They should be told," he said, "that in the film industry if you put $5,000,000 or $4,000,000 into a picture, you expect to get more from it out of a territory. These people think one picture is like another, and they sometimes won't even listen to you."

He added that the proposed duty was promoted by certain factors in the Australian film industry, who expected through it to hit at exchanges with whose policies they had been differing for years.

May Raise Admission Tax

A labor government, he warned, was watching the receipts of first run theatres and might increase the admissions tax. "They want to hit these key exhibitors," he said, "and they think a high admission tax will do it, and we think it will discourage admissions drastically."

The present admission tax, he pointed out, was 25 per cent on the first shilling, and 25 per cent on each six pence thereafter.

The Government will push homes before everything else after the war, Mr. McIntyre expects. It will do this on the theory it is now advancing, that the soldier has deserved everything the country can give, and that the home for the soldier is the most important. This might delay building of theatres, he warned, adding that after home building, the Government next would push water conservation, to make now barren areas able to support immigrants.

Their income doubled since 1939, Australians spend much of it on motion pictures; in fact, they are the world's greatest motion picture fans, according to Mr. McIntyre.

Approximately 3,500,000 Australians attended films each week, he said; and their consumption of screen literature was so great that the average person knew more about the affairs of Hollywood than an exchange manager.

Prefer Comedies and Musicals

Their tastes run to comedy and musicals, and thus are the same as those of the American; but Australians do not like horror or war stories, nor serials, he said. Deanna Durbin, and Abbott and Costello were tremendous favorites, Mr. McIntyre said.

Selling pictures in Australia was a matter of "know how," Mr. McIntyre added, saying: "They'll go for most types of pictures so long as you know how to give it to them, and good advertising and hard work have put the industry where it is in Australia today—without opposition as entertainment, except for the beaches."

Although personal taxes were high, the industry had not suffered, because the Australian was a spender, Mr. McIntyre said. The advertising in newspapers, limited now in six-page papers to three inches in two columns, has been compensated for by increased use of radio. The advertisements now are ingeniously devised to exert greatest appeal, and their headlines are their chief factor, he said. Poster displays, he noted, have not been restricted.

Mr. McIntyre, mentioning the extraordinary runs of pictures now, many going for seven weeks, added that "Arabian Nights" had scored such runs, even in Perth, a small city. He noted also that English pictures did not compete with American. Only 20 were shown per year.

Staff Photo

H. C. McINTYRE

Of production, he said Charles Chauvel's "Rats of Tobruk" probably would be ready for release in September, after 15 months, during which it had been hampered by the necessity of obtaining Army and Government cooperation, of training stars, of developing a studio, and getting equipment.

The eight American distributors had supplied, gratis, to the Australian soldier, 177,000,000 feet of entertainment, and scored heavily in popularity, said Mr. McIntyre. The soldiers write home and boost the picture shown them pre-release.

When Mr. McIntyre returns, he will stage a "25 year sales campaign," marking his 25 years in the film business.

Mr. McIntyre's Universal organization has for its employees a Provident Fund, which is said to be a forerunner of such funds and pension plans in America. Mr. McIntyre said:

"A 24-year-old organization, we picked good, young, hard workers when we began. They have given the whole of their lives to advancement of Universal. When I got to a stage where I was making a lot of money, I felt the right thing to do was to protect our fellows. I set aside one half of my income, as my part. The reaction has been to dispel fear, and to build a realization of the things that big business can do for workers if they give their best. Our fellows will go out at 55 and 56 not fearing the wolf at the door."

Mr. McIntyre cited Australia's labor government, and the fears it will socialize industry. He said, "The way to combat that is to give your employees something with which to take care of them in their old age."

Edward E. Collins, San Antonio Interstate Manager, Dies

Edward E. Collins, 49, for five years manager in San Antonio, for Interstate Theatres, died suddenly at his home there July 8. In the show business almost 23 years, Mr. Collins had been manager of the Majestic theatre. He was a native of Greenville, Texas. At the time of his death Mr. Collins was San Antonio chairman of the industry's War Activities Committee, and had been an active participant in all the War Loans. In 1941 and 1942 he was local chairman of the Infantile Paralysis Fund drive. His widow, Mrs. Lona Collins, two daughters and one sister survive.

Major David F. Silverstein

Major David F. Silverstein, U. S. Army Signal Corps Photographic Center, Astoria, N. Y., died July 7 at the Halloran Hospital, Staten Island, N. Y. Major Silverstein held the Purple Heart, and 12 other medals from World War One. He was a writer for MGM, Columbia, Universal, Republic, and Charlie Chaplin, and joined the Army training film program with the outbreak of the current war. He leaves his widow, the former Alyce Grayson, and a son, Richard.

Wage Increases For Exchanges Are Foreseen

An application by Seattle exchange service w ers seeking a 10 per cent wage increase thro the Regional War Labor Board was signed weekend, with approval of similar applications exchanges throughout the country to follow.

Home office approval was given the 10 per raise principle some time ago, but had been bal by the WLB. The regional board in Philadel on May 17 turned down an application from workers in Loew's Washington branch, over w it had jurisdiction, and the workers have since an appeal with the WLB headquarters in Washi ton, hoping for a favorable ruling to set a prece for regional offices to follow.

Affected are some 2,000 employees in all change centers. They have already received creases amounting to about 12 per cent under "Little Steel Formula," but it is disclosed that film companies nevertheless are having diffic in keeping many from leaving for more lucra jobs.

Chicago Operato Contract Signed

The Chicago Moving Pictures Operators U signed an agreement last weekend with local cuits and independent exhibitors which runs September 1, 1945.

The contract provides wage scale ranges f $2 to $3 per hour, depending upon the classifica and seating capacity of the house. It also prov the projectionist an additional 30 minutes per w ing day for preparation, to be paid by the exhibi

Among the circuits covered by the agreem are Balaban and Katz, Great States, H. and Balaban Corporation, Warner Bros., Sam Me Schoenstadt, Essaness and Alliance. Jack Kir president of Allied Theatres of Illinois, signed contract for some 150 independent exhibitors. pact was signed for the union by Eugene J. At son, business manager; Clarence A. Jalas, his sistant; James Gorman, president, and Dan Car attorney, who drafted the contract.

Loew's to Pay $10,000 In Back Salaries

Voluntary payment of more than $10,000 648 employees is being made by Loew's, Inc. was announced Wednesday by Arthur J. Wh New York regional director of the Wage and H and Public Contracts Divisions, U. S. Departm of Labor. The money represents overtime pay checkers in 31 film exchanges in 24 states and District of Columbia. The checkers are the o employees affected.

Mr. White said that the overtime, which tota $10,825.92, was computed by the company represented back wages due from October 24, 1 to June 5, 1943.

In New York City, 68 employees of the L exchange will receive $2,266.90.

Universal Votes Dividends

Universal's board of directors last week decla a third-quarter dividend of 50 cents per share the company's stock, payable July 31 to sto holders of record July 19; also for the fo quarter, a dividend of the same amount, pay October 31 to stockholders of record October

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20th Century-Fox Shares Offered

A special offering of 34,000 common shares Twentieth Century-Fox Film Corporation made the New York Stock Exchange floor by W Weld & Company at 10:16 A.M. July 6 was o subscribed by 10:40 A.M.

WARNER BROS.' TRADE SHOWINGS OF

"JANIE"

Also Showings of "CRIME BY NIGHT"

*MONDAY, JULY 24, 1944**

CITY	PLACE OF SHOWNG	ADDRESS	JANIE	CRIME BY NIGHT
Albany	Warner Screening Room	79 N. Pearl St.	12:30 P.M.	2:15 P.M.
Atlanta	RKO Screening Room	191 Walton St. N.W.	2:00 P.M.	3:45 P.M.
Boston	RKO Screening Room	122 Arlington St.	2:00 P.M.	3:45 P.M.
Buffalo	20th Century-Fox Sc. Rm.	290 Franklin St.	2:45 P.M.	1:30 P.M.
Charlotte	20th Century-Fox Sc. Rm.	308 S. Church St.	10:00 A.M.	2:00 P.M.
Chicago	Warner Screening Room	1307 S. Wabash Ave.	1:30 P.M.	3:15 P.M.
Cincinnati	RKO Screening Room	Palace Th. Bldg. E 6th	7:15 P.M.	9:15 P.M.
Cleveland	Warner Screening Room	2300 Payne Ave.	8:00 P.M.	10:45 P.M.
Dallas	Paramount Sc. Room	412 S. Harwood	2:00 P.M.	10:30 A.M.
Denver	Paramount Sc. Room	2100 Stout St.	2:00 P.M.	3:45 P.M.
Des Moines	20th Century-Fox Sc. Rm.	1300 High St.	12:45 P.M.	2:30 P.M.
Detroit	Film Exchange Bldg.	2310 Cass Ave.	1:00 P.M.	2:50 P.M.
Indianapolis	Paramount Sc. Room	116 W. Michigan	1:00 P.M.	3:00 P.M.
Kansas City	Paramount Sc. Room	18th and Wyandotte St.	1:30 P.M.	3:30 P.M.
Los Angeles	Vitagraph Sc. Room	2025 S. Vermont Ave.	2:00 P.M.	3:45 P.M.
Memphis	Paramount Sc. Room	362 S. Second St.	11:00 A.M.	2:00 P.M.
Milwaukee	Warner Th. Sc. Rm.	212 W. Wisconsin Ave.	2:00 P.M.	3:45 P.M.
Minneapolis	20th Century-Fox Sc. Rm.	1015 Currie Ave.	2:00 P.M.	10:30 A.M.
New Haven	Warner Th. Proj. Room	70 College St.	1:00 P.M.	10:30 A.M.
New Orleans	20th Century-Fox Sc. Rm.	200 S. Liberty St.	10:00 A.M.	2:00 P.M.
New York	Home Office	321 W. 44th St.	2:30 P.M.	10:30 A.M.
Oklahoma	20th Century-Fox Sc. Rm.	10 North Lee Ave.	1:30 P.M.	10:30 A.M.
Omaha	20th Century-Fox Sc. Rm.	1502 Davenport St.	1:00 P.M.	3:00 P.M.
Philadelphia	Vine St. Sc. Room	1220 Vine St.	11:00 A.M.	2:30 P.M.
Pittsburgh	20th Century-Fox Sc. Rm.	1715 Blvd. of Allies	10:00 A.M.	2:00 P.M.
Portland	Star Screening Room	925 N. W. 19th Ave.	2:45 P.M.	1:30 P.M.
*Salt Lake	20th Century-Fox Sc. Rm.	216 East 1st South	2:00 P.M.	3:50 P.M.
San Francisco	Republic Sc. Room	221 Golden Gate Ave.	1:30 P.M.	3:15 P.M.
Seattle	Jewel Box Sc. Room	2318 Second Ave.	1:00 P.M.	2:45 P.M.
St. Louis	S'renco Sc. Room	3143 Olive St.	1:00 P.M.	2:45 P.M.
Washington	Earle Th. Bldg.	13th & E Sts., N.W.	10:00 A.M.	11:45 A.M.

WAR BULLETIN! PLEASE HAVE FIGURES READY
FOR 5th WAR LOAN SALES REPORT!

**Salt Lake - Tuesday, July 25th.*

George B. Seitz, Pioneer Director, Dies at 56

George B. Seitz, screen writer and pioneer director, who created and produced many of the screen thrillers of the early days, died of a circulatory ailment July 8, at the home of his son in Westwood, Cal., at the age of 56.

Mr. Seitz had been under contract to Metro-Goldwyn-Mayer since 1930 and directed all but one of the 14 Andy Hardy Family pictures.

Born in Boston, he became an artist, later writing stories to accompany his paintings. He turned to acting with the Castle Square Opera Company in Boston, and the John Craig stock company. At 21 he wrote a play, "The King's Game."

In 1914 Mr. Seitz entered the motion picture business with the Pathe company. His first work was writing, producing, directing and acting in the Pearl White serials. After his success with Pathe, he later directed for Paramount, Columbia, Universal, Metropolitan, Fox, RKO, and other companies.

Surviving him are his widow; a son, George B. Jr.; and a daughter, Mrs. J. H. Adams, of Portland, Me.

A. M. Saloman Killed in Robot Bomb Explosion

Warner Bros. home office as well as the studio in Burbank observed two minutes of silence at 3 P.M. last Friday out of respect to A. M. Saloman, former manager of the Teddington Studios in London, who was killed by a robot bomb explosion in England.

Mr. Saloman was born in California in 1891 and started working for Warner Bros. San Francisco exchange in 1915 as a shipping clerk. In 1932 he was transferred to England as studio manager of Teddington.

During the recent Nazi robot bomb attacks one unidentified studio was heavily damaged, causing the death of three studio people.

Harry Nolan, Producer, Theatre Operator

Funeral services were held in Denver last week for Harry Nolan, 72, who produced the old film, "Daddy Long Legs," operated theatres in Colorado and Oklahoma, and was franchise holder for the First National in Denver and Salt Lake. He died in a local hospital following a short illness. His first theatre was opened in Denver in 1906. While still an exhibitor, Mr. Nolan went to Hollywood and aided Carl Laemmle in the formation of Universal and also assisted in the production of films starring Mary Pickford, Charlie Chaplan and others.

Nat Carr

Funeral services were held at the Little Church of the Flowers, Forest Lawn, Glendale, Cal., July 4, for Nat Carr, actor, who had been ill several months. He played one of the leads in the first all-talking short produced by Warner at the old Vitagraph studio in Hollywood. Mr. Carr was 57 and is survived by his widow, Gertrude, under contract to Warner.

Daniel Danker

Daniel Danker, 40, vice-president of J. Walter Thompson agency, died of heart attack at home, the Beverly Hills Hotel, Beverly Hills, Cal. He was creator of the Lux radio show and other programs. He is survived by his widow, former Lorena Layson, and daughter Suzanne.

Paul M. Powell

Funeral services were held at Forest Lawn, Glendale, Cal., July 6, for Paul M. Powell, who died July 3 in Pasadena at 63. Mr. Powell was associated with D. W. Griffith, Mary Pickford, and Paramount in the silent era, later working in England.

GEORGE B. SEITZ

Many Film Notables at J. S. McLeod Services

More than 250 Loew's and MGM executives, associates and friends attended the funeral services July 10 for J. S. McLeod, late MGM film and exchange maintenance head, who was killed in the Sante Fe train wreck last week. The services were held at Coughlin's Funeral Home, New York, and burial at the Mt. Hope Cemetery, Scarsdale, N. Y.

A number of union leaders also attended, including Richard F. Walsh, Louis Krouse and Joseph D. Basson; also the following union negotiators of the film companies: A. Schubart, Clarence Hill, Frank Phelps, Mike Dolid, Pat Scollard, Tom Murray, Harry D. Buckley, Arthur Dickinson and A. W. Schwalberg.

Among the Loew-MGM executives attending were David Bernstein, J. Robert Rubin, William F. Rodgers, Joseph R. Vogel, E. M. Saunders, J. E. Flynn, E. K. O'Shea, Howard Dietz, Silas F. Seadler, H. M. Richey, C. K. Stern, M. N. Wolf, J. T. Mills, Leopold Friedman, Sam Gardner, Lou Amacher, John Bowen, Ralph Pielow, Ben Abner, Major Harry A. Miller, William Ferguson, William D. Kelly, David Blum, O. O. Decker, Sam Cohen, Irwin Margolies, Ben Melniker, Davy Levy, John Murphy, Irving Greenfield, A. Weltman, E. W. Aaron, Harold Postman, Lester B. Isaacs, Joel Bezahler, Charles Deesen and others.

Isidor H. Herk

Funeral services were held July 7 for Isidor H. Herk at the Riverside Chapel, New York. Mr. Herk, 61, who died at the New York Post Graduate Hospital, was the producer of "Wine, Women and Song." He had been president of Mutual Burlesque Association, and at one time was manager of the Gaiety theatre, New York. He is survived by his widow, Lola Engel Herk.

Fred L. Mills

Fred L. Mills, president of the Mills Industries, Inc., manufacturer of coin-operated machinery, and developer of "juke boxes," died July 5 at the Delnor Hospital, St. Charles, Ill., after a year's illness. He was 49.

Frederick V. Fisher

Frederick V. Fisher, 68, Seattle financier, and for some years connected with Greater Theatres Corporation, in the Jensen von Herberg circuit, died in Seattle, June 30 of a heart attack.

"Minstrel Man" in New York

PRC's "Minstrel Man" starring Benny Fields and Gladys George, will have its first run New York engagement at the Victoria theatre, opening July 15. The film was produced by Leon Fromkess and directed by Joseph H. Lewis. Original song lyrics were by Harry Revel and Paul Webster, and Ferde Grofe composed the musical score.

Levey Pleads for Television and Film Cooperation

A plea for cooperation between the televisi companies and the film interests to avert a strugg that may "assume gigantic proportions" was voic last week by Arthur Levey, president of the Sc phony Corporation of America, speaking at t television seminar of the Radio Executives Cl New York.

"I think it is obvious that the approaching e of the European phase of the war will soon refle the growing public interest in television and e phasize the greatly increased values behind tho motion picture companies already associated partners in Scophony Corporation with its immen potentialities in post-war," he said.

"It would seem," he continued, "that an ente prise such as Scophony, contemplating unificati of the film interests insofar as common promoti and commercial development of television is co cerned, should have a strong appeal.

"The struggle between the television compani and the film interests may assume gigantic pr portions, and it would therefore seem that a recor mendation for cooperation between the motion pi ture interests should be considered sound."

Major film companies, if so inclined, he observe were in a good financial position to push televisi as a new industry allied to show business.

Mr. Levey expressed confidence that a "comm ground between all the major film companies f an understanding in the domain of television m soon be reached, whereby the best brains in t motion picture industry will be enabled to co centrate upon the advancement of the television a and the coordination of its activities to that of m tion pictures. Such a desirable end would he towards the stabilization of the television art a should eventually result in New York becomi the television center of the world."

Raymond E. Nelson, vice-president of t Charles M. Storm Company, advertising agenc discussed television programming at the semina

RKO Plans to Televise Democratic Convention

RKO Television Corporation has completed pla for covering the national Democratic conventi for NBC telecasting, it was announced by Ral B. Austrian, executive vice-president of the RK subsidiary. The affair will be covered by four cre of cameramen and sound experts who will opera both at the stadium and at the hotels where t delegates will be quartered. Each day's shooti will be flown to New York and processed for tel casting the following day, over WNBT, Ne York; WPTZ, Philadelphia, and WRGB, Schene tady.

DuMont Gets $2,500,000 Television Orders

Post-war television equipment orders to t amount of $2,500,000 have been received by t Allen B. DuMont Laboratories, Inc., Paramou affiliate, under a newly established "equipme reservation plan" Leonard Cramer, vice-preside of the company, said this week. Additional orde for $1,500,000 worth of equipment are said to pending. Under the plan, equipment for the oper tion of television stations will be delivered in ord of application.

"This Is the Army" Has Big Mexican Opening

A demonstration of Mexican good will towa the United States took place in Mexico City a five other leading cities of Mexico with the multaneous opening last weekend of the Warn Bros. production of Irving Berlin's "This Is t Army." The premiere at Mexico City's Alame theatre was a holiday affair, with the mayor, me bers of the cabinet, and diplomatic representativ attending, while the presidential band played bo outside and on the stage.

"WHAT THE PICTURE DID *FOR ME*"

. . . the original exhibitors' reports department, established October 14, 1916. In it theatremen serve one another with information about the box-office performance of product — providing a service of the exhibitor for the exhibitor. ADDRESS REPORTS: What the Picture Did for Me, Motion Picture Herald, Rockefeller Center, New York 20.

Columbia

BEAUTIFUL BUT BROKE: Joan Davis, John Hubbard—Good for dual billing. People like it. Played Friday, Saturday, June 30, July 1—Harland Rankin, Plaza Theatre, Tilbury, Ont. Small town patronage.

DESTROYER: Edward G. Robinson, Glenn Ford—Story of the men on the high seas that man the destroyers. Full of action and entertainment with a good star aking a good part, and a good cast. All through would ecommend this one. Played Saturday, June 17—A. L. Dove, Bengough Theatre, Bengough, Sask., Canada. Rural and small town patronage.

STAND BY ALL NETWORKS: John Beal, Florence Rice—Didn't do business. Played it to a very small audience. Very hot weathe.; farmers very busy. Played Sunday, June 25—Harland Rankin, Plaza Theatre, Tilbury, Ont. Small town patronage.

WHAT A WOMAN: Rosalind Russell, Brian Aherne—A good sophisticated comedy, but for patrons, it was poison. Those who came liked the picture, but there were entirely too few cash customers, and we are still trying to do big on a "volume basis," not catering to the select few. For one theatre Columbia will have to go back to making three or four Blondies a year, which are at least "average box-office" with us, and keep these de-luxe specials. Played Sunday, Monday, June 25, 26—A. H. Kaufman, Fountain Theatre, Terre Haute, Ind. Family patronage.

Metro-Goldwyn-Mayer

ABOVE SUSPICION: Joan Crawford, Fred MacMurray—Spy story enjoyed by all my patrons who turned out to see it. Old story and very hot weather killed the box office. Played Saturday, June 24—A. L. Dove, Bengough Theatre, Bengough Sask, Canada. Rural and small town patronage.

GIRL CRAZY: Mickey Rooney, Judy Garland—A good picture but it was rained out. Played Thursday-Saturday, June 15-17—Del Fox, Fox Theatre, Pincher Creek, Alberta. Small town patronage.

GIRL CRAZY: Mickey Rooney, Judy Garland—Very good production but the old Rooney yet young, is slipping very badly. About washed up here. However, a very good cast supporting and plenty of music and dancing, and some Western stuff that goes over with my audience. Recommend this one. Played Friday, June 30—A. L. Dove, Bengough Theatre, Bengough Sask, Canada. Rural and small town patronage.

LOST ANGEL: Margaret O'Brien, James Craig—Started a little slow, but turned out to be good, well received. Played Tuesday, June 20—F. R. Crist, Crist Theatre, Loveland, O. Small town patronage.

SALUTE TO THE MARINES: Wallace Beery, Fay Bainter—A much better picture than I expected and wish had given it a better date, but the war-angle made me shy. It's there all right but it isn't brutal or too emotional. mean the war-angle. Played Monday-Wednesday, May 5-17—Del Fox, Fox Theatre, Pincher Creek, Alberta. Family patronage.

SONG OF RUSSIA: Robert Taylor, Susan Peters—Too much dialogue. Too many dark scenes, and the rest was war. The smallest gross I have had on Sunday for months. Played Sunday, Monday, June 18, 19—F. R. Crist, Crist Theatre, Loveland, O. Small town patronage.

SONG OF RUSSIA: Robert Taylor. Susan Peters—Swell picture. All comments good. Business off but no ault of the picture. One patron said, "That is the best picture that you have ever played." Played Monday, Tuesday, June 19, 20—Cleo Manry, Buena Vista Theatre, Buena Vista, Ga. Small town patronage.

STAND BY FOR ACTION: Robert Taylor, Brian Donlevy—This reissue did fair business in spite of the heat. This is first MGM picture we played in two years. Played Wednesday, Thursday, June 28, 29—Harland Rankin, Plaza Theatre, Tilbury, Ont. Small town patronage.

THOUSANDS CHEER: Kathryn Grayson, Gene Kelly—There's lots of entertainment in this picture. Played Monday-Wednesday, May 22-24—Del Fox, Fox Theatre, Pincher Creek, Alberta. Small town patronage.

Monogram

RUBBER RACKETEERS: Rochelle Hudson, Ricardo Cortez—Not as good as we thought. It seems as if everyone enjoyed it somewhat and a few good comments were heard, but we have seen better pictures. Played Monday, June 26—Andrew Mayeshiba, Technical Department, Heart Mountain, Wyo. General patronage.

Paramount

GULLIVER'S TRAVELS: Cartoon in Color—Well enjoyed by everyone who saw it. Some said that it was "childish," but I think they enjoyed it, too. This is a good family picture that should have drawn more, but the hot weather kept everyone at home. The story was good but the animation was not as good as the later cartoons—this one "jerked" too much. Played Tuesday-Saturday, June 20-25—Andrew Mayeshiba, Technical Department, Heart Mountain, Wyo. Small town patronage.

LADY IN THE DARK: Ginger Robers, Ray Milland—I thought this very different. It didn't appeal to many. Seemed to fail to register. Business only a little better than normal. Played Monday, Tuesday, June 26, 27—Harland Rankin, Plaza Theatre, Tilbury, Ont. Small town patronage.

LET'S FACE IT: Bob Hope, Betty Hutton—This one is different than the others by Bob Hope. Usually his pictures are "corny," but this one wasn't so bad—maybe it's Betty Hutton. Played Tuesday-Saturday, June 13-17—Andrew Mayeshiba, Technical Department, Heart Mountain, Wyo. Small town patronage.

MEMPHIS BELLE: War Documentary—This government release should be shown by every theatre, in order to show the folks at home what a tough time the boys have on every Bomber raid—should help the 5th War Loan. Played Thursday, Friday. June 22, 23—A. H. Kaufman, Fountain Theatre, Terre Haute, Ind. Family patronage.

MEMPHIS BELLE: Documentary—This was a very interesting subject from every viewpoint. It should bring a clearer realization to those at home what we owe to our boys who are doing the fighting for us. Played Friday, Saturday, June 23, 24—A. S. Edwards, Winema Theatre, Scotia, Calif. Small lumber town patronage.

MIRACLE OF MORGAN'S CREEK: Eddie Bracken, Betty Hutton—Some liked it, others thought it very silly. Personally, I got a big bang out of it, but the box office said it was a little under average. Played Thursday-Saturday, May 18-20.—Del Fox, Fox Theatre, Pincher Creek, Alberta. Small town patronage.

STANDING ROOM ONLY: Paulette Goddard, Fred MacMurray—Nice little comedy that was allocated too high. Business below par. Played Friday, Saturday, June 16, 17.—F. R. Crist, Crist Theatre, Loveland, O. Small town patronage.

Republic

COWBOY AND SENORITA, THE: Roy Rogers, Dale Evans—Good western and well received by the weekend crowd. Business average. Played Friday, Saturday, June 23, 24.—Cleo Manry, Buena Vista Theatre, Buena Vista, Ga. Small town patronage.

ROSIE THE RIVETER: Jane Frazee, Frank Albertson—Good little picture for one-day play. Many laughs; business average. Played Sunday, June 18.—Cleo Manry, Buena Vista Theatre, Buena Vista, Ga. Small town patronage.

RKO

VICTORY THROUGH AIR POWER: Disney Aviation Feature—I ran this picture on D plus two, quite by accident, I assure you. By running a special reader, screening the picture for the local Air Cadets, and by tieing in the prophecies of the picture with the European Invasion, enough interest was created to show a profit, which probably would not have been possible under normal circumstances. Played Thursday, June 8.—Del Fox, Fox Theatre, Pincher Creek, Alberta. Family patronage.

Twentieth Century-Fox

CLAUDIA: Dorothy McGuire, Robert Young — Fair business predominate fair sex. Played Monday-Wednesday, May 29-31.—Del Fox, Fox Theatre, Pincher Creek, Alberta. Small town patronage.

HAPPY LAND: Don Ameche, Frances Dee—Business was above average and every one was very pleased with the picture, and the splendid work of the cast. Harry Carey is always an asset to any picture. The young sailor almost stole the show. Played Wednesday, Thursday, June 21, 22.—A. S. Edwards, Winema Theatre, Scotia, Calif. Small lumber town patronage.

IN OLD CHICAGO: Alice Faye, Tyrone Power—This being a period picture helped put it over and consequently went over better than the average old reissue. Played Friday, Saturday, June 23, 24.—A. S. Edwards, Winema Theatre, Scotia, Calif. Small lumber town patronage.

SULLIVANS, THE: Anne Baxter, Thomas Mitchell—Even the tears were in the eyes of the patrons. "They all said it was a grand picture." Some came back the second time. Acting grand. Played Wednesday, Thursday, June 21, 22.—Cleo Manry, Buena Vista Theatre, Buena Vista, Ga. Small town patronage.

United Artists

UP IN MABEL'S ROOM: Dennis O'Keefe, Marjorie Reynolds—Here is a dandy comedy slightly spiced for Ma and Pop, but well fumigated with an eye to Junior. If you're tired of messing around with war pictures, you can't go wrong with this number. Played Monday-Wednesday, June 12-14.—Del Fox, Fox Theatre, Pincher Creek, Alberta. Small town patronage.

WOMAN OF THE TOWN: Albert Dekker, Claire Trevor—The News Reel I ran with this picture featured a local boy, CBS War Correspondent Mathew Halton, reporting from Italy, whose personal appearances on my stage have sold enough war bonds to plug the holes he wore therein. A gala crowd turned out including the guests of honor, his mother and father, and out of this conglomeration of the show-going public, everyone seemed to find something in "Woman of the Town" to their liking. In fact, more so than many anticipated. Played Thursday-Saturday, May 11-13.—Del Fox, Fox Theatre, Pincher Creek, Alberta. Small town patronage.

Universal

HIS BUTLER'S SISTER: Deanna Durbin, Franchot Tone—Business was good the first night but fell off the second. It was an interesting picture that pleased every one who saw it. Played Sunday, Monday, June 25, 26.—A. S. Edwards, Winema Theatre, Scotia, Calif. Small town patronage.

PHANTOM LADY: Ella Raines, Franchot Tone—First murder mystery we've had in a long time. Enjoyed by almost everyone—although it didn't do top flight business. Box office was off quite a bit, but we attribute that to the hot weather. It was too hot to walk down to the theatre. Played Tuesday-Sunday, June 20-25.—Andrew Mayeshiba, Technical Department, Heart Mountain, Wyo. Small town patronage.

Warner Bros.

ACTION IN THE NORTH ATLANTIC: Humphrey Bogart, Raymond Massey—I don't know why, but Bogart doesn't go over here. This is a dandy picture with everything that the title promises, but I just broke even with it. Played Thursday-Saturday, June 1-3.—Del Fox, Fox Theatre, Pincher Creek, Alberta. Small town patronage.

DESTINATION TOKYO: Cary Grant, John Garfield—A swell picture with great photography that everybody liked. The title kept the war-weary home the first night, but word-of-mouth dug them out. Played Thursday-Saturday, June 22-24.—Del Fox, Fox Theatre, Pincher Creek, Alberta. Small town patronage.

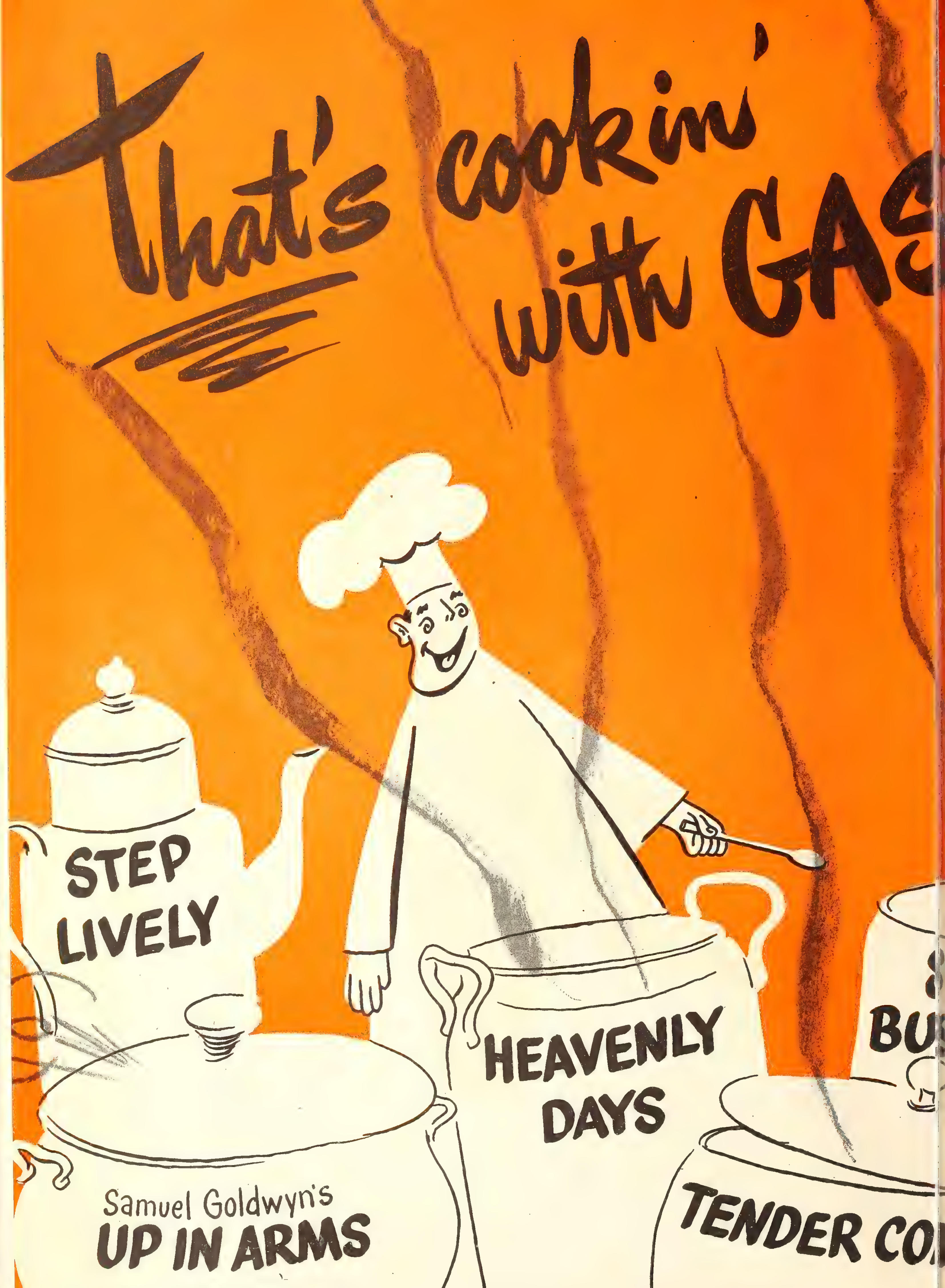
IN OUR TIME: Ida Lupino, Paul Henried—Definitely not a small town picture. Had almost two-thirds of a crowd. Played Friday, Saturday, June 23, 24.—F. R. Crist, Crist Theatre, Loveland, O. Small town patronage.

Short Features

Metro-Goldwyn-Mayer

ON THE ROAD TO MONTEREY: Fitzpatrick Traveltalks—Very good colored Travelogue. My patrons all en-

(*Continued on page* 48)


That's cookin' with GAS
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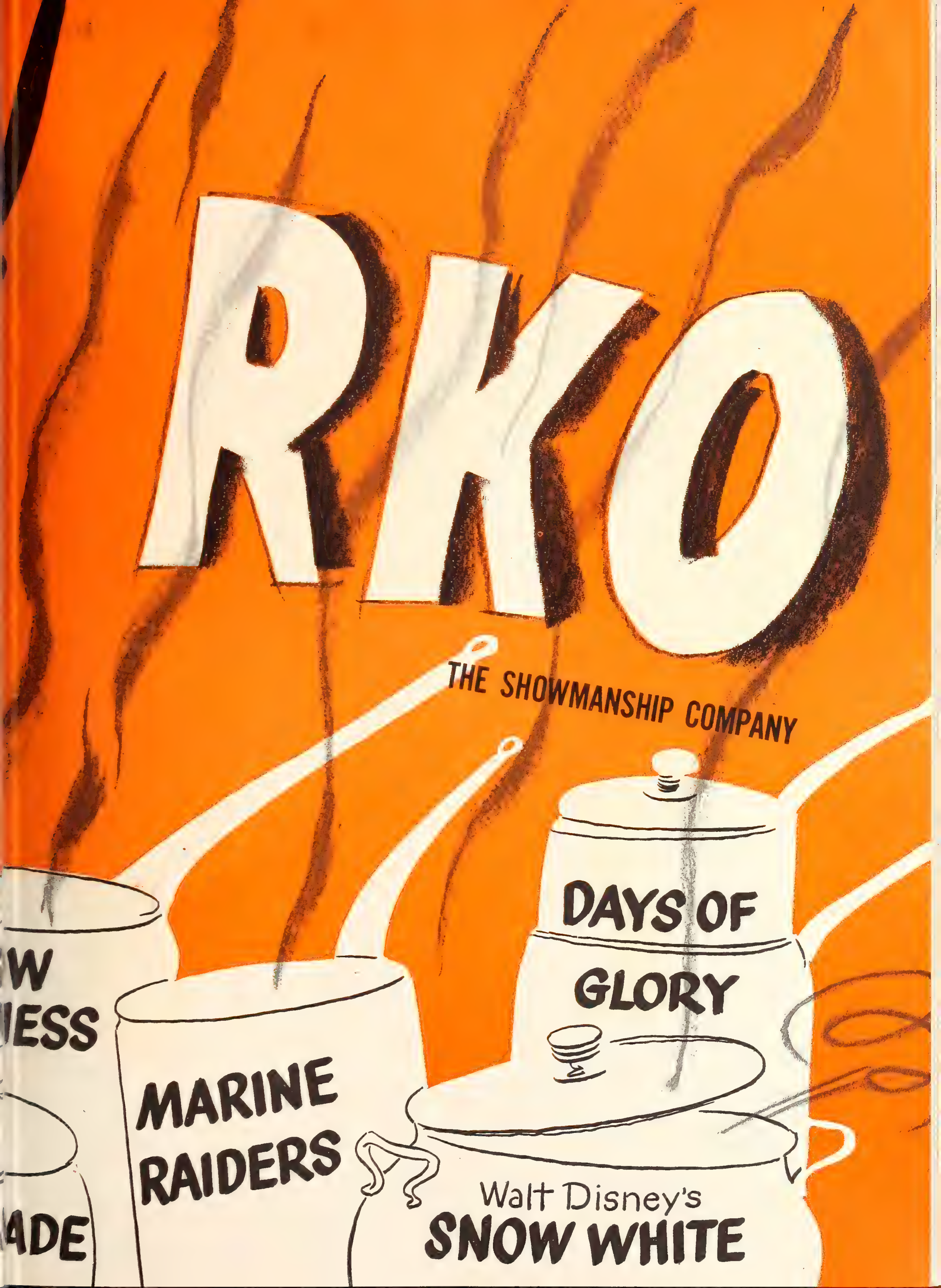
WAR BULLETIN! HAVE YOUR BOND SALES FIGURES


RKO
THE SHOWMANSHIP COMPANY
W
ESS
ADE
MARINE RAIDERS
DAYS OF GLORY
Walt Disney's
SNOW WHITE

(*Continued from page* 45)

joy them. Educational and instructive.—A. L. Dove, Bengough Theatre, Bengough, Sask., Canada.

SCHOOL DAYS: Technicolor Cartoons—This was an old one but it still drew laughs from the kids. A flip the frog cartoon.—Andrew Mayeshiba, Technical Department, Heart Mountain, Wyo.

Universal

SOUTH SEA RHYTHM: Swing Symphonies—Specializing in Hawaiian music, this one is another of Universal's excellent musical shorts. Hilo Hattie did her usual specialty number and drew her share of musical laughs. —Andrew Mayeshiba, Technical Department, Heart Mountain, Wyo.

Vitaphone

EARLY WORM GETS THE BIRD: Blue Ribbon Merrie Melodies—Well received Warner short.—Harland Rankin, Plaza Theatre, Tilbury, Ont.

SPIRIT OF ANNAPOLIS: Broadway Brevity—Very good, and timely.—Harland Rankin, Plaza Theatre, Tilbury, Ont.

BEHIND THE BIG TOP: Technicolor Specials—A very good colored two-reeler of the life in the Winter quarters of the Circus. Good one for the kiddies.—A. L. Dove, Bengough Theatre, Bengough, Sask., Canada.

"Going My Way" Hits New High

The Leo McCarey production, "Going My Way," starring Bing Crosby, is breaking many box-office records all over the nation and may soon establish itself among the all-time top grossing pictures of the industry, according to Charles M. Reagan, Paramount vice-president in charge of distribution, after analyzing box office figures from cities in all parts of the country.

It Atlantic City the film was held over for a second week at the Warner theatre, the first time this was done with any film except "This Is the Army." In Philadelphia the picture established the city's all-time one-day box office record. In Wilmington, Del., at the Warner theatre, it ran up a gross 25 per cent higher than any Paramount picture ever played in that house, and was the only film ever to play a second week in the theatre's history.

In the Chicago theatre, Chicago, the picture was held for the fifth week, first in the 26-year history of the house. Tying the 10-week run of "Lady in the Dark" at the New York Paramount theatre, the longest in the history of the house, "Going My Way" is establishing a new attendance mark in its tenth and final week, playing to an estimated 1,007,000 persons.

Good Holiday Week for Three Warner Releases

Reports from approximately 50 situations received by Warner Bros. on the July 4 holiday week business of "The Mask of Dimitrios," which went into general release July 1, showed box office receipts averaging 18 per cent above normal and in practically every case topping last year's Independence Day, it was reported.

Preceding Warner release, "Make Your Own Bed," in reports from about 40 smaller situations, showed business approximately 16 per cent over the seasonal average.

In its first showing outside New York, where it is in the seventh week of a pre-release run, "Mr. Skeffington" is doing 15 per cent better than "Watch on the Rhine" in its second week in Atlantic City, the company said.

Sugarman Joins Agency

Elias Sugarman, former editor and general manager of the New York office of *Billboard*, recently honorably discharged from the Army, has joined General Amusement Corporation in the act department. He will be associated with Harry Kilby in scheduling acts for restaurants and cafes. Mr. Sugarman, who was with *Billboard* for 18 years, was formerly Abbot of the Friars and until recently was active in the Associated Motion Picture Advertisers. He is a member of the National Showmen's Association and the Jewish Theatrical Guild of America.

SHORT PRODUCT PLAYING BROADWAY

Week of July 10

ASTOR		
	Movie Pests	MGM
	City of Brigham Young	MGM
	Feature: Bathing Beauty	MGM
CAPITOL		
	Disillusioned Bluebird	Columbia
	Mat Maulers	Columbia
	Feature: Two Girls and a Sailor	MGM
CRITERION		
	Foster's Canary College	Universal
	Feature: Christmas Holiday	Universal
GLOBE		
	Thugs with Dirty Mugs	Vitaphone
	Feature: The Hairy Ape	United Artists
GOTHAM		
	Duck Soup to Nuts	Vitaphone
	Feature: Dead End	Warner Bros.
HOLLYWOOD		
	Russian Rhapsody	Vitaphone
	Our Frontier in Italy	Vitaphone
	Winner's Circle	Vitaphone
	Feature: Mr. Skeffington	Warner Bros.
MUSIC HALL		
	Back Door to Tokyo	20th Cent.-Fox
	Boot and Spur	RKO Radio
	Feature: Once Upon a Time	Columbia
PARAMOUNT		
	Popular Science, No. 5	Paramount
	We're on Our Way to Rio	Paramount
	Winged Couriers	Paramount
	Liberation of Rome	WAC
	Feature: And the Angels Sing	Paramount
RIALTO		
	How to Fish	RKO Radio
	Henpecked Rooster	Paramount
	Amphibious Fighters	Paramount
	Feature: The Mummy's Ghost	Universal
RIVOLI		
	Your Pet Problem	Paramount
	Feature: Story of Dr. Wassell	Paramount
ROXY		
	Wolf! Wolf!	20th Cent.-Fox
	Students of Form	20th Cent.-Fox
	Community Sing, No. 12	Columbia
	Liberation of Rome	WAC
	Feature: Take It or Leave It	20th Cent.-Fox
STRAND		
	Winner's Circle	Vitaphone
	Filipino Sports Parade	Vitaphone
	Angel Puss	Vitaphone
	Feature: The Mask of Dimitrios	Warner Bros.

B. P. Schulberg Joins Vanguard Films

B. P. Schulberg, one of Hollywood's pioneer producers and production executives, this week joined David O. Selznick's production company, Vanguard Films, Inc., thereby resuming an assotiation which he had with Mr. Selznick several years ago. Mr. Schulberg will serve in an administrative capacity for the company.

The producer entered the industry in 1912 when he helped Adolph Zukor organize Famous Players. In 1935 he joined Columbia in a production executive capacity. Later he was director of production for Paramount and between 1938 and 1940 he was with the Selznick company. Mr. Schulberg returned to Columbia in 1940 and severed his connection with the studio last year.

Announcement also was made this week of the appointment of Sam Horowitz, formerly with United Artists and the A. H. Blank circuit of Des Moines to Neil Agnew's distribution staff at Vanguard. Mr. Horowitz will work out of the Chicago office.

FROM READERS

URGES INDUSTRY ASSIST CIRCUS IN DISASTER

To the Editor of the Herald:

Dear Mr. Quigley:

If Ringling Bros. and Barnum and Bailey are in need of help of any kind due to their disaster of yesterday at Hartford, Conn., I believe the motion picture industry, as brother showmen and with your urging can and will lend them a hand

I know nothing of their condition as to reserves insurance, etc., but if you find they really need a lift, it seems they should have it.

It certainly would not be a "gesture amiss."—*WILLIAM S. CONWAY, Irvin Theatre, Cannelton, Ind.*

WAC to Release 4 Films in August

Four new war information films for August release were announced last week by the War Activities Committee. The first, "Memo for Joe," starring Quentin Reynolds, is a dramatization o the part played by the National War Fund and the Community Chests in keeping up the morale of the soldier away from home. Produced by RKO Pathe, it will be released August 10.

"Report to Judy," Universal production scheduled for August 24 release, is a combination o WAVE recruiting information and action footage of the part the Navy has played in the war.

Film bulletins to be attached to all newsreel during August include: "Manning the Victory Fleet," August 3 release, which states the need of the Merchant Marine for men. "Are You a High School Graduate?", for release August 17 reminds the youth of the nation that post-war problems will require a higher level of education and training.

The film bulletin "Last Furlough," originally scheduled for July 20 release, is to be released July 13. "Prepare for Winter," fuel conservation film bulletin originally scheduled for August 3 is to b released July 20.

AFE Sets Seven British Films

A. F. E. Corporation, representatives in th western hemisphere of Ealing Studios, Ltd., o England, has arranged distribution deals for tw Ealing pictures with major companies. Twentieth Century-Fox will distribute "San Demetric —London" and Columbia will handle "Undercover," now titled "Underground Guerillas."

A. F. E. also will distribute through its ow facilities five other Ealing films, the first of which is "48 Hours," distributed in England two year ago as "Went the Day Well?". A. F. E. re-cu and re-edited the picture, eliminating footag which, according to original reviews of the picture, impeded the action.

Now in its fourth week at the Little Carnegi theatre in New York, the picture has set box offic records and is scheduled for an indefinite run there It was received enthusiastically by New Yor newspaper critics.

Carl Laemmle, Jr., Resumes Production Career

Carl Laemmle, Jr., who was honorably discharged from the army several weeks ago, ha arrived in Hollywood, where he stated he woul resume his film career following a rest. Announcement of specific plans will be made later. M Laemmle entered the service in 1942 after si years of independent production.

Launch Musicians' Ship

The S.S. Ethelbert Nevin, a new Liberty Shi purchased by a Bond sale of Local 802 of th Musicians' Union in New York, was launched Jul 13 at Jacksonville, Fla.

RKO RADIO PICTURES INC. TRADE SHOWINGS

OF FIVE PRODUCTIONS

BRANCH	PLACE OF SHOWING	ADDRESS	THE FALCON IN MEXICO		MUSIC IN MANHATTAN		MLLE. FIFI		BRIDE BY MISTAKE		HEAVENLY DAYS	
			Day and Date	Time	Day and Date	Time	Day and Date	Time	Day and Date	Time	Day and Date	Time
Albany	Fox Projection Room	1052 Bway.	Tues. 7/25	10:30 A.M.	Tues. 7/25	2:30 P.M.	Wed. 7/26	10:30 A.M.	Wed. 7/26	2:30 P.M.	Thur. 7/27	2:30 P.M.
Atlanta	RKO Projection Room	191 Walton St.	Tues. 7/25	10:30 A.M.	Tues. 7/25	2:30 P.M.	Wed. 7/26	10:30 A.M.	Wed. 7/26	2:30 P.M.	Thur. 7/27	2:30 P.M.
Boston	RKO Projection Room	122 Arlington St.	Tues. 7/25	10:30 A.M.	Tues. 7/25	2:30 P.M.	Wed. 7/26	10:30 A.M.	Wed. 7/26	2:30 P.M.	Thur. 7/27	2:30 P.M.
Buffalo	Fox Projection Room	290 Franklin St.	Tues. 7/25	10:30 A.M.	Tues. 7/25	2:30 P.M.	Wed. 7/26	10:30 A.M.	Wed. 7/26	2:30 P.M.	Thur. 7/27	2:30 P.M.
Charlotte	Fox Projection Room	308 So. Church St.	Tues. 7/25	2:30 P.M.	Tues. 7/25	3:45 P.M.	Wed. 7/26	2:30 P.M.	Wed. 7/26	3:45 P.M.	Thur. 7/27	2:30 P.M.
Chicago	RKO Projection Room	1300 So. Wabash Ave.	Tues. 7/25	10:30 A.M.	Tues. 7/25	2:30 P.M.	Wed. 7/26	10:30 A.M.	Wed. 7/26	2:30 P.M.	Thur. 7/27	2:30 P.M.
Cincinnati	RKO Projection Room	12 E. 6th St.	Tues. 7/25	8:15 P.M.	Tues. 7/25	9:30 P.M.	Wed. 7/26	8:15 P.M.	Wed. 7/26	9:30 P.M.	Thur. 7/27	8:15 P.M.
Cleveland	Fox Projection Room	2219 Payne Ave.	Tues. 7/25	10:30 A.M.	Tues. 7/25	2:30 P.M.	Wed. 7/26	10:30 A.M.	Wed. 7/26	2:30 P.M.	Thur. 7/27	2:30 P.M.
Dallas	Paramount Proj. Rm.	412 So. Harwood St.	Tues. 7/25	10:30 A.M.	Tues. 7/25	2:30 P.M.	Wed. 7/26	10:30 A.M.	Wed. 7/26	2:30 P.M.	Thur. 7/27	2:30 P.M.
Denver	Paramount Proj. Rm.	2100 Stout St.	Tues. 7/25	2:30 P.M.	Tues. 7/25	3:45 P.M.	Wed. 7/26	2:30 P.M.	Wed. 7/26	3:45 P.M.	Thur. 7/27	2:30 P.M.
Des Moines	Fox Projection Room	1300 High St.	Tues. 7/25	10:30 A.M.	Tues. 7/25	2:30 P.M.	Wed. 7/26	10:30 A.M.	Wed. 7/26	2:30 P.M.	Thur. 7/27	2:30 P.M.
Detroit	Blumenthal Proj. Rm.	2310 Cass Ave.	Tues. 7/25	10:30 A.M.	Tues. 7/25	2:30 P.M.	Wed. 7/26	10:30 A.M.	Wed. 7/26	2:30 P.M.	Thur. 7/27	2:30 P.M.
Indianapolis	Paramount Proj. Rm.	116 W. Michigan St.	Tues. 7/25	1:00 P.M.	Tues. 7/25	2:15 P.M.	Wed. 7/26	1:00 P.M.	Wed. 7/26	2:15 P.M.	Thur. 7/27	1:00 P.M.
Kansas City	Paramount Proj. Rm.	1802 Wyandote	Tues. 7/25	10:30 A.M.	Tues. 7/25	2:30 P.M.	Wed. 7/26	10:30 A.M.	Wed. 7/26	2:30 P.M.	Thur. 7/27	2:30 P.M.
Los Angeles	RKO Projection Room	1980 So. Vermont Ave.	Tues. 7/25	10:30 A.M.	Tues. 7/25	2:30 P.M.	Wed. 7/26	10:30 A.M.	Wed. 7/26	2:30 P.M.	Thur. 7/27	2:30 P.M.
Memphis	Fox Projection Room	151 Vance Ave.	Tues. 7/25	10:30 A.M.	Tues. 7/25	2:30 P.M.	Wed. 7/26	10:30 A.M.	Wed. 7/26	2:30 P.M.	Thur. 7/27	2:30 P.M.
Milwaukee	Warner Projection Room	212 W. Wisconsin Ave.	Tues. 7/25	10:30 A.M.	Tues. 7/25	2:30 P.M.	Wed. 7/26	10:30 A.M.	Wed. 7/26	2:30 P.M.	Thur. 7/27	2:30 P.M.
Minneapolis	Fox Projection Room	1015 Currie Ave.	Tues. 7/25	10:30 A.M.	Tues. 7/25	2:30 P.M.	Wed. 7/26	10:30 A.M.	Wed. 7/26	2:30 P.M.	Thur. 7/27	2:30 P.M.
New Haven	Fox Projection Room	40 Whiting St.	Tues. 7/25	10:30 A.M.	Tues. 7/25	2:30 P.M.	Wed. 7/26	10:30 A.M.	Wed. 7/26	2:30 P.M.	Thur. 7/27	2:30 P.M.
New Orleans	Fox Projection Room	200 So. Liberty St.	Tues. 7/25	10:30 A.M.	Tues. 7/25	2:30 P.M.	Wed. 7/26	10:30 A.M.	Wed. 7/26	2:30 P.M.	Thur. 7/27	2:30 P.M.
New York	RKO Projection Room	630 Ninth Ave.	Tues. 7/25	11:00 A.M.	Tues. 7/25	2:30 P.M. 4:00 P.M.	Wed. 7/26	11:00 A.M.	Wed. 7/26	2:30 P.M. 4:00 P.M.	Thur. 7/27	11:00 A.M. 2:30 P.M.
Oklahoma City	Fox Projection Room	10 No. Lee St.	Tues. 7/25	10:30 A.M.	Tues. 7/25	2:30 P.M.	Wed. 7/26	10:30 A.M.	Wed. 7/26	2:30 P.M.	Thur. 7/27	2:30 P.M.
Omaha	Fox Projection Room	1502 Davenport St.	Tues. 7/25	10:30 A.M.	Tues. 7/25	2:30 P.M.	Wed. 7/26	10:30 A.M.	Wed. 7/26	2:30 P.M.	Thur. 7/27	2:30 P.M.
Philadelphia	RKO Projection Room	250 No. 13th St.	Tues. 7/25	10:30 A.M.	Tues. 7/25	2:30 P.M.	Wed. 7/26	10:30 A.M.	Wed. 7/26	2:30 P.M.	Thur. 7/27	2:30 P.M.
Pittsburgh	RKO Projection Room	1623 Blvd. of Allies	Tues. 7/25	10:30 A.M.	Tues. 7/25	2:30 P.M.	Wed. 7/26	10:30 A.M.	Wed. 7/26	2:30 P.M.	Thur. 7/27	2:30 P.M.
Portland	Star Pre-view Room	925 N. W. 19th St.	Tues. 7/25	10:30 A.M.	Tues. 7/25	2:30 P.M.	Wed. 7/26	10:30 A.M.	Wed. 7/26	2:30 P.M.	Thur. 7/27	2:30 P.M.
St. Louis	S'Renco Projection Rm.	3143 Olive St.	Tues. 7/25	11:30 A.M.	Tues. 7/25	2:30 P.M.	Wed. 7/26	11:30 A.M.	Wed. 7/26	2:30 P.M.	Thur. 7/27	2:30 P.M.
Salt Lake City	Fox Projection Room	216 E. 1st St.	Tues. 7/25	10:30 A.M.	Thur. 7/27	10:30 A.M.	Wed. 7/26	10:30 A.M.	Wed. 7/26	2:30 P.M.	Thur. 7/27	2:30 P.M.
San Francisco	RKO Projection Room	251 Hyde St.	Tues. 7/25	10:30 A.M.	Tues. 7/25	2:30 P.M.	Wed. 7/26	10:30 A.M.	Wed. 7/26	2:30 P.M.	Thur. 7/27	2:30 P.M.
Seattle	Jewel Box Proj. Rm.	2318 2nd Ave.	Tues. 7/25	10:30 A.M.	Tues. 7/25	2:30 P.M.	Wed. 7/26	10:30 A.M.	Wed. 7/26	2:30 P.M.	Thur. 7/27	2:30 P.M.
Sioux Falls	Hollywood Theatre	212 No. Philips Ave.	Tues. 7/25	9:45 A.M.	Tues. 7/25	11:15 A.M.	Wed. 7/26	9:45 A.M.	Wed. 7/26	11:15 A.M.	Thur. 7/27	10.30 A.M.
Washington	Fox Projection Room	932 New Jersey Ave.	Tues. 7/25	10:30 A.M.	Tues. 7/25	2:30 P.M.	Wed. 7/26	10:30 A.M.	Wed. 7/26	2:30 P.M.	Thur. 7/27	10:30 A.M.

PICTURE GROSSES

A statistical compilation and comparison of Box-Office Performance in first-run theatres

Figures directly below picture title compare dollar gross with average gross and show relative percentage of all engagements tabulated.

Figures opposite theatre names represent percentage of tabulated grosses to average weekly business based on the six months' period ending April 30, 1944.

SYMBOLS: (DB) Double Bill—associate feature title; (SA) Stage Attraction; (MO) Move-Over Run; (AA) Advance Admission.

INDEX: Over-all performance percentage figures from previously published final reports appear in Service Data section of Product Digest. See last column of Release Chart for Index.

SHOW BUSINESS (RKO)

Final Reports:

Total Gross Tabulated	$487,600
Comparative Average Gross	492,900
Over-all Performance	98.9%

BALTIMORE—Hippodrome, 1st week (SA) Vaudeville	104.3%
BALTIMORE—Hippodrome, 2nd week (SA) Vaudeville	96.1%
BOSTON—Memorial, 1st week (DB) The Yellow Canary (RKO)	116.1%
BOSTON—Memorial, 2nd week (DB) The Yellow Canary (RKO)	95.9%
BUFFALO—20th Century (DB) Escape to Danger (RKO)	93.1%
CHICAGO—Palace, 1st week (DB) Passport to Destiny (RKO)	96.9%
CHICAGO—Palace, 2nd week (DB) Passport to Destiny (RKO)	62.0%
CHICAGO—Grand, MO 1st week (DB) Passport to Destiny (RKO)	61.2%
CINCINNATI—RKO Palace	85.5%
CINCINNATI—RKO Shubert, MO 1st week	70.1%
DENVER—Orpheum (DB) Action in Arabia (RKO)	101.5%
DENVER—Broadway, MO 1st week (DB) Action in Arabia (RKO)	85.3%
KANSAS CITY—Orpheum, 1st week (DB) Action in Arabia (RKO)	104.1%
KANSAS CITY—Orpheum, 2nd week (DB) Action in Arabia (RKO)	97.0%
LOS ANGELES—Carthay Circle (DB) The Falcon Out West (RKO)	90.3%
LOS ANGELES—Chinese (DB) The Falcon Out West (RKO)	91.5%
LOS ANGELES—Loew's State (DB) The Falcon Out West (RKO)	112.8%
LOS ANGELES—Uptown (DB) The Falcon Out West (RKO)	94.3%
MILWAUKEE—Warner (DB) The Yellow Canary (RKO)	101.2%
NEW YORK—Palace, 1st week	116.3%
NEW YORK—Palace, 2nd week	112.0%
NEW YORK—Palace, 3rd week	86.2%
NEW YORK—Palace, 4th week	81.9%
PROVIDENCE—RKO Albee, 1st week (DB) Action in Arabia (RKO)	140.0%
PROVIDENCE—RKO Albee, 2nd week (DB) Action in Arabia (RKO)	120.0%
SAN FRANCISCO—Golden Gate (SA) Vaudeville	134.6%
SEATTLE—Orpheum	76.0%
ST. LOUIS—Ambassador (DB) The Falcon Out West (RKO)	96.1%
ST. LOUIS—Missouri, MO 1st week (DB) Pin Up Girl (20th-Fox)	115.0%
WASHINGTON—RKO Keith's	82.1%

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GOING MY WAY (Para.)

First Reports:

Total Gross Tabulated	$1,201,400
Comparative Average Gross	998,500
Over-all Performance	120.3%

BOSTON—Metropolitan, 1st week	121.4%
BOSTON—Metropolitan, 2nd week	142.8%
BOSTON—Metropolitan, 3rd week	127.1%
BOSTON—Fenway, MO 1st week	95.5%
BOSTON—Fenway, MO 2nd week	134.3%
BOSTON—Fenway, MO 3rd week	126.8%
BOSTON—Paramount, MO 1st week	86.2%
BOSTON—Paramount, MO 2nd week	155.1%
BOSTON—Paramount, MO 3rd week	155.1%
CHICAGO—Chicago, 1st week (SA) Vaudeville	134.6%
CHICAGO—Chicago, 2nd week (SA) Vaudeville	128.5%
CHICAGO—Chicago, 3rd week (SA) Vaudeville	122.4%
NEW YORK—Paramount, 1st week (SA) Charlie Spivak's Orchestra	141.4%
NEW YORK—Paramount, 2nd week (SA) Charlie Spivak's Orchestra	125.0%
NEW YORK—Paramount, 3rd week (SA) Charlie Spivak's Orchestra	123.6%
NEW YORK—Paramount, 4th week (SA) Charlie Spivak's Orchestra	118.8%
NEW YORK—Paramount, 5th week (SA) Charlie Spivak's Orchestra	96.1%
NEW YORK—Paramount, 6th week (SA) Charlie Spivak's Orchestra	97.5%
NEW YORK—Paramount, 7th week (SA) Charlie Spivak's Orchestra	96.1%
NEW YORK—Paramount, 8th week (SA) Charlie Spivak's Orchestra	97.5%
NEW YORK—Paramount, 9th week (SA) Charlie Spivak's Orchestra	97.5%
PHILADELPHIA—Mastbaum	213.1%
PROVIDENCE—Strand, 1st week	160.0%
PROVIDENCE—Strand, 2nd week	161.8%
PROVIDENCE—Strand, 3rd week	131.8%

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THE STORY OF DR. WASSELL (Para.)

Intermediate Reports:

Total Gross Tabulated	$522,100
Comparative Average Gross	457,300
Over-all Performance	114.1%

BALTIMORE—Stanley	124.2%
CHICAGO—State Lake	118.0%
CLEVELAND—Loew's State	130.2%
DENVER—Denham	145.4%
INDIANAPOLIS—Indiana	113.2%
KANSAS CITY—Newman	143.4%
LOS ANGELES—Paramount Downtown, 1st week	145.0%
LOS ANGELES—Paramount Downtown, 2nd week	121.6%
LOS ANGELES—Paramount Downtown, 3rd week	92.3%
LOS ANGELES—Paramount Downtown, 4th week	81.0%
LOS ANGELES—Paramount Hollywood, 1st week	121.9%
LOS ANGELES—Paramount Hollywood, 2nd week	113.8%
LOS ANGELES—Paramount Hollywood, 3rd week	85.3%
LOS ANGELES—Paramount Hollywood, 4th week	69.1%
NEW YORK—Rivoli, 1st week	131.2%
NEW YORK—Rivoli, 2nd week	114.9%
NEW YORK—Rivoli, 3rd week	110.2%
NEW YORK—Rivoli, 4th week	102.3%
OMAHA—Paramount	96.5%
WASHINGTON—Earle, 1st week (SA) Vaudeville	130.4%
WASHINGTON—Earle, 2nd week (SA) Vaudeville	106.2%
WASHINGTON—Metropolitan, MO 1st week	102.6%

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THREE MEN IN WHITE (MGM)

First Reports:

Total Gross Tabulated	$80,800
Comparative Average Gross	63,100
Over-all Performance	128.0%

CINCINNATI—Keith's	102.0%
OMAHA—0rpheum	105.2%
PHILADELPHIA—Earle (SA) Vaudeville	165.0%
PITTSBURGH—Warner (DB) Three Russian Girls (UA)	68.1%
WASHINGTON—Loew's Columbia	118.7%

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ROGER TOUHY, GANGSTER (20th-Fox)

First Reports:

Total Gross Tabulated	$80,400
Comparative Average Gross	77,600
Over-all Performance	100.7%

BUFFALO—Hippodrome (DB) Hat-Check Honey (Univ.)	107.8%
OMAHA—Omaha (DB) Hi Good Lookin' (Univ.)	88.7%
PROVIDENCE—Majestic (DB) Candlelight in Algeria (20th-Fox)	86.6%
PROVIDENCE—Carlton, MO 1st week (DB) Candlelight in Algeria (20th-Fox)	112.5%
SAN FRANCISCO—Warfield (SA) Vaudeville	127.2%
WASHINGTON—Capitol (SA) Vaudeville	81.8%

Dubbing Plans at Peak; Universal To Go to Spain

Distributor attention to dubbing important product in foreign languages in the race to reach th European market as soon as military operation permit, has reached the peak, with major companies completing their plans as quickly as possible

Universal, following a policy of experimenting on dubbing at a minimum cost, will dub French Italian and other language versions of their to pictures in Spain, according to Joseph Seidelman vice-president in charge of foreign distribution Mr. Seidelman disclosed in New York Monday tha Universal believes dubbing production in Spain where studio facilities, talent and experience in th art of dubbing had developed to a marked degre even before the war, would reduce costs considerably. The company will utilize frozen pesetas i Spain to pay labor and talent, he said. Experience actors, particularly French and Italian refugees, ar available.

Paramount Holding Plan

Paramount, whose dubbing plans have been pending the last year or more, awaiting war developments, may also consider dubbing in Spain.

Warner Bros., who began the synchronizatio of voice to action almost two years ago, leads th field with nearly 20 pictures prepared in Frenc and Italian.

MGM, according to an announcement Tuesda from Morton Spring, acting manager of the company's foreign department, has completed dubbin in Spanish on "Gaslight." The company will du all of its product in Spanish, he said, to compl with the "persistent and growing demand fro Spanish-speaking audiences throughout the Wester hemisphere for Spanish sound tracks to replac titles. To fulfill this demand, MGM has gathere a staff not only of writers and directors but capable stock company of actors to assure ever star on the MGM roster of having his or he counter-part in a talented Spanish-speaking artis with a voice matching in timber, tone, pitch an quality."

Most of the MGM dubbing, will be done in Ne York, with some preparations made at the Hollywood studios.

OWI Selects Pictures

The overseas film division of the Office of Wa Information, already has selected several of th pictures which the distributors are making available for future distribution by the OWI to th liberated European countries. Each company wi furnish two pictures dubbed in French and Italia

Those selected to date include: "Claudia, Twentieth Century-Fox, French; "Shop Aroun the Corner" and "Random Harvest," MGM, bot in French and Italian; "Sergeant York," Warner Italian; "Men in Her Life," Columbia, French an Italian.

Extensive Campaign Precedes "Wilson" Opening at Roxy

An unusual advertising campaign on behalf Darryl F. Zanuck's Twentieth Century-Fox Technicolor production, "Wilson," which will have it world premiere at the New York Roxy theatr August 1, has been set in motion. Two month prior to the Roxy engagement, more than 5,00 window cards and posters of all sizes were displayed throughout metropolitan New York, Lon Island and New Jersey on billboards, railway an subway stations and in street cars and buses. Las week a series of newspaper advertisement bega calling attention to the extensive posting job, an making them the basis for a newspaper campaig

Brauer Promoted to Manager

Edwin Brauer, Republic salesman for the pa year, has been promoted to Republic branch manager in Indianapolis. Mr. Brauer previously wa with the local Universal exchange for four year and with MGM for 10 years previously.

MANAGERS' ROUND TABLE

An international association of showmen meeting weekly in MOTION PICTURE HERALD *for mutual aid and progress*

CHESTER FRIEDMAN, Editor
GERTRUDE MERRIAM, Associate Editor

Little Space Vs. Large Mats

Chicago theatre managers have been sliced again on previously rationed newspaper lineage space for display advertising.

Last week the *Times* announced that Loop theatres would hereafter be restricted to 50 lines per day. Outlying theatres must confine themselves to five lines daily maximum, ten on Sundays.

Simultaneously, the *Chicago Tribune* announced that theatres located outside the Loop area would be further limited to eight lines daily.

At present, the outlook indicates that there will be further reductions in newspaper advertising space in other sections of the country. The situation promises to get worse before any improvement can be expected.

Because of their proximity to the scene, the managers are constantly aware of the problems pertaining to newspaper rationing that others may be likely to overlook.

An analysis of pressbook material indicates that the distributors have not yet generally acceded to the trend so far as newspaper mats are concerned.

The abundance of large size mats which are offered to the theatres certainly do not fit with the rationing situation.

Even before the war there were many showmen who believed that the distributors concentrated too much effort in the preparation of three, four and five column ad mats and overlooked the limited budgets of the smaller operations.

In view of the space limitations and restricted appropriations, it would appear that the distributor companies could now render service to exhibitors by devoting more attention to ads of small design which will fit into the present pattern of advertising.

△ △ △

Bonds and Beards

E. C. Keenan, manager of the Burns theatre, Newport, Vermont, one of the Honored Hundred of Fourth War Loan fame, set out to achieve extra distinction for the "Fighting Fifth".

One of his promotions had to do with auctioning three beards representing an assortment of patriotic colors.

A red beard belonging to the Mayor of Newport, a white beard which adorned the face of a prominent citizen, and Keenan's own shrub, arbitrarily designated as a "Blue Beard", was the bait.

Having agreed to refrain from shaving until the city's Bond quota had been reached, the triumvirate provided some light moments for newspaper readers who were treated to a day-by-day account of the Bond and Beard developments. Keenan arranged for the Beard Auction to take place at his theatre on the night selected for his War Bond premiere, revealing his latent objective.

Editorial comment was picked up by newspapers and radio commentators throughout New England and for a climax made wire breaks via A.P. and U.P.

△ △ △

Showmanship World

The advertising campaign currently being conducted in behalf of "Wilson", which makes its world bow at the Roxy theatre, New York, on August 1, has a breath-taking pace by nature of its tremendous scope.

Newspaper and magazine advertising, supported by an unprecedented wave of publicity, has been further augmented by a blanket billboard campaign covering the city and environs up to 300 miles distant. New York's extensive transportation system is included.

Eight hundred and twenty spot announcements each week for a month previous to the opening provide one of the most comprehensive saturation programs ever attempted through use of radio.

Hal Horne, director of advertising, publicity and exploitation for Twentieth Century-Fox, who is responsible for the splurge, can also be counted on to provide suitable exploitation materials.

△ △ △

MANAGERS might give more than ordinary attention to a mailing piece on "Marine Raiders" which is currently being sent to the theatres by Leon J. Bamberger, sales promotion manager for RKO Radio Pictures.

Cleverly devised, after getting over its sales message to the exhibitor, the device can be taken apart and used as a set of pennants to augment lobby displays when the picture is booked.

△ △ △

MANAGER AL SEDGEWICK of the Belsize theatre, Toronto, Ontario, did a bit of swift thinking recently when half of his marquee letters, which were away being painted, failed to arrive in time to put up his next day's attraction.

Left with D's, B's and with only three N's with which to advertise Bing Crosby and Dorothy Lamour in "Dixie" and "That Nazty Nuisance", Sedgewick went to work with pencil and pad.

Thirty minutes and 20 cigarettes later he had a solution and up went the sign, reading: "LOOK AT THIS SIGN TOMORROW FOR THE TITLE OF THE GREATEST SHOW IN TOWN".

—CHESTER FRIEDMAN

WORLD PREMIERE · CAPITOL TH

Claudette COLBERT

"Since Yo

His first picture sin

Directed by

Jennifer JONES

Joseph COTTEN

Shirley TEMPL

TRE · NEW YORK CITY · JULY 20th

VID O. SELZNICK

presents

u Went Away”

ONE WITH THE WIND” and “REBECCA”

Cromwell · Released thru United Artists

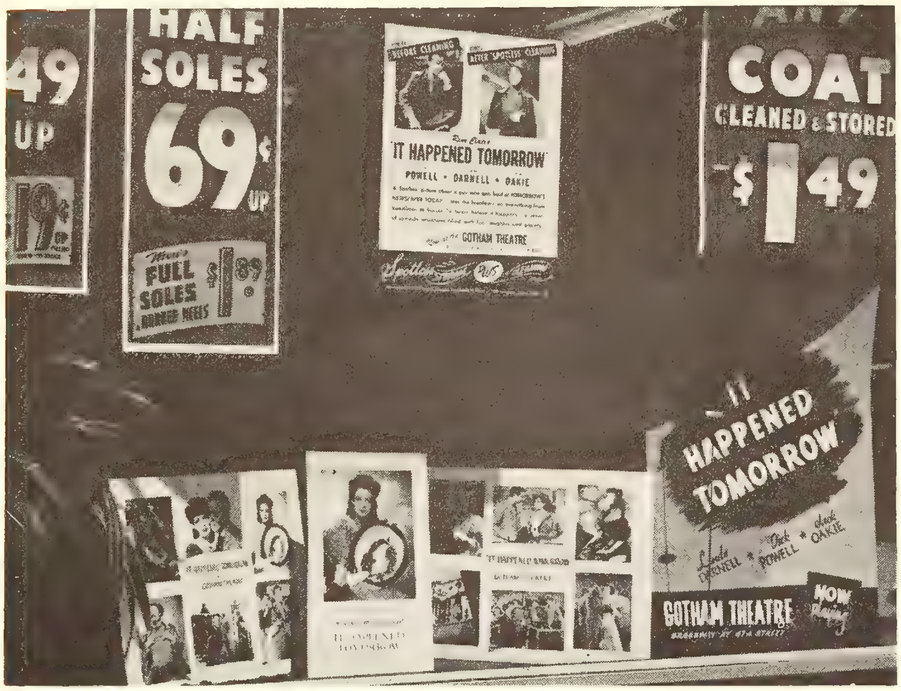
THEY DON'T STOP FIGHTING!
KEEP SELLING WAR BONDS FOR VICTORY!

Monty WOOLLEY

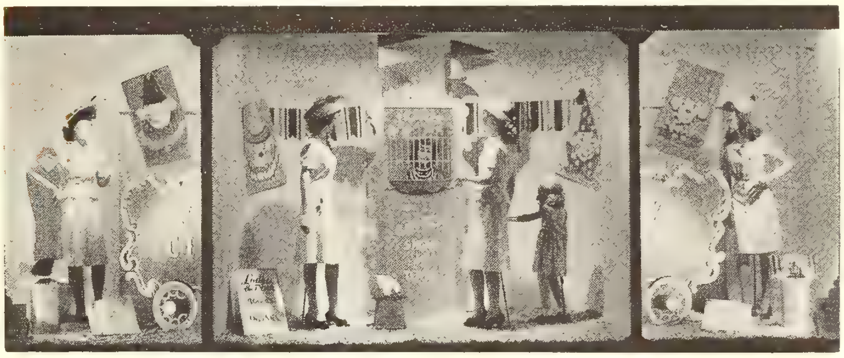
Lionel BARRYMORE

Robert WALKER

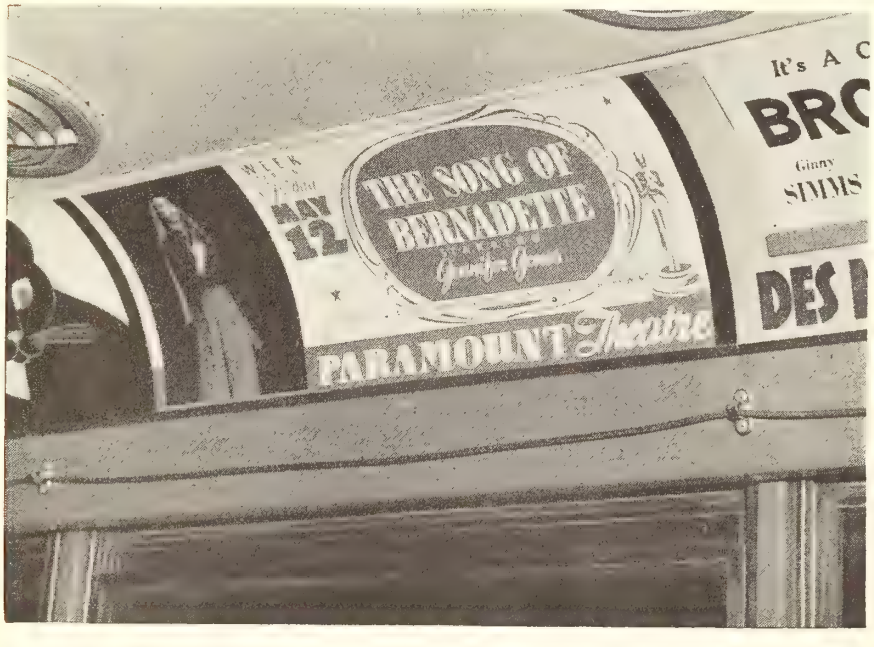
SEAT SELLING PROMOTIONS


49
UP
HALF SOLES
69¢
UP
Men's
FULL SOLES
RUBBER HEELS
$1.89
BEFORE SPOTLESS CLEANING
AFTER SPOTLESS CLEANING
IT HAPPENED TOMORROW
POWELL • DARNELL • OAKIE
GOTHAM THEATRE
COAT
CLEANED & STORED
$1.49
IT HAPPENED TOMORROW
Linda Darnell • Dick Powell • Jack Oakie
GOTHAM THEATRE
NOW Playing

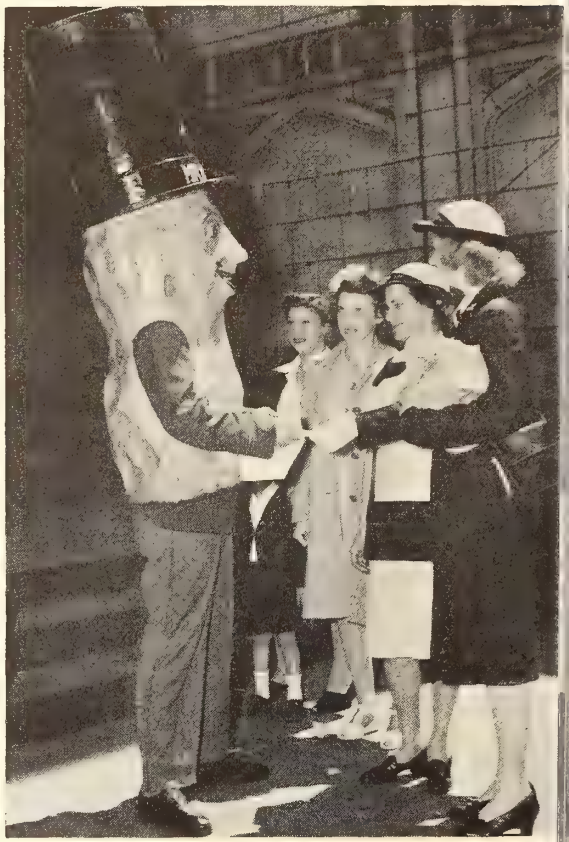
Manager Irving Trencher of the Gotham theatre, New York, recently secured free window space, plugging "It Happened Tomorrow", in 127 locations of Spotless Stores, one of which is pictured.



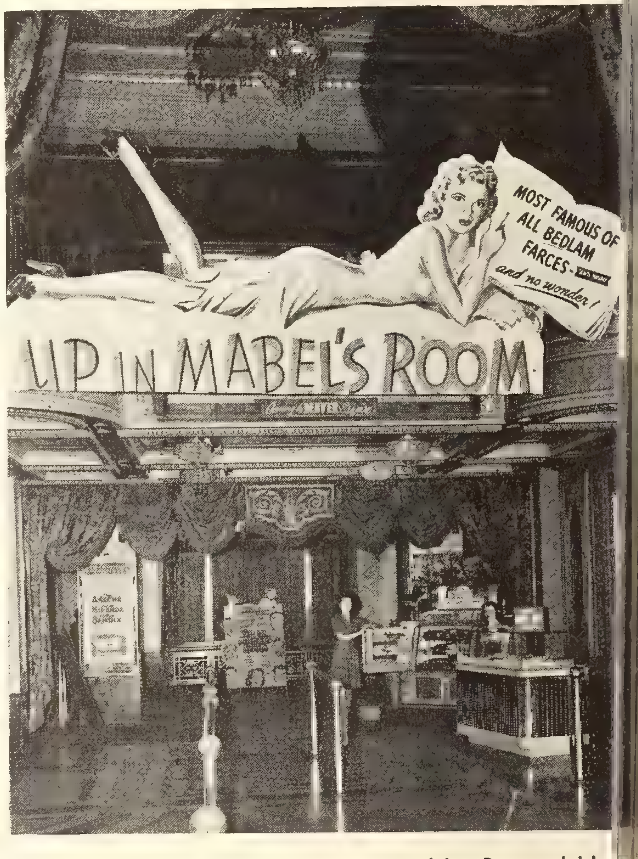
This attractive window display was promoted by manager H. J. Arnold to exploit "Lady in the Dark" at the Indiana, Terre Haute.


WEEK
MAY 12
THE SONG OF BERNADETTE
Jennifer Jones
PARAMOUNT Theatre
It's A C
BRO
Ginny
SIMMS
DES

"Bernadette" campaign in Des Moines, by Dale McFarland of Tri-States, included press, radio promotions, and bus and trolley posters, above, for film's engagement at the Paramount.



Publicist Rita Morton of the Albee, Providenc had the Planters Peanut man handing out envelop with copy imprint on "Show Business".


MOST FAMOUS OF ALL BEDLAM FARCES
and no wonder!
UP IN MABEL'S ROOM

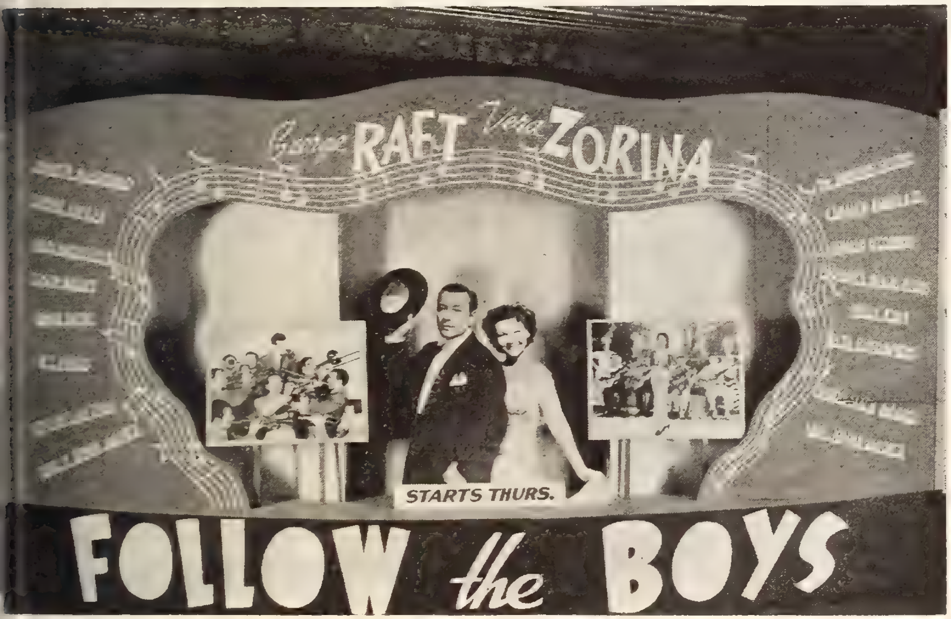
This inner-lobby display was arranged by Bernard Hy manager of the Denver theatre in Denver, for "Up Mabel's Room".

GARY GRANT
Once Upon a Time
JANET BLAIR
JAMES GLEASON · TED DONALDSON
ONCE UPON A TIME
JANET BLAIR
LAFAYETTE THEATRE
JANET BLAIR
ONCE UPON A TIME
MAX FACTOR PRODUCTS

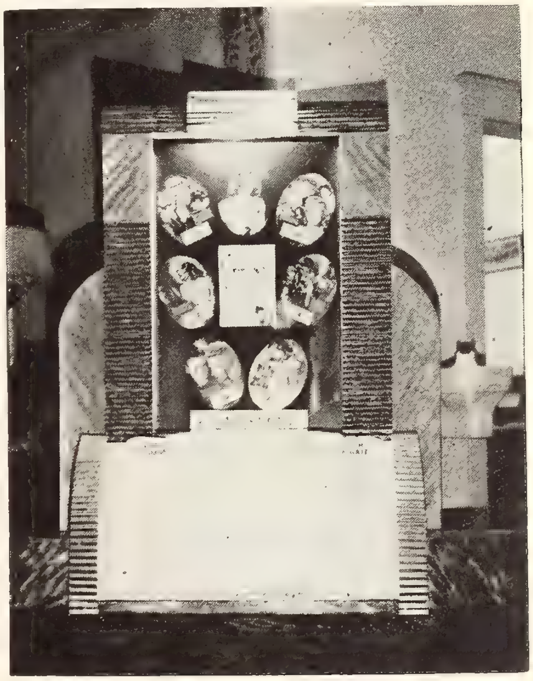
George McKenna, Lafayette theatre, Buffalo, N. Y., obtained this window tiein plugging "Once Upon a Time" through Janet Blair's endorsement of Max Factor cosmetics.

Malco
PROUDLY PRESENTING CECIL B DEMILLE'S BRILLIANT S
TECHNICOLOR GARY COOPER TECHNICOLOR
"THE STORY OF DOCTOR WASSELL"
GARY COOPER
in Cecil B. DeMille's
The Story of DR. WASSELL

Elliot Johnson, advertising manager, Malco theatre, Memphis, designed this neat front for booking of "Doctor Wassell".


George RAFT Vera ZORINA
STARTS THURS.
FOLLOW the BOYS

This striking shadow box display was used in the lobby of the Fox theatre, Atlanta, by manager Tommy Read as an advance plug for "Follow the Boys".



At the Strand, Trail, B. C., in Canada, manager L. V. Campbell utilized RKO's effective mailing piece on "Tender Comrade" to construct this attractive setpiece.

Second Anniversary
WOMEN'S ARMY CORPS
WACS
WAC
THEY ARE THE CHIN UP GIRLS OF 1944

For recent WAC drive, Alice Gorham, publicity director for United Detroit theatres, Detroit, designed this mammoth setpiece in the lobby of the Michigan.

BUFFALO BILL
RITZ

C. B. King's exploitation for "Buffalo Bill" at the Ritz in McGehee, Ark., included display of old time rifles and muskets, cutout atop the marquee, and the street banner shown, above.

MILLIONS ARE WAITING

Now in release

★ TUCSON RAIDERS ★
MARSHAL OF RENO

★

Now in preparation

VIGILANTES OF DODGE CITY
GREAT STAGECOACH ROBBERY
SHERIFF OF LAS VEGAS
LONE TEXAS RANGER
SAN ANTONIO KID
CHEYENNE WILDCAT

★

© STEPHEN SLESINGER, N. Y.

PRESOLD TO MILLIONS ***through:***

Red Ryder Cartoon Strip in over 700 newspaper with a combined circulation of 15,000,000!

The power-packed series of Red Ryder books . . 5,000,000 currently in circulation!

Red Ryder comic magazines with a fan followin of 3,000,000!

This tremendous audience is waiting to see Red Ryd on the screen!

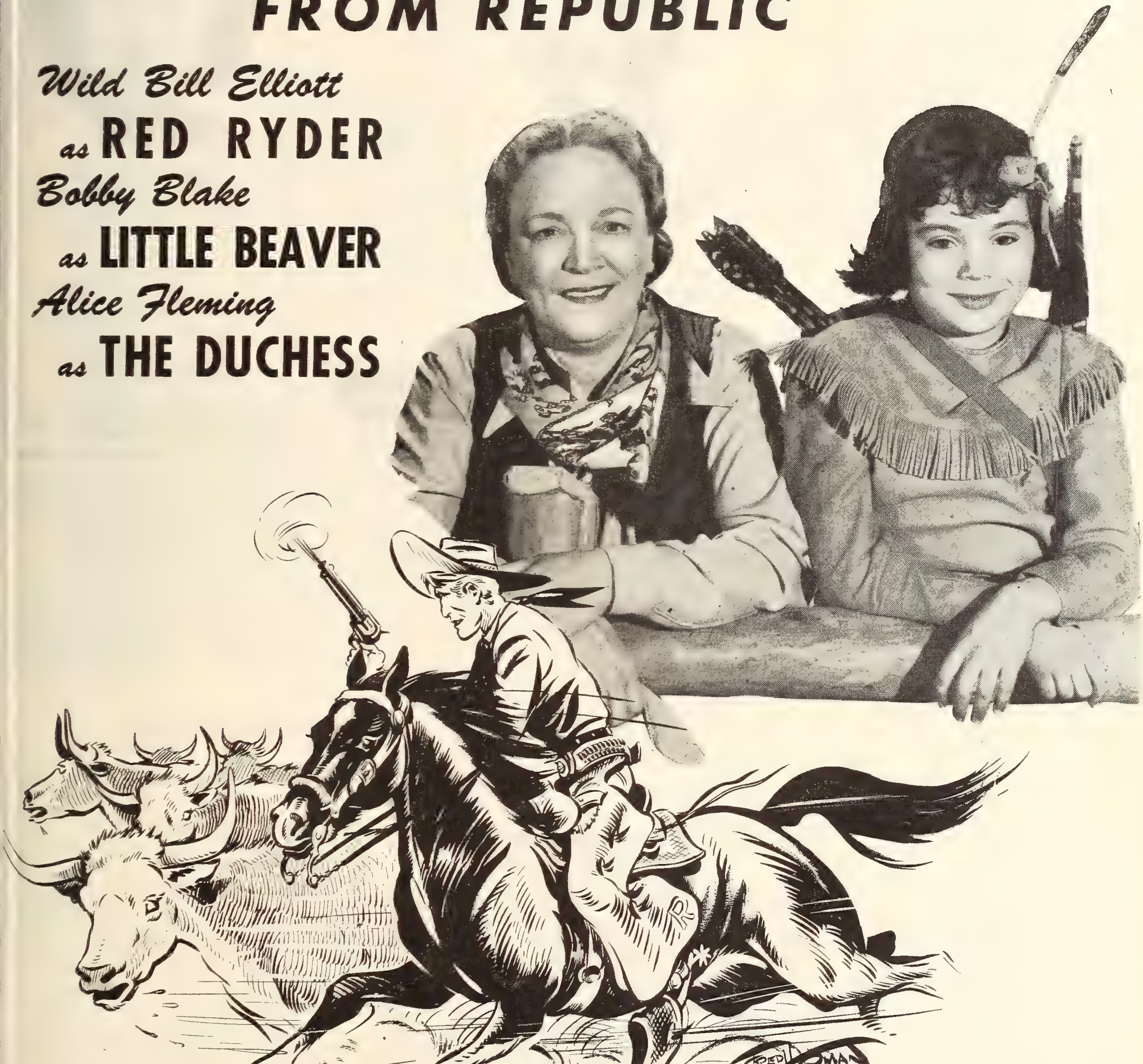
ANOTHER SCOOP FO
REPUBLI
SHOWMANSHIP

JOIN THE FIGHTING FIFTH WAR LOAN

FOR *Red Ryder . . . . .*

IN A SERIES OF 8 WESTERN DRAMAS
FROM REPUBLIC

Wild Bill Elliott
as **RED RYDER**
Bobby Blake
as **LITTLE BEAVER**
Alice Fleming
as **THE DUCHESS**



© STEPHEN SLESINGER, N. Y.

Based on Fred Harman's Famous NEA Comic
By special arrangement with Stephen Slesinger

Exploiting the New Films

How the recent pictures are being sold a the first run and pre-release date showing

SONG OF THE OPEN ROAD

Enlisting the aid of newspapers, radio, civic groups, the governor of Oregon and the mayor of Portland, Jack Matlack, publicity manager for the J. J. Parker Broadway theatre, made Jane Powell's personal appearance in conjunction with the world premiere of "Song of the Open Road" an outstanding event in the annals of promotional advertising.

Robert Goodfried, of United Artists' New York exploitation staff, lent valuable assistance through his presence in Portland.

For three weeks in advance of the picture's opening, Matlack scored front page stories with art on the Hollywood star's appearance. The task was not too difficult when it was revealed that Miss Powell is a native of Portland and had won previous acclaim as the "Oregon Victory Girl."

The Governor "requested" a command performance of the film which the local press promptly played up with feature stories. Mayor Riley of Portland and his staff heads attended a private screening of the film after which the mayor appointed a world premiere committee to work with the theatre publicist. The mayor also shined up the key to the city for presentation to Miss Powell which was likewise picked up by the press.

One thousand tack cards were placed all over the city announcing the world premiere, lobby and theatre advertising heralded the premiere with special tickets for the performance going on sale two weeks in advance. The associated Parker theatres in Portland displayed special trailers and posters announcing the opening.

Matlack planted a full page story in the color section of the *Oregonian* Sunday section, two weeks in advance and won theatre credits on the page.

A full two-column feature story with art, titled "Jane Is Coming Home," hit the *Oregon Journal* three days before the star's arrival in the city.

Reception for Star Followed By "Gasless Parade"

Matlack lined up a gala reception for the young star upon her arrival which was climaxed by a "gasless parade." Radio station KOIN was on hand to broadcast the reception and parade. The mayor presented the key and a bouquet of Portland roses in the presence of a battery of news reporters and photographers.

An open carriage carried the star and the mayor through the main streets of the city accompanied by troopers mounted on horseback, boys and girls on bicycles and several bands. The gasless parade was the signal for another outburst of front-page publicity breaks.

Matlack arranged for Miss Powell to appear at the Portland Victory Center where she sang songs from her picture and led a monster Bond rally. The Hollywood star also appeared at numerous social and civic functions and visited her friends and acquaintances accompanied by reporters and the photographers. She also sang before 22,000 war workers at the Kaiser Shipyards, netting a full-page spread in the Kaiser house organ which has a circulation of 150,000.

Another day was devoted to visiting the Servicemen's Center, Portland's U. S. O. canteen and the Barnes General Hospital with Miss Powell spreading sunshine with her songs through the various wards. Another great publicity break resulted from the fact that the blind soldiers nominated Miss Powell as their favorite "pin-up voice."

The youthful star was made guest of honor at Portland's famous Rose Festival and as she sang for the Queen of the Festival and 10,000 distinguished guests, the press turned loose with a veritable barrage of news breaks and art layouts.

Tieup Effected with Oregon U. S. Crop Corps

Still another device which brought extra publicity to the premiere was the fact that the Oregonian U. S. Crop Corps with a membership of 13,000 boys and girls decided to elect Miss Powell as their honorary chairman.

The Retail Trade Bureau of Portland sent out a special bulletin publicizing the premiere to all members and 16 of the city's leading stores devoted full window displays to the event. Each of the cooperating stores bought display ads in the local papers welcoming Jane to the city with full theatre credits.

Matlack arranged for Miss Powell to appear on a score of locally sponsored broadcasts with each sponsor paying for newspaper space to advertise her appearance and theatre credits.

Radio columnists wrote rave reviews on her various appearances and devoted whole c umns of space to the personable star. Jane w also named guest of honor on station KOIN "Million Dollar Club" a half hour sustaini program devoted to the sale of War Bonds a dedicated the broadcast to "Song of the Op Road".

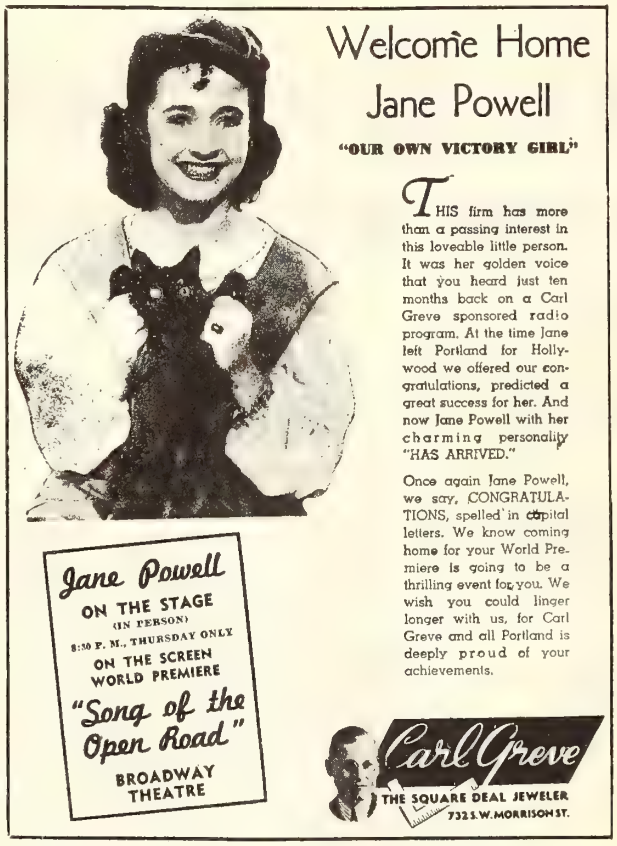
New City Concert Center Named for Jane Powell

With the campaign in full swing, Matla put over the piece de resistance. The city Portland was ready to dedicate a new conce center in one of the principal parks.

Matlack induced the city council to name t center, Jane Powell Concert Center. A res lution was drawn and attested by the body a on the appointed day a crowd of 10,000 pe sons witnessed Mayor Riley formally dedica the section as a perpetual tribute to the sta The ceremonies were broadcast coast-wi over KOIN.

A final burst of publicity resulted wh Mayor Riley made Miss Powell a present of box of Portland earth, so that everywhere s goes she will have some of Portland with h

Just before the picture opened Miss Pow was further honored by being selected as "Ci zen of the Week." The Portland Tracti Company which sponsors this device herald the selection by posting 674 bus cards and 5 car cards on the city's entire transportati system.



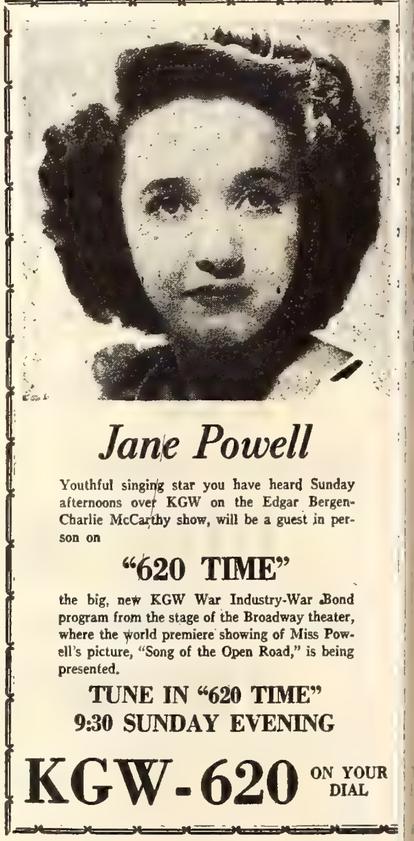
Welcome Home
Jane Powell
"OUR OWN VICTORY GIRL"

THIS firm has more than a passing interest in this loveable little person. It was her golden voice that you heard just ten months back on a Carl Greve sponsored radio program. At the time Jane left Portland for Hollywood we offered our congratulations, predicted a great success for her. And now Jane Powell with her charming personality "HAS ARRIVED."

Once again Jane Powell, we say, CONGRATULATIONS, spelled in capital letters. We know coming home for your World Premiere is going to be a thrilling event for you. We wish you could linger longer with us, for Carl Greve and all Portland is deeply proud of your achievements.

Jane Powell
ON THE STAGE
(IN PERSON)
8:30 P. M., THURSDAY ONLY
ON THE SCREEN
WORLD PREMIERE
"Song of the Open Road"
BROADWAY THEATRE

Carl Greve
THE SQUARE DEAL JEWELER
732 S. W. MORRISON ST.



Jane Powell

Youthful singing star you have heard Sunday afternoons over KGW on the Edgar Bergen-Charlie McCarthy show, will be a guest in person on

"620 TIME"

the big, new KGW War Industry-War Bond program from the stage of the Broadway theater, where the world premiere showing of Miss Powell's picture, "Song of the Open Road," is being presented.

TUNE IN "620 TIME"
9:30 SUNDAY EVENING

KGW-620 ON YOUR DIAL

Sixteen merchant co-op ads, such as the three-column reproduction at left, were obtain by Jack Matlack, publicity director, J. J. Parker's Broadway, Portland, Ore., to promo world premiere showing of "Song of the Open Road". Right, one of many co-ops he pr moted in conjunction with Jane Powell's radio broadcasts also plug film's opening.

There's Always Room at the TOP

and even Broadway's product jam makes room for the

FILM CLASSICS

SAMUEL GOLDWYN

releases!

THE GREATEST GANGSTER THRILLER EVER EXPLODED FROM THE SCREEN
DEAD END
HUMPHREY BOGART
JOEL McCREA · The DEAD END KIDS · CLAIRE TREVOR
Thrilling
GOTHAM
HUMPHREY BOGART
DEAD END

BRANDT'S

GOTHAM

47TH and BROADWAY

3RD BIG WEEK

FIESTA OF FUN, TUNES, AND GIRLS! GIRLS! GIRLS!
Eddie CANTOR
as the popeyed matador
"THE KID FROM SPAIN"
VICTORIA
TUNES GIRLS & GAGS
ENJOY A HILARIOUS
"MEXICAN HOLIDAY"
WITH GOLDWYN GIRLS

MAURER'S

VICTORIA

46TH and BROADWAY

2ND BIG WEEK

FILM CLASSICS Inc.

FILM CLASSICS

NOW IN OUR
NEW HOME OFFICE

18 WEST 48TH STREET
BRYANT 9-0660

EXCHANGES IN
ALL KEY CITIES

Has KDYL—Theatre Newscast

By Bill Shipler

KDYL war news booth at Salt Lake City's Utah theatre, located in a lower-floor box, broadcasts latest news flashes to the theatre audience each evening at break of the first show.

Seated before a brilliantly lighted battle scene, the announcer (Charles Barrington) is thrown into deep silhouette when house lights are lowered and colored backdrop lights are flooded on the painting behind him. Arranged by manager Charles Pincus of the Utah theatre, this unusual feature has occasioned favorable comment from audiences and is a definite drawing card.

News flashes are usually three minutes in length and cover all important news of the moment. During Invasion period, flashes were lengthened at audience demand.

24-Sheet Atop Marquee Sells "Jack London"

As an eye-attractor ahead of and during the run of "Jack London" at the Princess theatre, Sioux City, Ia., William Eagen used a 24-sheet atop his marquee featuring a giant cut-out of the star as he appears in the picture. Above this was the title and a flasher arrangement spotted lights on and off, so that at one time just the figure would be discernible and the next the title. An "A" board out front carried out practically the same idea as the marquee setpiece.

Since "Memphis Belle" was on the same bill, Eagen got the Army Air Base Band, composed of 14 top flight musicians, to perform on his stage. The stage presentation started with the band and then a radio announcer introduced the local air veterans, who were interviewed as to their battle experiences.

McCarthy Ties "Mark Twain" To Junior Police Legion

A tremendous amount of local interest was built up with a "Mark Twain" frog jumping contest recently when J. F. McCarthy at the Strand in Hartford invited all boys' clubs and units of the Hartford Junior Police Legion of Honor to participate. Training programs were arranged on the lawn in front of the Old State House in the center of the town and the contest itself was held in one of the biggest parks, with the drum corps marching the boys to the spot.

Special arrangements were made for a Hollywood premiere, with Twain material exhibited in downtown windows, which tied in with his local residence. The Mark Twain Memorial was contacted for valuable publicity, and the schools were furnished with stills for use on bulletin boards. Libraries were similarly equipped and book stores came through with effective window and counter displays.

Taylor Lands Tieup Ad In Three Local Papers

Despite space restrictions, Charles B. Taylor, advertising manager of Shea's Theatres, Buffalo, for his date on "Broadway Rhythm" promoted a 32-inch tieup ad in three of the local papers. The ad featured Nancy Walker and Ben Blue in a scene from the picture, and Taylor says it is the first time that a tieup ad ran in all three local papers at the same time on one picture.

The music angle was also sold heavily with Columbia representatives placing hundreds of window streamers in record stores and juke box dealers placing stickers on machines in the community. News trucks carried copy, a transportation tieup brought cards on busses coming into the city urging passengers to see the picture, and local night spots were supplied with imprinted coasters.

Longo Uses News Cards

To open "Gaslight" at Loew's State and Orpheum in Boston, Joe Longo distributed 500 cards to newsstands, subway stands, etc. plugging the attraction. In addition oilcloth banners were prepared which were used on 16 fleet trucks in advance of the date.

Foreign Languag Papers Publicize Film in Denver

Supplementary publicity in Italian, Swedis Mexican and German-American newspape augmented a fine campaign engineered by Ma garet Goyette for the opening of "Hour B fore the Dawn" at the Denham theatre in De ver, Col.

Advance feature stores and art breaks al landed in the local dailies beginning one we in advance. Miss Goyette's advertising car paign in the newspapers emphasized "T Shocking She-Devil Who Sold Herself!", a other angles playing up the sensational side the film.

Radio spot announcements were used in a vance and special announcements were ma over the public address system at the Unive sity of Denver stadium during an importa A.A.U. meet. Fourteen local book stores us window displays featuring works by W. Sor erset Maugham, who wrote the novel "Ho Before Dawn."

Veronica Lake color posters with picture a theatre credit were spotted at leading drug a variety stores, and huge standees, illustrati the individual stars of the attraction, we placed in the theatre lobby three weeks in a vance.

Perkins Features Revival Week

To help sell his revival week at the Ri theatre in Lyndhurst, N. J., Dave Perkins ti up all his advertising with copy, "Dr. Ritz Pr scribes," "Dr. Ritz Revives," etc. Since Da was unable to obtain a ballyhoo man, his a sistant, Robert Toffield, stepped into the brea and donned a false beard and drooping mu tache and dressed all in white in an interne outfit, distributed "prescription blanks."

Utilizing a number of pocketbooks whi had been lost and not claimed at the theatr Perkins stuffed them with cards reading: " lost, return to Dr. Ritz and receive a reward This was followed by the theatre address, a the reward was a pass.

Mayor Presents Cugat With Proclamation

For the week's engagement of Xavier Cug at the RKO Palace, Cleveland, Lou Mayer a ranged for Mayor Frank J. Lausche to prese the maestro with a proclamation at the Ci Hall. This was good for newspaper art a stories. Window displays were promoted fro local record dealers and radio coverage lande

The highlight of the campaign was whe Cugat drew a caricature of a prominent Clev land manufacturer in the lobby of the theatr His fee for the drawing was the purchase of $50,000 Bond. This was broadcast from t lobby over WHK.

King's Teaser Slant

As an eye-arrestor and teaser gag ahead "Harvest Moon" at the Ritz theatre, McGehe Ark., C. B. King tacked cards on parked ca with copy reading: "This car is not for sal The owner will need it to bring him to s Ann Sheridan in," etc. This was followed title and playdates. One-sheets were posted the side of the theatre and on the sidewalk front of the house. In addition, scene ma were used in the local paper at no cost.

PERSONALS

In New Posts: Marion Meyers, Band Box, hiladelphia. John Redmond, division manager, pervising the Mort Singer theatres in the hicago area taken over by RKO. Frank Smith, vision manager RKO theatres in Chicago, Chamign, Kansas City, Des Moines and St. Paul. arry Schreiber, assistant division manager for KO in the Chicago area. Ray Smith, Canton, anton, Ga. Emmett Grimalen, city manager, Mar- Theatres, Monroe, Ga. Harold Teel, Uptown, etroit, Mich. W. S. Samuel, Ruffin, Covington, enn.

Assistant Managers: Nick Mihut, Michigan, etroit. E. W. Emerson, RKO Grand, Chicago.

Happy Birthday: DeWitt Haley, Morrie G. immer, Lawrence Cleary, Sid Shane, Charles andolph, Thomas W. Hagen, H. E. Kelly, J. D. hnstone, Harry Gray, Redick McC. Hamer, eslie W. Pendleton, John T. Leverette, Byron cElligott, Harvey Kuhn, A. E. Post, Ed Church, hn R. Scott, Louis A. Schaefer, Lloyd Bridgm, Edmond Zetzsche, Edd J. Haas.

Lester Booth, Frank P. Collins, Charles K. ong, Joseph McGonagle, Richard M. Mills, arold E. Elley, John Nahalka, C. J. Remington, arry Karasik, Abe Wasserman, Andy M. Samls, J. H. Ross, E. D. Ardavany, Bert Rhonimer, G. O. Lea, Frank Lewis, Wallace J. tler, Conrad Shunway, Joseph Forster, Hamiln Kupper, Marty Finger, W. F. Harris.

Russell W. Barrett, W. A. Johannsen, Kenth K. King, William Goodman, Albert Colagionni, Nat Rothstein, J. J. McCarthy, Leon Sternrger, Sam L. Handler, William J. Tubbert, en Prickett, Jack Bright, Paul Butterfield.

Showmen's Dates: August 1st, Start of World ar No. 1—1914; Colorado Admitted to Union 76. 10th, Missouri Admitted to Union 1821. th, Patents for sewing machines granted I. M. nger and A. B. Wilson 1851. 15th, Panama Canal pened 1914; Sir Walter Scott, poet, Born 1771; apoleon Bonaparte Born 1769. 17th, First Atlan- Cable message sent 1858; Discovery Day— ukon territory; Fulton invented first steamboat 07.

Junior Showmen: John Carroll to Mr. & Mrs. B. Graver. The dad is manager of the Visulite d Plaza theatres, Charlotte, N. C. Polly Ann, Mr. & Mrs. Harry Pickett, Jr. The father is oker and buyer for the S. W. Craver circuit Charlotte, N. C.

tar Spangled Banner ids Bond Sales

An effective stunt used by E. R. Brenn at the Bay theatre, Green Bay, Wis., is at when the War Bond trailer is over, he llows it with the Star-Spangled Banner and en the lights are turned out and a spot put the American Flag on stage. Then over e p.a. system, "The Unknown Soldier," which printed on the backs of the pledge cards, was cited over the back-stage mike by the high hool faculty speech teacher. The lights were en turned up and a spiel for the purchase of onds was given.

olds Junior Bond Rally

Another activity engaged in by Brennan was Junior Bond Salesmen Rally at which time ildren were inducted. To each child promisg to buy or sell one War Bond during the ive a guest ticket was awarded. Local merants came through with a co-operative ad d block workers all received letters urging em to have their prospects purchase their onds at the Motion Picture War Bond Store, exchange for which each would receive a est ticket and a Fifth War Loan button.

Eddie Sniderman, former district manager for RKO theatres, N. Y.; John W. Godfroy, assistant, Loew's, Louisville; George Delis, district manager, Constant circuit, visit Round Table.

STILL MAKING *Socko*
RECORDS EVERYWHERE!

Rudolph Valentino IN
"SON OF THE SHEIK"

Brooklyn
Opening SOON
WARNER'S STRAND
One of America's No. 1 Theaters

Buffalo
MERCURY THEATER
3 Terrific House-Packing Weeks!

Chicago
STUDIO THEATER
8 record breaking weeks ..and many other sensational coast to coast runs!

THE GREATEST LOVE SENSATION OF ALL TIMES!

Packing 'em in from coast to coast with S-M-A-S-H after S-M-A-S-H openings: Women cry, beg, plead to see it again! Critics rave—"Valentino still unequalled!" Now is the time to cash in on this torrid hit! Contact your local exchanges immediately for house-packing bookings.

Represented by
ALBERT DEZEL ROADSHOWS
2310 Cass, Detroit • 1325 S. Wabash, Chicago • 21st and Payne, Cleveland

ROADSHOW ATTRACTION
257 N. 13th St., Philadelphia, Penna.

SAM SILVERMAN
3533 Virginia, Kansas City, Mo.

A Few Valuable Franchises Still Open...Write...Wire or Telephone
HERB ELISBURG • 66 E. Van Buren, CHICAGO

CLASSIFIED ADVERTISING

Ten cents per word, money-order or check with copy. Count initials, box number and address. Minimum insertion, $1. Four insertions, for the price of three. Contract rates on application. No borders or cuts. Forms close Mondays at 5 P. M. Publisher reserves the right to reject any copy. Film and trailer advertising not accepted. Classified advertising not subject to agency commission. Address copy and checks: MOTION PICTURE HERALD, Classified Dept., Rockefeller Center, New York (20)

THEATRES

THEATRE WANTED—$25,000 TO $50,000 FOR THEatre in town over 30,000 population in Illinois, Indiana, Wisconsin. Deal with principal. Give full details. Confidential. BOX 1754, MOTION PICTURE HERALD.

FOR SALE IN FULL OPERATION THEATRE ON Oregon coast, highway town. BOX 1756, MOTION PICTURE HERALD.

VENTILATING EQUIPMENT

FACTORY SHIPMENT—NEW BLOWERS AVAILable—prompt delivery—Mark your order AA5 Priority MRO (Maintenance, Repair or Operation), priced less motor. 5,500 cfm, $75; 8,500 cfm, $99.75; 11,000 cfm, $119.50; 13,500 cfm, $149.50; 22,500 cfm, $199.50; 27,500 cfm, $234.50. Rebuilt motors furnished at lowest market prices. Air washers also available for replacements with present equipment. Used spray nozzles, $1.25; rebuilt typhoon exhaust fans, 24″, $111; 30″, $132; 36″, $151.20. Office cooler, ½ ton 110 DC, used $175. S. O. S. CINEMA SUPPLY CORP., New York 18.

AMERICAN BLOWER (SIROCCO #108), DOUBLE width—double inlet. Discharge size 66″x48″; air handle up to 50,000 cubic feet per minute; equipped with Horton hydraulic variable speed drive pulley—no motor. Used two years, perfect condition. BENJ. BANOWITZ, 1325 S. Wabash Ave., Chicago, Ill.

TRAINING SCHOOLS

THEATRE EMPLOYEES; TRAIN FOR BETTER position. Learn modern theatre management and advertising. Big opportunity for trained men. Established since 1927. Write now for free catalog. THEATRE MANAGERS SCHOOL, Elmira, New York.

BOOKS

RICHARDSON'S BLUEBOOK OF PROJECTION. Best seller since 1911. Now in 7th edition. Revised to present last word in Sound Trouble Shooting Charts. Expert information on all phases of projection and equipment. Special new section on television. Invaluable to beginner and expert. $7.25 postpaid. QUIGLEY BOOKSHOP, 1270 Sixth Avenue, New York 20.

MOTION PICTURE SOUND ENGINEERING. A "must" to all those working with sound equipment. Written by top-flight engineering experts of Hollywood studios and research laboratories. Covers all phases of sound engineering and equipment. Readable diagrams; charts, tables and graphs. $6.50, postpaid. QUIGLEY BOOKSHOP, 1270 Sixth Avenue, New York 20.

AIR CONDITIONING, WHETHER YOUR THEATRE has 300 or 3,000 seats. this book has all the answers on air conditioning. Explains various codes and laws. concerning installation. Common sense charts. Indexed. Covers air conditioning as it relates to all branches of film industry. $4, postpaid. QUIGLEY BOOKSHOP, 1270 Sixth Avenue, New York 20.

SOUND-TROUBLE SHOOTING CHARTS. THE LITtle book, with the blue cover all good operators reach for when trouble starts. Will clear up that "puzzler" on all types of sound equipment in a jiffy. No booth complete without one, $1.00 postpaid. QUIGLEY BOOKSHOP, 1270 Sixth Avenue, New York 20.

BOOKKEEPING SYSTEM

THEATRE MANAGEMENT RECORD AND TAX Register. A book that takes the headache out of theatre accounting. Covers every detail of accounting in theatre operation. Makes keeping of up-to-the-minute records a pleasure. Attractive leather cover with gold stamping. $2 now if you order fast. QUIGLEY BOOKSHOP, 1270 Sixth Avenue, New York 20.

STUDIO EQUIPMENT

AMERICAN 35MM CONTINUOUS PRINTER, TABLE model, fairly complete, $89.50; underwriters approved film vaults, 9 sections, complete $45; Akeley 32V DC camera motor, $29.50; Berndt-Maurer 16mm recording system, $1,995. Write for lists. S. O. S. CINEMA SUPPLY CORP., New York 18.

USED EQUIPMENT

WPB RULES PRACTICALLY NO NEW CHAIRS available next six months—buy these now—300 American rebuilt fully upholstered velour back, box spring cushion chairs, metal lined, like new, $10.50; 386 Stafford heavy inserted panel back, box spring cushion chairs, $6.50 rebuilt, reupholstered; 252 Grand Rapids ball bearing inserted panel back, box spring cushion chairs, $4.50 good condition; 700 red twill slip covers for back, 49¢ each, good condition. Leatherette (rolls approximately 60 yards) 50″ wide, red, $1.52; other colors, $1.41 (10% more for smaller lengths). Wire now S. O. S. CINEMA SUPPLY CORP., New York 18.

ADVANCE FRENCH FRY POPCORN MACHINE, overhauled, needs painting, $89.50; silver screen curtains, pair, $10; Army surplus 40/80 ampere generators, $95; booth equipment available. Powers, Simplex projectors, lamphouses, soundheads, motors, amplifiers, etc. Send for special bulletins. S. O. S. CINEMA SUPPLY CORP., New York 18.

NEW EQUIPMENT

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IN NEWSREELS

MOVIETONE NEWS—Vol. 26, No. 89—The capture Cherbourg . . . Dewey back in Albany . . . Last Liber ship launched . . . Denison Dam dedicated . . . Shutt bombing from Italy to Russian base.

MOVIETONE NEWS—Vol. 26., No. 90—Engineers cle up behind the Allied advance in France. . . . Gener DeGaulle in U. S. to confer with President. . . . Dew family at home. . . . Vice-President Wallace in Chin greeted by Chiang Kai Shek. . . . Roxyettes go in f tailored blouses for rehearsal. . . . Penicillin, mirac drug of the war, produced in Canada. . . . Robot pla sites. . . . Rocket guns in action on the Russian fron

NEWS OF THE DAY—Vol. 15, No. 287—Capture of Che bourg. . . . Russians hail first Yank shuttle bombe from Italy. . . . S. S. Benjamin Warner launched.

NEWS OF THE DAY—Vol. 15, No. 288—DeGaulle U. S., receives ovation. . . . Nazi army on run Russia, shown in seized German films. . . . Captur robot bomb ramp, believed aimed at America. . . Americans clear trail of destruction in France. . . Wallace back from China; film story of epic trip. . . Home coming for Dewey. . . . "Last Furlough:" Fil Bulletin No. 21.

PARAMOUNT NEWS—No. 90—Campaign report: Dev ey's first round. . . . Launch last Liberty ship. . . Circus disaster. . . . First pictures of Cherbourg.

PARAMOUNT NEWS—No. 91—Campaign warms u Dewey holds open house. . . . Democrats map strate . . . . Vice-President Wallace returns. . . . DeGaulle a rives in U. S. . . . Rome, the Nazis' last hours. . . Bomber girls. . . . War Bulletin No. 21: "Last Fu lough."

RKO PATHE NEWS—Vol. 15, No. 92—First shuttle ra to Russia bases. . . . Launch the S. S. Benjamin Warn . . . . Capture of Cherbourg.

RKO PATHE NEWS—Vol. 15, No. 93—General DeGau visits F.D.R. in Washington. . . . Rocket firing plan hit Nazis. . . . Dewey family poses for pictures. . . Vice-President Wallace visits China. . . . Open inte national money parley. . . . Nazi Rome retreat.

UNIVERSAL NEWSREEL—Vol. 17, No. 309—The ca ture of Cherbourg. . . . Yank shuttle bombing. . . S. S. "Benjamin Warner.". . . Dewey family portra . . . Liberation ceremonies.

UNIVERSAL NEWSREEL—Vol. 17, No. 310—The wrec age at Cherbourg. . . . Allied plane rockets. . . . D Gaulle in America. . . . Buzz bombs—Target U.S.A.? Pre-convention huddle. . . . Supplies by air. . . . Dew —country gentleman. . . . Berlin evacuees. . . . Walla in China. . . . Mystery plane. . . . Gramp at beau contest.

ALL AMERICAN NEWS—Vol. 2, No. 90—Mexico cel brates its independence. . . . French and Colonials tra here, then off to war. . . . How milady will wear h hair. . . . Name Negro assistant attorney general New York. . . . CIO women workers visit Ft. Knox. . Crippled children buy Army ambulance. . . . Negro hold freedom rally in New York. . . . Allied troops ta Elba.

Warners Give Equipment To Liberty Ship Crew

Complete 16mm sound projection equipment a prints of five outstanding Warner pictures ha been presented officers and crew of the S.S. *Be jamin Warner* as a gift from Harry M. and Ja L. Warner. The films included "Action in t North Atlantic," "Watch on the Rhine," "Adve tures of Mark Twain," "Casablanca" and "Prince O'Rourke." The new Liberty Ship was nam after the father of the Warner Brothers.

Captain Mentlik Missing

Captain Lewis S. Mentlik, former New Yo editorial representative of Jay Emanuel Public tions, has been reported missing in action sin June 14. He was with the 101st Airborne Infa try Division, spearheading the invasion of Fran Captain Mentlik graduated from Wisconsin U versity and joined Jay Emanuel in 1938. He e tered the army in 1941 and in 1942 married Hel Vandel.

"Angels Sing" at Paramount

With Betty Hutton, Dorothy Lamour and Fr MacMurray as its top trio, "And the Ange Sing" opened in New York July 12 at the Par mount theatre.

Plays Open in Louisville

The Iroquois Ampitheatre, at Louisville, K opened for the season July 3, with "The Stude Prince," scaled at 50 cents to $2. The project her tofore has offered appreciable competition theatres there.

PRODUCT DIGEST

SHOWMEN'S REVIEWS
SHORT SUBJECTS
ADVANCE SYNOPSES
SHORT SUBJECTS CHART
SERVICE DATA
THE RELEASE CHART

This department deals with new product from the point of view of the exhibitor who is to purvey it to his own public.

Mr. Winkle Goes to War

olumbia—Soldiers Over 38

The trials and tribulations of the average G. I. ave been exploited in almost every fashion, but it emained for Columbia to present the effects of rmy life on the older selectee—in this case Edward . Robinson as a man of 44, drafted before the doption of the "over 38" regulations.

The picture has novelty, charm and special appeal or women. The story, by Waldo Ualt, George orey and Louis Solomon, from the novel by Theoore Pratt, is a touching and tender little tale about bank clerk who gives up his job, determined to pen a "fixit" shop. This meets with opposition rom his wife, portrayed with acidity by Ruth arrick, but abetted by an orphan boy, he holds to is decision. Just as the new venture is launched, e is drafted.

From there, the story takes up his adventures in amp, and later an episode of actual combat during hich the central character repairs a bulldozer nder Japanese fire, and drives it into an enemy achine gun nest. When he recovers aboard a hospital ship, he discovers he is a hero. The home own turns out to do him honor, and his wife, coninced by the orphan boy that her husband's happiness lies in the "fixit" shop, gives her consent.

Ted Donaldson is engaging as the orphan boy, nd Bob Haynes has one effective song number. he musical score by Carmen Dragon and Paul awtell is particularly felicitous. Alfred E. Green's irection makes the most of the story values and he cast is excellent. Jack Moss produced.

Previewed at the studio. Reviewer's Rating: ood.—THALIA BELL.

Release date, August 3, 1944. Running time, 77 min. PCA o. 10032. General audience classification.

r. Winkle	Edward G. Robinson
rs. Winkle	Ruth Warrick

ed Donaldson, Bob Haymes, Richard Lane, Robert Armtrong, Richard Gaines.

ake It or Leave It

wentieth Century-Fox

xperiment in Secondaries

Producer Bryan Foy, who used to go to the ewspaper headlines for his subjects and got fams that way, went to the storage vaults for this ne and came back with a dozen or more sequences rom old pictures that still look and sound pretty ood. Then he wrapped those up in a cameraecording of Phil Baker doing one of his broadasts for Eversharp—referred to but not spelled ut on the screen. After braiding in a small story bout a sailor whose wife is having labor pains in he audience while he tries for not one but several 4-dollar questions, he stuck the name of the Bak air-show on the compilation for a title.

The enterprise is, at minimum, a triumph in conomy of budget, and at maximum it's the sigal for a cycle of similar films from the storage aults of other studios.

In any case, it's an experiment in secondaries—nce it isn't in the cards to offer at scale admission rices and singly a film that's eighty per cent ldie—and the vote on the usefulness as such is not in, although it did all right in front of a preview audience that saw it without paying.

In the first five minutes or less a sailor arrives in port, discovers his wife wants an expensive doctor to deliver her baby—due any minute now—and goes on the Baker program in hope of earning some money to pay him. Baker sets him to identifying sequences from old pictures, projected on a screen in the broadcasting station, and about a dozen of these, separated by spurts of dialogue between Baker and the sailor, are run off. In the remaining five minutes or so of running time, the sailor's wife leaves in a hurry for the hospital, where she gives birth the same way, and that's that.

Some of the types of interest that makes the Baker show a radio attraction accrues likewise to the screening of the old sequences, in which Alice Faye, Betty Grable and other stars appear. Mr. Foy chose musicals principally in his delvings. It would be a stretch of ethics to flaunt the names of these from a marquee, and the only exploitable names in the cast are Phil Baker's and Phil Silvers', the latter appearing for a minute or less at opening of the picture.

The credit title says Benjamin Stoloff directed the picture and that the script was written by three persons—Harold Buchman, Snag Werris and Mac Benoff—all of whom, in common with Mr. Foy, owe bows to the several producers, directors and writers who turned out the pictures this one's made up of.

Previewed at the Egyptian theatre, Hollywood, where an unnotified audience present to see "The White Cliffs of Dover" got a lot of chuckles and some laughs out of this free addition to the program. Reviewer's Rating: Maybe.—WILLIAM R. WEAVER.

Release date, not set. Running time, 72 min. PCA No. 10088. General audience classification.

Phil Baker	Himself

Phil Silvers, Edward Ryan, Marjorie Massow, Stanley Prager, Roy Gordon, Nana Bryant, Carleton Young, Ann Corcoran, Nella Walker, Renie Riano.

FILM CLASSICS REISSUES

Film Classics will release 12 *of the* 31 *pictures acquired from Samuel Goldwyn for rerelease starting July* 15. *The first of the group will be "Dead End". The list and the release dates follow:*

Title	*Release Date*
Dead End	July 15, 1944
Kid from Spain	August 15, 1944
The Cowboy and the Lady	September 15, 1944
Bulldog Drummond	October 15, 1944
We Live Again	November 15, 1944
Wuthering Heights	December 15, 1944
Kid Millions	January 15, 1945
One Heavenly Night	February 15, 1945
Barbary Coast	March 15, 1945
Arrowsmith	April 15, 1945
Goldwyn Follies	May 15, 1945
They Shall Have Music	June 15, 1945

Details regarding the pictures will be found in the Release Chart of the Product Digest Section.

Dixie Jamboree

PRC—Comedy with Songs

It's the names to bill with and the things their bearers do individually that give this comedy-with-songs a usefulness beyond common. The film sags in spots and meanders some, but uniqueness of setting—it happens aboard a Mississippi River showboat in the present time—is an offset to this, and the corn that's in the medicine-show staged on the craft is plainly labelled corn so that none may mistake the intent.

Frances Langford as the star of the showboat troupe handles her songs, particularly "If It's a Dream," with the competency to which her followers are accustomed, and Eddie Quillan gets away with a portrayal of a balmy trumpeter in satisfactory fashion. Guy Kibbee and Charles Butterworth shoulder the burden of the comedy, which requires a crowded auditorium to click.

Jack Schwarz produced the picture, which is his best, with Harry D. Edwards as associate and with Christy Cabanne directing from a screenplay by Sam Neuman based on a story by Lawrence E. Taylor. Neuman also collaborated with Michael Breen on the five songs which punctuate the proceedings to advantage.

Previewed in studio projection room. Reviewer's Rating: Fair.—WILLIAM R. WEAVER.

Release date, not set. Running time, 72 mins. PCA No. 9880. General audience classification.

Susan Jackson	Frances Langford
Captain Jackson	Guy Kibbee

Eddie Quillan, Charles Butterworth, Fifi D'Orsay, Lyle Talbot, Frank Jenks, Elmira Sessions, Joe Devlin, Louise Beavers, Ben Carter, Gloria Jetter, Edward Shattuck, Ethel Shattuck, Tony Warde, Angel Cruz.

Valley of Vengeance

PRC—Western

Buster Crabbe and Al (Fuzzy) St. John bring their usual brand of fisticuffs and fun-making to the screen in this Sigmund Neufeld production, which is a satisfactory standard Western.

The story, by Joseph O'Donnell, is told in part through the use of flashback, a device not common for this type of drama. Buster and Fuzzy, separated years before when a wagon train with which their families were traveling West was destroyed by a band of renegades, meet by chance. They join forces to find and punish the perpetrators of the past crime. Aided by Evelyn Finley, as secretary of the town banker, they discover that the banker set the massacre in motion in order to obtain the lands which rightfully belonged to the pioneers. The two cowboys place the facts before the marshal, and the banker, together with his henchmen, pays for his misdeeds.

Direction is by Sam Newfield.

Previewed at Hollywood's Hitching Post theatre, where a matinee audience displayed enthusiasm. Reviewer's Rating: Good.—T. B.

Release date, May 5, 1944. Running time, 56 min. PCA No. 10048. General audience classification.

Billy Carson	Buster Crabbe
Fuzzy Jones	Al (Fuzzy) St. John
Helen	Evelyn Finley
Young Billy	Donald Mayo
Young Fuzzy	David Polonsky

Glenn Strange, Charles King, John Merton, Lynton Brent, Jack Ingram, Bud Osborne, Nora Bush, Steve Clark.

SHORT SUBJECTS
reviews and synopses

Reviews and synopses of short subjects printe in Product Digest are indexed in the Short Subjects Chart, Product Digest Section, pages 1996 1997.

Running times are those furnished by the dis tributor.

AMERICANS ALL (March of Time)

Dramatic Unity Plea

This is an attempt to put into a picture argument, and therefore more forcefully, what our liberals have been saying in other media for some years, and increasingly in the past months, as signs of disunity multiply: that this country is an amalgam, and that when one minority is attacked, all others become unsafe. As such, it is a good attempt and a good device. The exhibitor may bear in mind the character of his audience in planning exploitation for this subject. Shown are the signs of disunity: the desecration of synagogues and churches, the rabble rousers, the Jim Crow system. Shown also are the attempts at alleviation, and cure: the meetings of the National Conference of Christians and Jews, the lectures to soldiers, the liberal southern editors; and finally, the so-called "Springfield Plan," the teaching of tolerance in the Springfield, Mass., school system a plan, which the film indicates, is spreading.—F. E. S.

Release date, July 14, 1944 — 17 *minutes*

THE LIBERATION OF ROME (WAC-MGM)

War Department Report

A soldier's progress from Sicily to Rome, this might also be titled; for, photographed by cameramen of the British Eighth and the American Fifth armies, this has the soldier's eye-view of the tremendously difficult and at times discouraging campaign which freed Rome June 4. The scenes are mostly "front-line"; there are others photographed by Germans, and by Italian anti-Fascists; all show the harshness of fighting and terrain, and include the events at Salerno, Messina, Cassino, Anzio, and the entrance into Rome. The editing makes of this, with some maps, a short summary which gives the spectator an adequate grasp of what was in effect a whole campaign. The narration is objective; it is always the camera which speaks. The general effect is grim, but thought-provoking.—F. E. S.

Release date, July 13, 1944 — 20 *minutes*

SPEED COURIERS (Para)

On Homing Pigeons (R3-8)

In this short homing pigeons are shown in the service of their country in time of national emergency. Tens of thousands of the birds are seen being trained by the Army Signal Corps for use on every fighting front. They are attached to the Artillery on the fighting front and with the armed vehicle forces. An interesting, and timely, sequence shows the pigeons on amphibious landing invasion. They substitute for radio communication when silent messages must be sent. As example, they jump with paratroopers and are then used to report landing positions.

Release date, June 9, 1944 — 9½ *minutes*

SPEAKING OF ANIMALS—IN A HAREM (Para)

Second of the Series

In this second subject in the Speaking of Animals series, Jerry Fairbanks, the producer, has his animals speak dialogue—dubbed, no doubt—in a regular continuity. The setting is a typical harem scene with dancing girls, slaves, harem comics and a sultan, with all the parts played by dogs. It is something of a canine burlesque and is designed, largely, for laughs.

Release date, July 14, 1944 — 9½ *minutes*

LULU IN HOLLYWOOD (Para)

Technicolor Cartoon (D3-4)

Little Lulu, with lollypops and slicker, makes for Hollywood, for glamor and a screen contract, when follows the usual buildup of star material, and Lulu, glamorized and photographed, is screen tested, and when directed to portray all the basic emotions, fear, horror, joy, tragedy, etc., she responds with one deadpan expression, which is hailed as terrific histrionisms. A starring role follows, and so does acclaim.

Release date, May 16, 1944 — 7½ *minutes*

THE ANVIL CHORUS GIRL (Para)

Popeye and Bluto (E3-4)

Olive Oyl is a lady blacksmith in this latest of the Popeye series, and she intrigues Popeye and Bluto, who are on shore leave. They provide her with help, and the subject with gags and action. The two, Popeye and Bluto, compete for the honor of being first assistant to the female smithy, each trying to top the other with feats of strength. In a surprise finish Bluto wins out as the strong man, but it is Popeye who gets Olive Oyl.

Release date, July 7, 1944 — 10 *minutes*

CATCH 'EM AND EAT 'EM (Para)

Sportlight (R3-9)

The Sportlight opens with a novelty number off Pismo Beach, California, with girls and their G. I. friends digging in the sands for the large Pismo clams. The results of the catch are bake over a surf-side fire. Then two American youngsters are seen hunting frogs with a jacklight among the lily pads of a dark pond. There ar more outdoor cullinary scenes with the frying o frog legs over a camp fire. In the next scene, wit gastronomics again the goal, Marines, men an women, hunt oysters at New River, North Carolina. A couple on a surfboard hunt the elusiv abalone along the Pacific Coast and the reel i concluded with a Western barbecue, honest t heaven steaks broiled over a charcoal fire.

Release date, July 7, 1944 — 10 *minute*

UNUSUAL OCCUPATIONS, NO. 5 (Para)

Latest of the Series

This latest of the Unusual Occupational serie produces diverse sequences, the first an amusement center where parents are not admitted unless accompanied by their children, at the Bron Zoo, New York. Another has to do with Carlo Diniz, son of a Brazilian consul, who make miniature guns. Another is a woman who make snoods for horses, and still another a pair, a ma and his daughter, who make self-illuminatin portraits from bits of broken mirrors. The fina sequence depicts the training of our ski-trooper 10,000 feet above sea level.

Release date, June 23, 1944 — 10 *minute*

ADVANCE SYNOPSES
and information

FLAME OF BARBARY COAST (Republic)

ASSOCIATE PRODUCER AND DIRECTOR: Joseph Kane. PLAYERS: John Wayne, Ann Dvorak, Joseph Schildkraut, Helen Vinson, Butterfly McQueen, Paul Fix, Russell Hicks, Robert Emmett Keane.

HISTORICAL MELODRAMA. A Montana rancher goes to San Francisco, where he falls in love with a dancer who is the sweetheart of a gambler and dancehall entrepreneur. With the help of the girl, the rancher learns to gamble and soon wins enough to build an establishment of his own. On the night the show opens, starring the girl whom he has stolen from the opposition, the earthquake of 1906 occurs. The girl is injured and discovers that she really loves the rancher. Under her influence he reforms and helps to rebuild the city.

LITTLE DEVILS (Monogram)

PRODUCER: Grant Withers. DIRECTOR: Monta Bell. PLAYERS: Harry Grey, Paul Kelly, Ducky Louie, Jimmy Dodd, Ralph Lewis, Gloria Ann Chew, Fred Mah, Hayward Soo Hoo, Philip Ahn.

WAR DRAMA. Prior to Pearl Harbor, an American pilot, one of the Flying Tigers, makes a forced landing in a Chinese village recently devastated by the Japs. He befriends a small Chinese boy, and sends him to school. The boy forms bands of young patriots who harass the Japs, and after war has been declared by the U. the boy patriots rescue the flier, who has crashe behind the lines.

EXPERIMENT PERILOUS (RKO Radio)

PRODUCER: Robert Fellows. DIRECTOF Jacques Tourneur. PLAYERS: Hedy Lamar George Brent, Paul Lukas.

PSYCHIATRIC MELODRAMA. Set at tl turn of the century, this story concerns a youn doctor who meets an elderly woman on a trai going East. He becomes interested in her famil troubles and upon investigation learns that h wealthy brother, masquerading as a philanthropis is really an insane murderer. The doctor has hi put away and then woos and wins the maniac wife.

LIGHTS OF OLD SANTA FE (Republic)

PRODUCER: Harry Grey. DIRECTOF Frank MacDonald. PLAYERS: Roy Roger Dale Evans, Sons of the Pioneers, Georg "Gabby" Hayes.

WESTERN. From her late father, Dale Eva inherits a Wild West show of which Gabby Hay is the manager. A rival show has bought out the best stars and the best playing dates, so that tl unit is in bad shape until Roy Rogers and the So of the Pioneers join it. The cowboys prove th the rival outfit is made up of horse thieves a rustlers, and the criminals are brought to justi

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Non-stop sales drive on War Bonds and Stamps . . .

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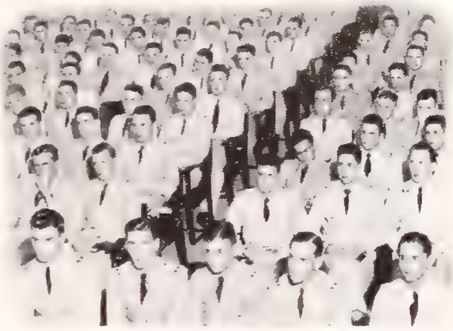

"Good Neighbor" films for the Americas . . .

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Hundreds of training films to help turn out better fighters faster . . . *5

Movie men and women at war...

THE more we learn about the movies' part in the war, the more amazed we become at the size of the job . . . and the prouder we are to be associated with the motion picture industry. Several accomplishments of the movies at war are illustrated on this page.

One of a series of advertisements by KODAK testifying to the achievements of the movies at war

Eastman Kodak Company, Rochester, N. Y.

J. E. BRULATOUR, INC., DISTRIBUTORS, *Fort Lee Chicago Hollywood*

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REVIEWS

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TELL OF EXHIBITION PROBLEMS RAISED IN TIME OF WAR

Better Theatres

Two Novel Front-Lobby Schemes—Display Case Construction

VOL. 156, NO. 4

JULY 22, 1944

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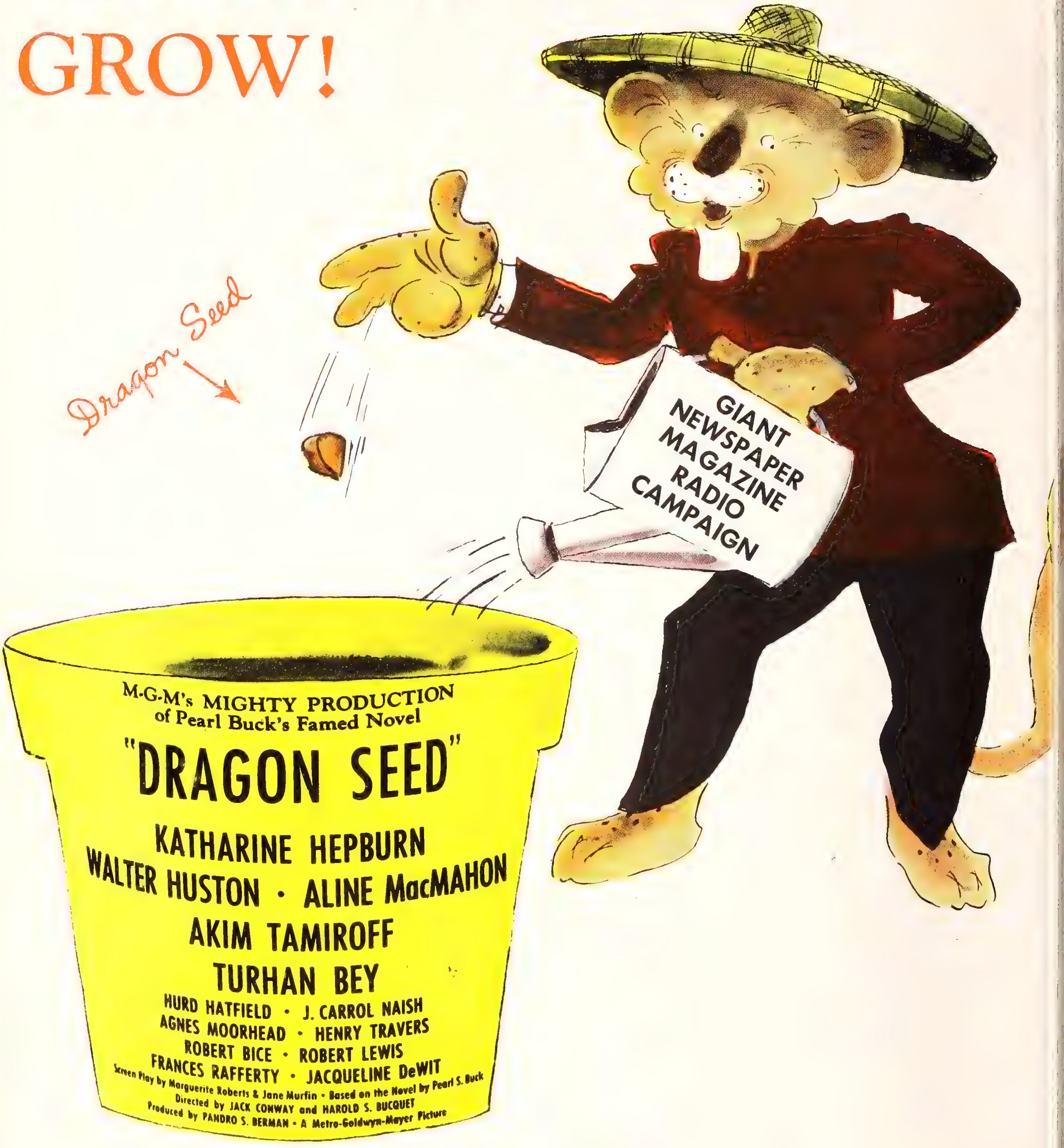
WATCH IT GROW!



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of Pearl Buck's Famed Novel

"DRAGON SEED"

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Screen Play by Marguerite Roberts & Jane Murfin · Based on the Novel by Pearl S. Buck
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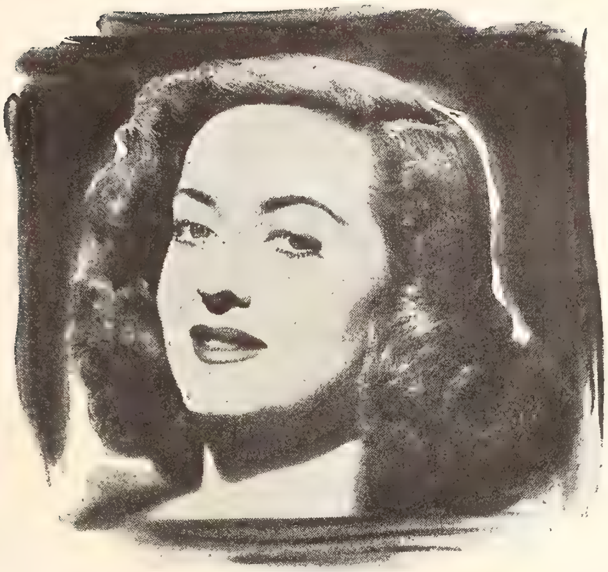

NAME — Bette Davis

OCCUPATION — Actress

EMPLOYER — Warner Bros.

NATURE OF DUTIES — Helping employer to maintain *"an enviable record for combining good picture-making with good citizenship."* *

REMARKS — We've been proud of Bette Davis, of her magnificent artistry and enormous talent, ever since she came to work with us. (And no matter how easy it looks on the screen, the word is "work"—with a very large "W"!)

But we've never been so proud of Bette as since completion of our new picture, MR. SKEFFINGTON

MR. SKEFFINGTON is the story of a very rich man and a very beautiful woman, and of their life together, A love story? We think that even after seeing it, you won't be sure!

But you *will* be sure that MR. SKEFFINGTON is a picture to rank among the finest ever made . . . and that Bette Davis has no peer among screen artists.

You'll be sure, too, that the company which produced MR. SKEFFINGTON intends to keep that "enviable record" enviable!

WARNER BROS.
are sending prints of this picture gratis to our boys overseas.
JACK L. WARNER
Executive Producer

**The New York Times*

BETTE DAVIS GREAT AS ONLY SHE CAN BE, IN **"MR. SKEFFINGTON"** with CLAUDE RAINS

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THE ADVENTURES OF MARK TWAIN · BETWEEN TWO WORLDS · UNCERTAIN GLORY · SHINE ON HARVEST MOON · PASSAGE TO MARSEILLE · IN OUR TIME · DESTINATION TOKYO · WATCH ON THE RHINE

In this, the 12th of a series of national advertisements, Warner Bros. call attention to a fine actress, a fine motion picture, and a fine policy. Your comment on this series will be welcomed.

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MOTION PICTURE HERALD

COLVIN BROWN, Publisher
MARTIN QUIGLEY
President and Editor-in-Chief
TERRY RAMSAYE, Editor

Vol. 156, No. 4
July 22, 1944

THE EIGHT BALL

AMONG the minor mysteries of our art and industry is the Hollywood concept of and approach to the activity of reviewing pictures. There is especially that strange assumption that the lay press and the industry press exist and function in two entirely separate worlds.

This is exemplified in crystalline form just now by the procedure on "Since You Went Away", of which Mr. David O. Selznick is so justly proud. The picture has been seen at previews in the past fortnight by several thousand persons in and outside the business. It has also been reviewed in most elaborate fashion by *Newsweek*, circulation 584,645; *Look*, 2,106,465, and *Time*, 1,069,669. That makes a total of 3,760,779 copies of reviews of the picture which have been spread about.

Meanwhile, the industry press has been under injunction from both producer and distributor not to release reviews prior to July 19, following the trade showing of Monday. Presumably the exhibitor must wait for his information until after his customers have been supplied.

* * *

THE ESQUIRE CASE

THE court decision upholding the decision of Mr. Frank Walker, Postmaster General, revoking *Esquire Magazine's* second-class mailing privilege, was to have been anticipated. A vigorous pursuit of appeal is inevitable, desirable. The law is clear in its requirement that second-class mail matter, enjoying a preferential rate below costs, and which amounts to subsidy, must be educational. Classification is left to the Postmaster General.

The press has almost unanimously opposed the Walker ruling. This has been conspicuous among staid, worthy journals which are not in the most remote peril. Presumably their concern is that the art and industry of publication is thus discovered to be considerably subject to the judgment of a single individual. In that case the attack should be on the law, not the application of it, under some obvious provocation.

Indignation on the part of newspapers which would not in the most abandoned moment present *Esquire's* standard illustration and pet joke topic must be on principle, not particularized contention.

The difference between literature and printed merchandise can be narrow or wide. Judge T. Whitfield Davidson in Federal District Court in Washington has observed that the law was enacted by Congressmen "brought up on *McGuffey's Reader*". He seems to think that was the order of material that they had in mind. Now, *McGuffey's Reader* was a very good book and the Congressmen brought up on it had considerably more efficient concept of the good life and the basic mores of these United States than some of their successors.

There was, we are creditably informed, some sex around even in those horse-and-buggy McGuffey days, but it was not considered quite the thing to spread it out on the library table.

Respectable persons of today would not confess to other standards.

That Victorian Congress wanted to encourage the dissemination of constructive publications by making a part of their distribution cost an indirect tax on the whole people. There was less question in that day about what was educational and what was not. Also there were not so many lawyers.

Esquire has not done too convincing a job in its contention that "the Varga Girl" is a great contributor of morale to the armed forces. She is a tasty successor to "the Petty Girl", who has become an independent pin-up industry. Some of the boys have had their morale boosted so high that the army has an unprecedented demand for sulfathiazole, and such a necessity for penicillin to treat cases of super-morale that have got out of hand, that little is left for the home front, which has some morale problems, too.

Esquire can of course set up a documented contention that it presents genuine literature of indisputable status and quality. Once upon a time in Belgium a butcher, charged with adulterating his hare sausage, set up a defense that his product was really fifty-fifty pure, in the ratio of one horse to one rabbit. There have been some decidedly racy motion pictures, too, depending most desperately on their "moral lesson".

THERE is significance in the fact there are some publications equally addressed at putting the morale way up yonder by the pressure of pictorial Eve's flesh, which are nationally distributed by freight and express. They are, in fact, less questionable in all their corny candour than some that are mailed. They also have the grace not to seek subsidy for their merchandise.

Freedom of the press is not actually at issue. Mr. Walker has not suggested that *Esquire* should not be printed, but that it is not, in his opinion, of such a nature that we should all be charged to support a service to send it around. He would put that order of printed merchandise on its own.

The existing law reflects the design of the decent citizenry, even though its implementation is narrow. The current decision also pleasantly reveals one judge who does not hold it the function of the court to legislate.

* * * *

The express services of the United States deliver food and food beverages for 25 per cent less than they charge for shipping whiskey.

* * *

EXHIBITOR and CITIZEN

BECAUSE it so represents the place of the good showman in his community, we quote from an editorial in the *San Antonio Express*, written after the passing of Mr. Edward E. Collins, showman: " . . . Few, if any, men who have come to San Antonio from other cities—in Texas or elsewhere—have entered so heartily and so usefully into the civic and social interests of this community. . . . The San Antonio manager for Interstate Theatres was conspicuous for both the moral and substantial leadership and support which he freely gave every cause that had its patriotic, humanitarian or community building appeal. . . . The city of San Antonio is the better for Eddie Collins' eight years of admirable contributions to its welfare." A great share of the goodwill which this industry enjoys is made by such men, most of them unknown outside their areas of influence, small but important—in the aggregate, the nation. —*Terry Ramsaye*

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Dress Rehearsal

THERE was quite a show, pre-war style, out Hollywood way Monday night. At the Carthay Circle, 2,000 fans struggled out front to see a galaxy of stars step out of polished cars and glide up the velvet-roped pathway leading to the theatre. This was the first such infare since Pearl Harbor. An invited audience of 1,500, they went to see David O. Selznick's "Since You Went Away." They appeared in evening gowns, furs, jewels and white ties. The Carthay showing was, of course, a preview.

The roster of those who attended the press preview indicated that anybody in Hollywood who was not invited couldn't possibly be anybody. Stars, producers, directors, writers, executives, Army and Navy officers, civic officials and society celebrities appeared.

"Since You Went Away" is reviewed on page 2005 of Product Digest Section by Terry Ramsaye.

Skeleton Convention

ONLY memories of former sales conventions, of large halls and milling men, will be with the executives of Warners, when they hold the company's annual sales meeting in mid-August. That sales meeting, in deference to Office of Defense Transportation appeals, will be a "skeleton" meeting; a few executives each from the home office, the circuit, and the exchanges, will attend. The place: Hollywood. The Blackstone Hotel, Chicago, was a favorite Warner convention site.

Heat's On

IT may be coincidence, but the title of the first American film shown on Saipan Island in the Marianas, four hours after American forces had completed their conquest, was "The Heat's On," with Mae West and Victor Moore. The film was exhibited under Army auspices. The audience of 700 sat on water cans and the screen consisted of two tablecloths.

For the first time in its history, Point Barrow, Alaska, saw a talking motion picture. Chaplain Applegate of the Presbyterian Church ran it for an audience of 300, which included "everybody in town exept those out hunting," according to reports.

The film, exhibited in the church, was "King of Kings."

Shaw at Megaphone

London Bureau

THAT playful vegetarian, George Bernard Shaw, had a day out at Denham studios last week. He went along to see how Gabriel Pascal was making out with the Shavian "Caesar and Cleopatra." The visit was unexpected. It dislocated the whole day's shooting schedule, for the 88-year-old playwright insisted on directing the scene then in progress. Informed studio opinion goes on record with the dictum that as a director Mr. Shaw is an able writer. Like Monty Woolley, he works from ambush.

But all concerned had a merry time, especially Mr. Shaw. They shot no less than 2,000 feet of precious Technicolor stock showing Mr. Shaw posed against the background of the massive brooding Sphinx and Mr. Shaw inspecting the Roman legionnaires drilling in the studio grounds. Mr. Shaw, despite his years, clambered to the summit of the 85-feet high Pharos lighthouse.

The aged author, departing, remarked, "Maybe I hadn't better come again or we'll not get any work done."

Maybe?

In the Service

REFLECTING the extensive services being contributed by motion picture theatre personnel to the war effort, Warner Circuit executives, from Joseph Bernhard, general manager, through the list of zone managers, advertising men, theatre managers and others, have served to date as chairmen of an average of nine different wartime committees apiece, it is shown in a report on the circuit's war activities being compiled by the home office.

Approximately 400 of the circuit's executives are included in the tabulation, which covers only the chairmanships held by each and does not include other participation in various war activities, both local, regional and national, in which the men have taken part.

A champion war-work chairman on the Warner list is Joseph Borenstein, manager of the Embassy, New Britain, with 14 posts to his credit to date. Mr. Borenstein was general chairman for New Britain's Salute Our Heroes Month and city theatre chairman of United Nations Week, Shangri-La War Stamp Drive, Scrap Drive, Air Raid Precautions Week, Army and Navy Emergency Relief, Victory Book Campaign, U. S. Army Corps-Ball Bearing Industry Drive, two War Loans, two Red Cross drives and two March of Dimes campaigns.

Sears to London

GRADWELL L. SEARS, vice-president i charge of distribution for United Artists, le New York this week for England. At midwee an official statement from a UA executive o Mr. Sears' trip was: "He will pay a courtes call on one of United Artists' biggest cu tomers."

It is indicated that Mr. Sears will hav considerable conversation with J. Arthur Ran England's leading film executive, including di cussion of a distribution deal for Rank pro uct in the U. S., and the possible purchase b Mr. Rank of UA's half interest in the Odeo Circuit. Mr. Rank controls the other 50 pe cent.

Before Mr. Sears left the U. S. he had sev eral talks with Spyros Skouras, president Twentieth Century-Fox, and Arthur W. Kell president of Eagle-Lion Films, Inc. Earli this year Mr. Rank named Mr. Kelly to hea his distribution organization in this countr Several months ago, during a visit to Englan Mr. Skouras completed a distribution deal wit Mr. Rank for important British product.

Strong Demand

THE first item which will be bought by man American families when post-war manufactu ing resumes, will be a television set. So th Franklin Square National Bank, Nassa County, Long Island, N. Y., announces. Th bank has a savings plan in which membe deposit certain sums each week in accoun ear-marked for a specific item. Twenty-tw per cent of the depositors are saving specifical for television receivers priced by the bank $400; 13 per cent are saving for automobile 12 per cent for electric washers; another 12 f refrigerators; five for helicopters; others a saving for furnishings and sewing machines.

London Office Hit

THE LONDON Bureau of Quigley Publishing Company, located at 4 Golden Square, was hit recently during one of the Nazi rocket bombing raids, it was learned this week. No one was injured, and the damage was slight.

British authorities have assured producers whose studios have been seriously damaged by the flying bombs that suitable replacement of studio space, at least equal to that now destroyed, would be released from the plants requisitioned by the Government since the war started.

According to reports, few film theatres have been bombed out during the rocket blitz. One of the theatres, a small neighborhood house which was badly hit in what Londoners call the real Blitz, had just reopened after nearly three years of inactivity. The Nazis got it soon after the rocket attack began. There'll be no more film shows there until the war is over.

Strawhats Succumb

RESIDENTS of Hartford, Conn., one of New England's war boom cities, to which thousands of war workers have flocked since Pearl Harbor, prefer motion pictures to legitimate shows. Two summer theatre operations were forced to close recently, unable to buck the tides flowing to film house box offices.

Dow's theatre, after a brief two weeks, offering "Arsenic and Old Lace" and Constance Bennett in "Without Love," shut down last Sunday. The theatre had been redecorated at a cost of $50,000, but it is expected that it will reopen in the autumn, probably on a film show policy. Prior to the Dow's closing, the Gillette Playhouse, which opened for summer stock, closed its doors.

Chicago's Loop will be without burlesque for the first time in more than a decade starting September 1, when N. S. Barger's Rialto will be renamed the Paramount, operating on a policy of film, vaudeville and band shows. Since the theatre was forced to eliminate the word "burlesque" from all its advertising two years ago, the Rialto box office had suffered considerably. Of late, the house had played strong second run features to bolster the burlesque attraction.

Realism

ON the screen was "China." The 195 patrons in the Port Chicago theatre, Port Chicago, Cal., were engrossed. There came scenes of bombing. Joseph Meyer, owner of the theatre, tells what happened then:

"I was in the projetion booth. It seemed as if the picture was wowing them with all this realism. Then I looked down. The audience was gone."

Mr. Meyer saw one wall blown in, and the house a general wreck. He felt his cheek, and realized a falling beam had gashed it.

It was Monday night, night of the explosion of two naval ammunition ships in the harbor. The explosion killed from 300 to 500 persons, cleared the harbor, knocked most Port Chicago houses awry, and made the area think of a Japanese attack. None of Mr. Meyer's customers was reported injured.

85% for Pictures

MOTION picture theatres in the U. S. took in $875,000,000 in admissions in 1942, representing more than 85 cents out of each dollar spent for amusement admissions and close to 20 per cent of the total expenditure for recreation, according to a survey released Tuesday by the Department of Commerce in Washington.

The study was made by the national income unit of the Bureau of Foreign and Domestic Commerce and covered a period of 14 years.

A table listing the total amount spent annually on recreation compared with the figure for film theatre admissions follows:

Year	Total Recreation Admissions	Total Film Theatre Admissions
1929	$913,500,000	$720,100,000
1930	890,100,000	732,400,000
1931	853,200,000	719,400,000
1932	632,500,000	527,400,000
1933	573,900,000	482,500,000
1934	624,000,000	518,500,000
1935	672,200,000	556,100,000
1936	758,900,000	626,100,000
1937	819,200,000	676,500,000
1938	815,800,000	663,100,000
1939	821,500,000	659,400,000
1940	870,600,000	709,200,000
1941	929,100,000	755,700,000

The $875,000,000 for 1942 represented only the admission for film theatres, but on the basis of these preliminary figures, the Bureau estimated that the total expenditure for all types of recreation in 1942 would approximate $4,640,000,000 and that for 1943 the total would be $5,000,000,000.

Expenditure for all recreation in 1942 amounted to 5.2 cents on every dollar of consumer expenditures, which was the average for the period, 1929-1941, but it was estimated the 1943 expenditure would drop to 5.1 cents on the dollar.

McMurphey Out

Washington Bureau

GEORGE W. McMURPHEY, for the past 10 months chief of the Recreation and Amusement Section of the Office of Civilian Requirements, left this week to join the Office of War Information as manager of informational campaigns, it was announced Wednesday.

He had indicated earlier an intention to resign, following changes in OCR policy which he felt reduced his opportunity to serve the film industry. OCR officials indicated his work would be carried on by the staff until the appointment of a new chief. Mr. McMurphey had developed a nationwide program to provide some 200 new theatres for war industry centers, but only a few were approved by the War Production Board.

Memory of Tragedy

Montreal Bureau

SEVENTEEN years ago when fire laws were a matter of general indifference, a small blaze at the Laurier Palace theatre in Montreal roared into an inferno and cost the lives of 84 children. After that disaster the Quebec provincial statute barring children under 16 from attending film showings was passed. It has been ignored more than once since then, most recently when "Snow White and the Seven Dwarfs" returned to Montreal in a dual showing. The film played the Princess here in its original form, and was also shown at the Orpheum with French sound, following the new Orpheum policy of feature films equipped with French language sound track. But if a law, now dated by vastly improved fire inspection standards seems to have lost its authority, fire has not lost its terror for parents. Attendance at the Princess theatre, where "Snow White" was expected to run for a month, dropped from 1,900 in the morning hours to less than 400 the day after the disastrous Hartford circus fire.

Light-ed

LUCE, the Italian Fascist newsreel, finds the situation hotter. According to the *Neue Zuercher Zeitung,* Switzerland, guerillas recently set afire the newsreel headquarters in Venice.

Meanwhile, in Mussolini's grand "Cine Citta," north of Rome, some 50,000 war refugees are nestled, wards of the Allied Military Government.

They find the scene somewhat bare. The Germans are reported to have stripped the imitation Hollywood of all its modern equipment.

Canadian Deal

Montreal Bureau

J. ARTHUR RANK, British film leader, has entered the Canadian field through a distribution agreement with Empire-Universal Films, Ltd., it was announced by A. W. Perry, general manager, during the company's annual convention here Wednesday. Paul Nathanson heads the company.

The contract provides for exclusive Canadian distribution by Empire-Universal of 20 features from Eagle-Lion Film Company and Two Cities Films, Ltd., during 1944-45. The Canadian unit will set up a British department to handle Mr. Rank's product. "This Happy Breed" and "Demi-Paradise" are the first two films.

There is understood to be no tieup between Mr. Rank and Odeon theatres of Canada, also headed by Mr. Nathanson. The new division of Empire-Universal will be distinct from that handling Universal and Republic product in Canada.

John Davis, one of Mr. Rank's representatives, is understood en route to Canada for conferences on contract details. Later he is expected in New York for additional talks.

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THIS WEEK the Camera reports

THIS IS "SODA". He is the eighth featured player of "Since You Went Away". "Soda", a beginner, was patient with the rest of the cast during the year it took to shoot the picture. In private life he is Dick Whittington, aged five, and son of champions Calizina Esquire and Rodoco Becky.

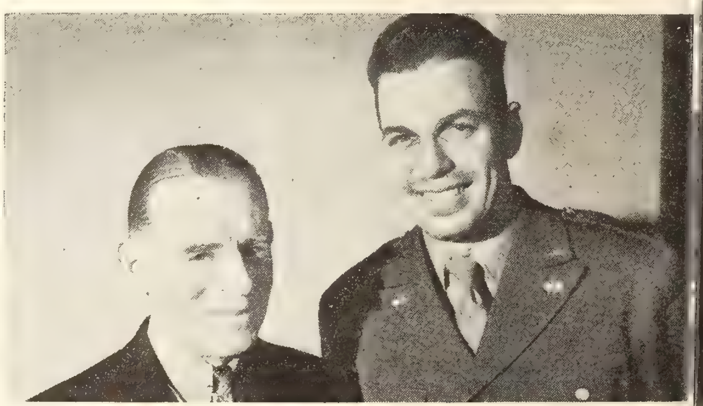
CHINA'S RESISTANCE to Japanese aggression was praised by producer David O. Selznick, standing, at a Hollywood dinner, part of two-day ceremonies conducted by the United China Relief Southern California division. With Mr. Selznick are shown Dr. Wei Tao-Ming, Chinese Ambassador Extraordinary, and Robert L. Smith.

By Staff Photograp

JOHN SUTHERLAND, as he demonstrated for the trade pres last Thursday, in New York, his plastic figures with which he produces three-dimensional cartoons. Mr. Sutherland and Larry Morey will make five to seven cartoons the coming yea for United Artists, under a three-year contract. Mr. Sutherlan believes plastic the answer to problems of cartoon technique.

IN NEW YORK. Nur Gokool, right, owner of Trinidad's largest circuit, visited motion picture home offices in New York last week, on his return home after a year's stay in Canada. Mr. Gokool's key house is the Globe, Port-of-Spain.

By Staff Photograp

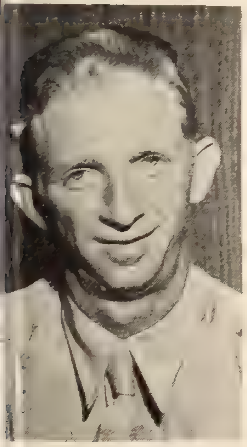


KILLED BY A ROBOT BOMB. The late A. M. "Doc" Salomo Warner British production chief, in a recent photograph taken in London with Capt. Jack L. Warner, Jr. The robot bomb raids have damaged several British studios.

MERICANS ALL". The March of Time short
that title was shown last week in New York
the press, exhibitors, and representatives
national liberal organizations. Above,
Warren Brown, Council for Democracy,
Richard de Rochemont, MOT president.

NJAMIN THAU,
istant secretary of
ew's, Inc., and assis-
nt to Louis B. Mayer,
e-president in charge
production, has been
cted an MGM vice-
esident. Mr. Thau be-
n his career with
ew's at the New York
oking office, and in
29 went to Hollywood.

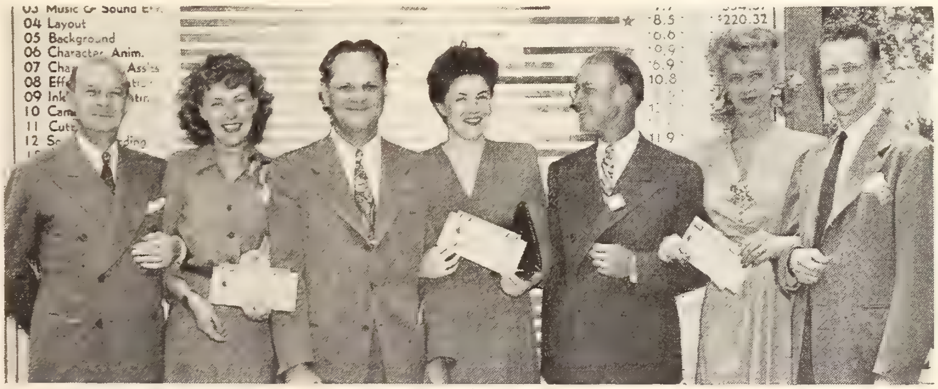
WILLIAM G. BRENNER succeeds the late John S. MacLeod as MGM exchange maintenance chief. Mr. MacLeod was killed in the recent wreck of the Santa Fe Chief. Mr. Brenner joined MGM in 1936. He has been in the industry almost 30 years.



PFC. HAROLD GOLDSTEIN, veteran of 25 months overseas, recently dropped in to see his friends at the Universal New York exchange, where he was booker. "Gallagher", as he is called, has received the Silver Star for gallantry.

MR. SHAW STEPS OUT. George Bernard Shaw, beard agape, visited the set of Gabriel Pascal's adaptation of his "Caesar and Cleopatra", recently. Shown above, also, are Mr. Pascal, left; Blanche Patch, Mr. Shaw's secretary, and Brian Desmond-Hurst, director.

AT THE UNIVERSAL Atlanta regional sales meeting: Left to right, Roy Avery, Lucas and Jenkins circuit; Frank McCarthy, southern division manager; Hugh Martin, Martin circuit; Oscar Lamb, Lamb circuit; Harry Graham, district manager; Samuel Kane, station WATL; Ernest Rogers, *Atlanta Journal;* Thomas Read, Lucas and Jenkins; Edward Bonns, Universal; Paul Jones, *Atlanta Constitution;* William Brady, Paramount; J. D. Woodward, Lucas and Jenkins.



PAYROLL PARTICIPATION of 93.8 per cent in the Fifth War Loan is the Walt Disney Studio record. In the picture above, executives pose with girls who won bonds presented by the studio for most sales. Left to right, Gunther Lessing, general counsel; Gertrude Allison; Walt Pfeiffer, drive chairman; Ruth Peterson; William S. Race, Treasury; Frances Palkimas, and Paul Roelofs, drive vice-chairman.

EXHIBITORS TELL WHAT WAR HAS DONE AND PROBLEMS RAISED

The war boom is over at the box office. But new audiences have been won. Long pictures are running too long. War-rich patrons want their pictures fresh and there is a sharp shift to first runs.

There, in sum, is the answer of an array of showmen of first rank across the land to questions on what the war has done to exhibition and about trends of the day.

Ever since "Gone With the Wind" set its amazing precedents there has been an ever-growing trend to lengthen the more ambitious productions. This has been correlated with sales policies, first run interests, and the general address at importance. Action and reaction have been had, as the showmen observe out where the pictures are delivered. Four particular phases of current concern have been presented.

1—Does the increased theatre attendance mean that a new motion picture audience is being tapped, or are the extra admissions the result of more frequent visits?

2—Is there a shift of war-rich patronage to first run theatres at the expense of subsequent runs?

3—Has the war boom passed its peak?

4—Is the trend to longer features desirable?

All of the showmen consulted are not in agreement on all of the answers—they cannot be in the variety of situations which they represent; but the variations are in degree rather than total differences. All of them are positive.

JOHN J. FRIEDL
Minnesota Amusement Co.
Minneapolis, Minn.

[*New Audience*]

There is no doubt in my mind that the stimulated box office results have drawn into all theatres, particularly the larger metropolitan operations, many people who seldom attended motion pictures in the past. I believe many of these people have formed the habit of attending theatres and many new customers thus acquired will continue to patronize the theatres.

[*Patronage Drift*]

Generally, I believe that the greater percentage of the public prefer to pay first run admissions and see the pictures earlier. The character of our audiences in larger operations has changed somewhat. These are people who before the war probably attended the theatre at irregular intervals because they could not afford to attend frequently and also when they did go, they probably patronized subsequent run operations at cheaper prices. These people now have their pockets full of money and thus attend high priced operations where they can see the pictures early.

[*War Boom*]

Our business does not indicate the war boom has passed its peak at the box office.

[*Longer Features*]

It is true that "A" pictures are getting longer. I am not one of those exhibitors who presume to know enough to tell producers and directors how much footage they need to properly tell their story. As an individual I think there frequently is entirely too much padding in big pictures and the elimination of 15 or 20 minutes in some of them would not only improve the attraction but it would certainly be helpful to theatres in providing better turnover and thus increasing the receipts. This, as I say, is a personal opinion since I do not feel I know enough about production to make an expression which would really be of any value.

At the present time the theatres are using a great number of Government films and this frequently makes it difficult to get into the program the proper contrasts which are demanded by good program development of the front show because of this. I realize, however, how difficultt this is under the present conditions. All of us must give first consideration to delivering the message of the government. After that, however, a great deal of study should be given to the proper content of that portion of the program that precedes the feature.

A. H. BLANK
Tri-States Theatre Corp.
Des Moines, Iowa

[*New Audience*]

I very definitely believe the box office upturn of these war-wage spending days means that we are acquiring new customers with a resulting wider audience in the post-war era. I base this opinion upon the fact that during the depression Bank Night brought back to our theatres people who had not attended regularly for many years and who thus had lost the movie habit. It even brought into our theatres people who had never been movie fans.

We have been successful in retaining a great percentage of these new customers even after the discontinuance of Bank Night. There is no reason to believe that the same thing will not be true as a result of increased attendance during the war boom. I think it will be even more true now because of the extraordinarily high caliber of attractions now being produced.

[*War Boom*]

I think that the war boom has passed its peak at the box office. In this territory we have felt a decided levelling off of our grosses. In certain situations the trend is downward due to the reduction of employment in war industries, the closing of Army camps, etc. Please understand t such situations are few at the present, but have felt them.

By the same token there are a few isola spots which are still improving, but on the wh I feel our grosses have reached their peak that we should be well satisfied if business r along on an even keel the next few months. must also anticipate and prepare for a return more normal grosses in those towns which h experienced tremendous war boom conditions.

[*Patronage Drift*]

The trend today is definitely to pay first admissions and see the pictures early. Our nei borhood and subsequent run theatres have sho little or no gain in attendance as a result of war.

[*Longer Features*]

I am very much opposed to the trend towa longer "A" pictures, except for an occasional traction of genuine roadshow merit. I think our dustry would do well to keep the running time "A" pictures close to the 100-minute mark, even less when production values would not suf

A 100-minute feature, well produced and w the ingredients of real entertainment, seldom any drag moments. But even the best of the tures going beyond this length usually con some slow, dragged-out sequences. I would rat have our audiences wanting more than to h them be bored with too much. Furthermore 100-minute feature allows us to book a well anced program of short subjects to make u really satisfying variety of entertainment and keep within a total program time which permit maximum turnover of customers at the peak ho

[*On "Milking"*]

It is not true that Iowa first runs milk the pr uct. In Des Moines, which is currently the hot business town in the state, we seldom hold a ture for a second week. An examination of booking records will prove that during these two years of boom business we have held pict for second weeks only a very few more times t we did in normal years. Furthermore, those tractions which we did hold came right back played to top business in the subsequent run neighborhood houses.

It is true that in some of our out-state si tions we are playing seven-day stands where used to play four. This is caused, not by a de to milk the product, but by a shortage of proc which does not permit us to book split we Almost without exception in these out-state to we would gross more with a midweek cha rather than carrying over our weekend progra It is self evident that the major producers longer turn out enough product to permit us make the last-half changes which we were customed to do before the war.

HARRY C. ARTHUR, JR.
Fanchon & Marco Service Corp.
St. Louis, Mo.

[*New Audience*]

In my opinion the motion picture theatre is acquiring any new customers promising any audience for some time to come. Our people

ustomers prefer to see pictures early and in comfort.”

— E. C. RHODEN

the same people that we have always played
nd we are dependent upon the amount of money
they have for entertainment as to the amount
usiness we do and what pictures are success-
We have a large section of our audience who
very discriminating and patronize only the bet-
pictures regardless of the amount of entertain-
t money they have.
e have another section of our audience who,
nge as it may seem, like some of the bad pic-
s and they at the present moment have money
heir pockets, which accounts for some of these
pictures doing a gross business out of all pro-
ion to the quality of the picture.
e find in St. Louis that our gross income rises
falls with the income of our customers and I
t think that we are building any future cus-
ers of people who haven't been patronizing
tres regularly in the past. I think what is
pening is that they are going oftener, and as
r income decreases, will go less often.

atronage Drift]

he trend of the day does indicate that the cus-
ers of today prefer to pay the first run admis-
s and see the pictures early. I think this is
to the fact that they have more money to
d and prefer the surroundings and environment
the first run theatre to the subsequents.
e find that our subsequent run business in-
ses or decreases with the national income also.
en people have very little money, they shop for
e. When they have a lot of money, they want
fort. This is indicated to us quite strongly.
finer subsequents charging the higher prices
subsequents are doing much better than the
sequent runs that are not so well appointed.

onger Features]

he "A" pictures are getting longer and more
ng. The length does not determine the quality
we find that most of the pictures that are
ger are draggier and the additional length is
sed by too much dialogue or a lot of action that
d be eliminated. It seems as though the short-
the pictures are, the better they are received
our people.

ar Boom]

e definitely feel that the war boom has passed
peak at the box office.

n "Milking"]

don't believe that the first runs milk the prod-
because it has been our experience that the
pictures are the ones that run the longest
they have a much wider clientele. It has been
onstrated in St. Louis that the picture that will
big first run will also do big subsequent busi-
s because there are more people who want to
that particular picture and it has a much wider
ntele to draw from. Of course, it would be nice
subsequent runs if the first runs didn't run
e big pictures at all but to say that the first
s milk them, I think is in error.
e have poor pictures that we run only one
k first run and sometimes less, that never do
business in subsequent run.

C. RHODEN
Midwest Amusement Corp.
sas City, Mo.

ew Audience]

he motion picture theatre is acquiring new cus-
ers, because in former days, 75 per cent of the
ple in this area did not have the money to lay
the line, and I would say that if economic con-
ons continue to be good, that we definitely will
e a wider audience for the future.

atronage Drift]

he fact that our higher admission price thea-
, which of course are first runs, show the
est percentage of increase in gross, indicates
quite clearly that people now prefer to see the pictures early and see them in better surroundings.

[*War Boom*]

The box office peak has not been passed, or even reached. We are now experiencing record grosses; fluctuation of gross depending entirely upon the value of the product.

[*Longer Features*]

We would not favor longer footage on "A" pictures, and the only formula we could recommend would be to have enough footage to tell the story in the most entertaining fashion without extra footage.

[*However*]

While the first run theatres are playing to more people and greater grosses, this has not worked to the disadvantage of subsequent runs, as our subsequent run theatres are in a far more healthy condition than they have been at any time during the past 10 or 12 years, so there seems to be plenty of business for all if the pictures have entertainment value. There does seem to be a greater tendency today on the part of the public to see pictures more than once. That seems to be a good sign.

ALEXANDER MANTA
Indiana-Illinois Theatres, Inc.
Chicago

[*New Audience*]

We believe that the motion picture theatre, because of the war boom conditions prevailing in various degrees throughout the country, is acquiring new customers. While future attendance will fluctuate with economic conditions, we believe it does promise, on the whole, a wider audience for some time to come, nevertheless.

[*Patronage Drift*]

It is our experience, not merely an opinion, that customers today prefer to pay first run admissions and see the pictures early. Where we operate first run, that is, not too close to a key center, our business has picked up remarkably well since the war broke.

Where we are subsequent run, our business has suffered, so that in some cases we are doing no better business than pre-war and in others, even less. We definitely know that where we are subsequent runs our prior run competitors are doing a better business. There is no question in our mind, the first runs are milking the subsequents.

[*War Boom*]

As to the war boom box office peak, we believe that it has reached its crest and is now on the downgrade. For example, the latest figures available show that May, 1944, in our case, was approximately 10 per cent under May of last year.

[*Longer Features*]

With reference to "A" pictures getting longer, if this fact will eventually lead to the elimination of the double feature, we are for it. In this territory, however, with very few exceptions, double features continue, irrespective of the length of the "A" feature. In fact, it is quite common, with the exception of the Loop runs in Chicago, for even the largest outlying houses often to double two "A" features, regardless of length.

GLEN W. DICKINSON
Dickinson, Inc.
Mission, Kans.

[*New Audience*]

It is my opinion that the theatre is acquiring new customers, but this does not necessarily mean a wider audience for some time to come. It is my opinion that when business generally drops, that the theatre will suffer.

[*Patronage Drift*]

I think the first runs will be the first theatres hurt when business declines. At the present time the neighborhood and subsequents are improved over what they were years ago; however, not in the proportion by a long ways to the improvement the first runs have had. Naturally the suburbans will not be hurt like the first runs when business generally declines.

[*War Boom*]

I think that the war boom is now passing through its peak; however, the present business, I believe, will continue for some time to come.

[*Longer Features*]

The "A" pictures getting longer, I would say, would help the first runs that use single bills, but not necessarily help the theatres that use double bills.

IRWIN WHEELER
Prudential Circuit
New York

[*New Audience*]

"War-wage spending" suggests the answer to the question. The war-wage earners have more money to spend on the movies and so attend more frequently. Doubtless there are many who could not afford to attend at all until war money rolled in and now are making up for lost time. At the war's end, however, money presumably will tighten up and budgets will come back into fashion. This group does not in my opinion represent a potential post-war wider audience. But, there is a present and future wider audience waiting to be tapped.

There is only one way to tap this wider audience and that is to produce and distribute within more reasonable clearance limits quality pictures —not "high-brow" or "arty"—but pictures which, because of exceptional stories, or outstanding acting or direction, or because of other unusual entertainment features appeal not only to regular fans, but also to that enormous army of stay-at-homes which so seldom patronize the movies.

Nothing wrong with the box office receipts of a "Casablanca" or "Random Harvest" or "A Guy Named Joe" or "How Green Is My Valley" or "Stage Door Canteen" or "This Is the Army" or "My Friend Flicka" or "Lassie Come Home" or "The More the Merrier" or "Let's Face It." Nothing "arty" about any one of these, but they are all long on quality. Such pictures open exciting vistas of "wider audience" appeal. But short cuts in story, production, cast, etc., made to cash in quickly on this periodically newly discovered audience sends the stay-at-homes scurrying back to their hearthsides.

[*Patronage Drift*]

Patrons when they can afford it will seek first run showings. Witness what a joke "national release dates" have become. The distributing companies could not put over "exclusive runs," but under the fiction of "pre-release runs" they have found another means of milking top pictures even before national release. Subsequent runs are indeed in a sorry plight coming along as they do after the cow has twice been milked.

[*War Boom*]

Has the war boom passed its peak or have the war-wage patrons become satiated with the inferior grade, corner-cutting pictures? As long as these patrons have money in their jeans they will part with it for *good entertainment*. Producers, please take notice!

[*Longer Features*]

Never liking double features, this exhibitor welcomes the longer "A" pictures, better shorts, etc.,

(Continued on following page)

"Short cuts in production will keep the customers hom

— IRWIN WHEE

(Continued from preceding page)

and firmly believes that truly good "A" pictures always can supplant the double feature and do so with profit at the box office, both by way of increased receipts and decreased cost through dropping so called "B" pictures, which are the equivalent of "C" pictures at their worst of a few years ago.

TRACY BARHAM
Intermountain Theatres, Inc.
Salt Lake City, Utah

[*New Audience*]

All classes of people having more money than they have ever had before have created a great many new customers for the motion picture theatres. I believe we will retain a great many of these new found friends providing we can continue to give them the same fine type pictures that we have been during this war boom period. I am sure that the fine type of product had a great deal to do with enticing new customers to our box office.

[*Patronage Drift*]

During this period our business has been definitely first run. Our second and subsequent run houses have not had the stimulation at the box office that our first run houses have had. It is very noticeable now when business is falling away from the boom peak. The public has had a taste of first run pictures and likes it.

[*War Boom*]

As to the boom peak, in this section I feel quite sure it has been reached and is now definitely beginning to settle down. In most of our area we have Army camps and business will fluctuate to some extent depending on the men in these camps. Other than this there is more or less a trend of steady business.

[*Longer Features*]

As to long length features, I am definitely against pictures of great length. I think they are tiring to the public and a good subject can often be ruined by stretching it out beyond a point that is necessary. You can refer to nearly any long feature and find very dull spots that could be left out without hurting the value of the picture. With an ordinary length feature an exhibitor has an opportunity of arranging a front show and while it may not draw the people into the box office it will certainly please them after they get in. We now have very fine shorts to balance a program.

The above refers to entertainment value, forgetting the fact that with a shorter length feature the theatre on its peak hours has an opportunity of turning over its audience and getting more money into the box office.

CHARLES R. GILMOUR
Gibraltar Enterprises, Inc.
Denver, Colo.

[*New Audience*]

We personally feel that some new customers have been created since the war spending days started but we are inclined to believe most of the box office boom is caused by people going more often than they ever have. We attribute that to the gas rationing which keeps them more or less indoors, away from trips into the mountains or to the seashore, etc., and also to the fact that individuals now are making more than whole families made heretofore.

[*Patronage Drift*]

We find in our "B" houses that business is very little above normal but in our "A" houses, where the admissions are sometimes twice as much, business is far superior to anything that we have ever enjoyed. They used to wait for the neighborhoods and subsequents but today, of course, the lines in front of the first run city theatres are even too good to believe when you see them.

[*War Boom*]

We believe the peak has been passed but we still think good business lies ahead for a considerable period of time.

[*Longer Pictures*]

The "A" pictures are getting longer but we think 112 or 115 minutes is plenty long for the best of them. In making that statement I want you to remember that we are single billing. We have no double bills except in the smaller towns on a Friday-Saturday with a drama and Western.

Please remember in considering the statements we make that we do not have any real war boom towns. We had two where a considerable number of soldiers were stationed but they are leaving rapidly and we are able to make no plan for any replacement.

EARL J. HUDSON
United Detroit Theatres Corp.
Detroit, Mich.

[*New Audience*]

Motion picture theatres in this area have acquired new patrons in the past two years. People who previously could not afford even very low cost screen entertainment have experienced increased income from war work which has enabled them to improve their recreational pattern.

If theatre management has been alert to the potential for the future in this new patronage through service, and all other factors that make for a maximum of enjoyment, relaxation and comfort, it is reasonable to assume that a substantial part of the newcomers to screen entertainment will find the habit too strong to abandon even when they may be compelled, by reduced income, to choose between motion pictures and other forms of entertainment in making up their budgets.

[*Patronage Drift*]

There is evidence in a comparison of first run grosses and the grosses of subsequent runs that the trend of the day, with the theatre-going public, is toward first run theatres and away from subsequent runs. This probably is due in part to the greater latitude in spending as the result of war era incomes. We, in this area, do not anticipate any increase in subsequent run grosses as a result of the inevitable decrease in average incomes when war industry slackens and finally reverts to peace time production.

Whatever transfer of patronage there may be from first run to subsequent run theatres, because of lowered economic status, will be more than offset by the loss of patronage from the unemployed, by the reduced population in this and other war industry cities as transient workers return to their former homes, and by the likelihood of reduced admission prices.

[*War Boom*]

In Greater Detroit the war boom has passed its peak at the box office several months ago. The elimination of much of the overtime in the large plants is one of the many factors responsible for this. We are apparently in the early stages of a readjustment toward what may be called an ultimate normal level.

[*Longer Features*]

Too many so called "A" pictures are unnecessarily lengthy in footage for a double feature territory. This is extremely costly to the exhibitor and to the producer. Programs that average 180 minutes to 200 minutes and more in length are actually more than patrons demand as full entertainment satisfaction for their admissions. There are very few top attractions that would not be eq satisfactory as entertainment in 90 minutes n mum.

If producers feel that they must ignore the hibitor's problem of running time by being p gal with footage in "A" features, there woul a practical attempt at solution of the slow over difficulty if the "B" releases were more t ly edited so that a top attraction of from 1 110 minutes in length could have a comp picture of 60 minutes running time instead o present condition of secondary features that quire from 75 to 90 minutes of screen time.

[*On Entertainment*]

This present season has brought to the s too many entirely dramatic "A" attraction don't think any of us enjoys an hour and a to two hours of strictly dramatic recitation no moments of relief in smiles or laughter. patrons are no less human and no less an for moments of relief from their own sorrow troubles. Any dramatic "A" picture that is onably endowed with so-called "comedy relief' its dramatic sequences enhanced and its ente ment values greatly improved for any audie

EDWIN SILVERMAN
Essaness Theatres Corp.
Chicago

[*New Audience*]

I doubt whether the box office upturn that we are acquiring new customers. Afte the motion picture is as nearly an integral p American life as a loaf of bread, and I hav ways figured that in recent years children sta tending motion pictures as soon as their pa think they are old enough, also that the a ance depends strictly on the increase in p tion and its access to theatres.

[*Patronage Shift*]

However, there is not much doubt but that customers prefer to pay first run admission see the pictures early, now. This is corolla their desire for better cuts of beef, more e sive clothes and, you might add, hard liqu stead of beer. This, in turn, decidedly affect subsequent run neighborhood theatres.

[*Longer Pictures*]

"A" pictures are getting longer, which is dency that is uneconomic as far as grosses ar cerned. After seeing a number of long pic it appears to a humble exhibitor that the fo could be shortened.

ROY COOPER
Golden State Theatres
San Francisco, Calif.

[*New Audience*]

We feel that the present increase in theat tendance, particularly in this area, will undo ly mean new customers and a wider audienc the future. Attending theatres has always a habit, and more people attending at this means increased patronage for the future.

[*Patronage Drift*]

While the trend a few months ago indicate patrons preferred to pay first run admission see the pictures early, we feel that the p first run admissions must be too high as the run theatres report a substantial drop in business.

[*War Boom*]

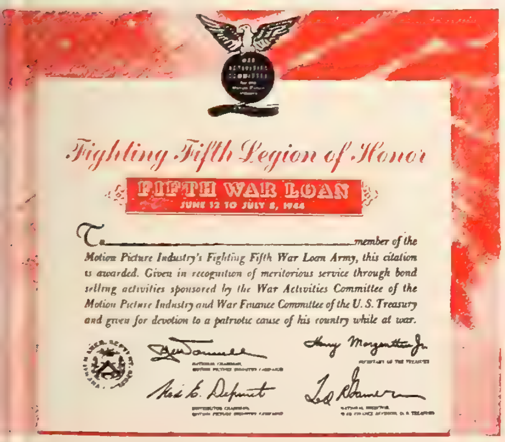
We definitely feel that the war boom has p its peak at the box office. Even in our sub theatres we notice patrons shopping more before. In other words, poorer pictures are much worse business than before.

WAR BULLETIN!

FROM: HEADQUARTERS FIGHTING 5th WAR LOAN
TO: EVERY SHOWMAN IN AMERICA

5TH WAR LOAN

1. In the mails to you is your 5th War Loan report blank, in giant post-card size.
2. It is a simplified form, already stamped and addressed for return mailing.
3. This is the only report to be used. Do not send letter or wire in its place.
4. Fill in your report the night of July 27th and mail immediately.
5. An honor awaits you! A citation (*see below*) will be sent to you following receipt of your returned report blank.
6. You have made it possible for the film industry to lead all others in bond-selling, but only the actual figures will prove the leadership of the industry you represent.
7. Therefore it's up to you to mail back your report promptly on July 27th.



Fighting Fifth Legion of Honor

FIFTH WAR LOAN
JUNE 12 TO JULY 8, 1944

To____________________member of the Motion Picture Industry's Fighting Fifth War Loan Army, this citation is awarded. Given in recognition of meritorious service through bond selling activities sponsored by the War Activities Committee of the Motion Picture Industry and War Finance Committee of the U. S. Treasury and given for devotion to a patriotic cause of his country while at war.

Henry Morgenthau Jr.

Ned E. Depinet

THIS CITATION IS YOURS!

A beautiful 9 x 12 scroll inscribed to your theatre awaits you at the Treasury Department. You will be proud to frame it in your lobby. It's yours when you mail back your report on July 27th!

Sponsored by War Activities Committee of Motion Picture Industry, 1501 Broadway, N. Y. C.

ON THE MARCH

by RED KANN

HOLLYWOOD

LEO SPITZ observed a birthday recently. Celebrating its first on or about the identical day was International Pictures, company of which he is board chairman. The twin events proving irresistible, they were merged. An informal buffet was served, leading executives of competitive studios were invited—and showed—and photos signifying the occasion recorded for posterity.

Aside from these pleasantries, International had good and substantial cause to go ceremonial. Having determined to go his own way, it was June 30 last year when Bill Goetz stepped out of 20th Century-Fox thereafter to divulge formation of International in association with Spitz. The stripling company acquired permanent housing at the Goldwyn studio, Nunnally Johnson from 20th-Fox and David Lewis from Paramount to produce. Gary Cooper was signed to star in, and Sam Wood to direct, "Casanova Brown." Bill Seiter, the director, was contracted, a deal made with Gypsy Rose Lee for others beyond "The Belle of the Yukon" and with Loretta Young for "Home Is the Sailor." A sixth property, "Tomorrow Is Forever" is among the assets which also include Sonja Henie and Casey Robinson; he writes and produces. Cooper is associating himself on an exclusive deal there now. At least two other top personalities have been captured, or will be, for one picture apiece.

An entire producing organization was created so that in one year three of the four pictures committed to RKO distribution were finished and the final is about to go. Maybe that's normal expectancy from a company established and entrenched. It's decidedly something else from a company which didn't own a hatrack twelve months ago.

The Goetz-Spitz partnership, therefore, has cut a swath in Hollywood. Goetz, young and likeable and experienced, provides the knowledge of production. Spitz, confident and advisor to high-ranking film men east and west and one-time top officer of Paramount and RKO, is the elder statesman. The Bank of America and Joe Rosenberg provide the cash, the saying being "the latchstring is out."

At this point, International has an investment of possibly $5,000,000. Everything has been going out; nothing has been coming in and won't until playdates begin to accumulate. If you were to imagine this causes misgivings, you are simply imagining. There is confidence, no bragging, but also no worrying about that huge outlay.

International is the company, moreover, that provides Hollywood star-gazers with their favorite gaze. They credit bigger moves in the wind. They fold back the pages and point to those officially denied reports that International sought to acquire RKO. They revert to other pages and substitute Universal for RKO. But the main stream of their argument is this:

That the formidable progress noted in the first year indicates a potential in the direction of a full-blown producing organization finally paralleling the old-established ones in Hollywood; that Goetz and Spitz won't curtail expansion by holding to four a year.

Overlooking conditions at the time, they also like to remind of the merger arranged by Joe Schenck and Darryl Zanuck for 20th Century and Fox and see in International the seed of a resembling deal with someone, somewhere, sometime.

What do Goetz and Spitz say? They don't say anything.

Then-and Now

HE can look back now with the satisfaction of a job superlatively managed, but for Leo McCarey the venture now widely acclaimed as "Going My Way" had its moments. The breath of assorted individuals was held long and often, but never his.

The firm was first intended for RKO, McCarey's home studio. The original calculation for the Crosby role was Spencer Tracy in view of "San Francisco" and "Boys Town." It didn't jell, and then it was Jimmy Cagney who almost did. Into McCarey's mind entered, and grew, the idea of Crosby.

Somewhere in the early reaches, RKO began to grow less enthusiastic. Not McCarey, whose story this was. Crosby meant Paramount, where the arrangement was finally made for Bing to play the younger priest. It meant a swap which later takes Crosby to RKO for a film produced and directed by McCarey. The distinguished Barry Fitzgerald always was in the running as the elderly priest.

The well-intentioned and the scoffers were on hand. Crosby, the crooner, as a priest? It seemed like encouraging wraiths of criticism. So a Catholic prelate to whom McCarey had turned as a friend thought. He heard and approved the story, at intervals interrupted with the one question, "Crosby the crooner, eh!" and kept tapping the table with his fingers.

On the day Crosby walked on the set wearing a cassock for the first time, there was an uncomfortable and somewhat incredulous silence, but once the picture began to roll adjustment came with it. Ten days after shooting started, a high-placed executive at Paramount had seen enough of the rushes to withdraw the pronounced misgivings he had registered with McCarey at the outset.

That wasn't all. McCarey's treatment embraced considerable unorthodoxy in the handling of his leading characters. "Going My Way" unquestionably is the first film in which Catholic priests as central figures appear in other than their clerical garb. The studio seems to have felt it was in for plenty from predicted and unpredictable directions. Every other studio here no doubt would have reacted similarly.

Eventually, the picture was screened in Washington before release and, by request, rushed overseas for the men in combat areas. Many unusual letters latterly have been reaching McCarey from far-flung outposts. He is pleased with them. Having read some, he should be.

In talking with him, McCarey enters his vote against messages in the guise of entertainment. "They're for text books," he states. Not necessarily always so, however. It all depends.

In fact, we think "Going My Way" inclines toward disproving McCarey's belief. It has no direct message, yet one is present. It is construable as a message which says men of character, of good will, of humanity and of understanding rise above hardship and setback and in so doing establish an example for those who come within their purlieus to follow.

OCR and Theatre Unit Confer on Equipment Need

To correlate and discuss problems of theatre o
eration in wartime and in the period immediate
after the war, theatre representatives met Thursd
with those of the Office of Civilian Requiremen
service trade division, in Washington. The theat
representatives comprise the newly appointed Th
atre Industry Advisory Committee.

The committee, appointed by Donald R. Lon
man, chief of the division, who serves as Gover
ment presiding officer, consists of Ed Kuykenda
Columbus, Miss.; S. H. Fabian, New York; Ro
ert W. Wilby, Atlanta; Hugh W. Bruen, Wh
tier, Cal.; Joseph Bernhard, New York; Claude
Ezell, Dallas; Joseph Blumenfeld, San Francisc
Martin G. Smith, Toledo, Ohio; Lewis A. Loti
New York, and William F. Crockett, Virgin
Beach, Va.

The expected resumption in part of civilian man
facture occupied a large part of the discussio
Also understood discussed was the theatre's role
recreation, regarded so importantly as a post-w
morale medium. The committee is expected to ke
the OCR informed minutely and expertly on theat
needs.

Last week, a meeting between Mr. Longman a
John Elberson, theatre architect and OCR consu
ant, was postponed. Its subject was to have be
WPB approval for manufacture of 70,000 theat
seats, and the Thursday meeting was expected
touch on this subject.

See Rank Moving Into Far East

"Invasion" of the Far East by the J. Arth
Rank film interests is presaged this week by t
imminent departure for India of E. T. Carr, exec
tive associate, in London, of the British film ma
nate.

Mr. Carr is expected to investigate the territo
in the manner in which North America has be
canvassed by other agents of Mr. Rank.

Meanwhile, in London, observers noted increa
ing assertion of authority by Mr. Rank over pr
ducers in whose activities he has a major intere
Such authority is interpreted as evident in h
discussions with officials of Two Cities Films, w
have pointed at its complete independence, a
though admitting the receipt of rental, finance a
exhibition privileges in the Gaumont-British a
Odeon circuits.

Observers predicted Mr. Rank would becon
chairman of the Two Cities board, and that h
coadjutors, John Farrow and G. I. Woodha
Smith, would become directors. A British a
Dominions Film Corporation stockholders' meeti
last week approved a capital reorganization whi
gave Mr. Rank control.

GB Shareholders Approve Voting Power of 20th-Fox

At a meeting of the shareholders of Gaumo
British in London Wednesday, the amendment
articles of association of the company where
non-British shareholders would have voting po
ers was approved. This action automatically e
titles Spyros Skouras, president of Twentieth Ce
tury-Fox, and Lawrence Kent, assistant to M
Skouras, to become directors of the GB boa
It also implements other provisions under t
agreement concluded several months ago betwe
Mr. Skouras and J. Arthur Rank.

Sanson Heads Fund Unit

Jack Sanson, manager of Warners' State
Manchester, Conn., has been appointed chairm
of the committee to raise $300,000 to erect a me
orial to men and women in the service.

"STARS OF TOMORROW" PROVE ABILITY IN NEW FILMS

Nine of 16 Men Winners in First Three Polls Now in Armed Services

by WILLIAM R. WEAVER
Hollywood Editor

Sixteen of the 30 players voted stardom by exhibitors in MOTION PICTURE HERALD'S first three annual "Stars of Tomorrow" polls are men, and nine of these are in the armed services as the fourth polling gets under way.

Another, Alan Ladd, is back in Hollywood and at work in the top role of Paramount's "Two Years Before the Mast" with an honorable discharge in his pocket.

Those still in uniform are John Carroll, Jackie Cooper, Van Heflin, Jeffrey Lynn, Donald O'Connor, John Payne, Robert Preston, Ronald Reegan and Gig Young. All of these had justified their exhibitor-elector's confidence in them prior to answering the call to the colors, and presumably, since their contracts of employment pick up on their return at the point where they left off on their leaving, will continue to do so after they've justified Uncle Sam's.

Work of Players Indicates Accuracy of Poll

The six whose careers have developed without break are William Bendix, Eddie Bracken, Philip Dorn, Van Johnson, Gene Kelly and Dennis Morgan, and their works bespeak the validity of the poll's predictions.

William Bendix, busy enough to be twins, has had top roles in "Lifeboat," "The Hairy Ape," "Hostages" and "Guadalcanal Diary," already released, and in the completed but unreleased "Greenwich Village" and "Abroad With Two Yanks" as well as the still-shooting "Two Years Before the Mast."

Eddie Bracken established himself as a star of first rank in "The Miracle of Morgan's Creek" and "Hail the Conquering Hero," and he's got "Bring on the Girls" and "Rainbow Island" completed, awaiting release, while engaged at present in making "Out of This World."

Philip Dorn played the second male lead in "Paris After Dark" and the role of third importance in "Passage to Marseille," in addition to his performance in "Random Harvest."

Van Johnson Has Appeared In Number of Films

Van Johnson is currently on the screens as the sailor in "Two Girls and a Sailor," has been around in "Mme. Curie," "A Guy Named Joe," "White Cliffs of Dover," "The War Against Mrs. Hadley," a number of Dr. Gillespie pictures, and is coming up in "Thirty Seconds Over Tokyo" and "Ziegfeld Follies."

Gene Kelly has made himself a ranking member of the marquee notability by his performances in "Cover Girl," "Christmas Holiday," "The Cross of Lorraine," and is to carry on in the presently-shooting "Ziegfeld Follies" and "Anchors Aweigh."

Dennis Morgan sang and played the stellar role in "Desert Song," went on with "Shine on, Harvest Moon" and "Thank Your Lucky Stars," and is down for three more Warner pictures which have been titled, probably not finally, "The Very Thought of You," "Henrietta the Eighth" and "Sometimes I'm Happy."

The men voted stardom by exhibitors have been doing all right.

The women voted stardom in the poll have been doing all right, too, specifically, and alphabetically, as follows:

Lynn Bari scored in "The Bridge of San Luis Rey," "Hello Frisco Hello," "Tampico," and is coming out shortly in "Sweet and Lowdown."

Diana Barrymore, preferring stage to screen and dividing her time between Hollywood and Broadway, has been out in "Ladies Courageous," "Fired Wife" and "Frontier Badman."

Laraine Day is on the screens now in "The Story of Dr. Wassell," successfully as she was in "Mr. Lucky," and is at work in "That Hunter Girl."

Rita Hayworth Attracted Notice in "Cover Girl"

Rita Hayworth set the nation talking with her performance in "Cover Girl" and is currently before Columbia's cameras in "Tonight and Every Night."

Ruth Hussey gave representative performances in "The Uninvited" and "Tender Comrade" and will be around shortly in "Marine Raiders."

Betty Hutton co-starred with Eddie Bracken in "The Miracle of Morgan's Creek" and with Bob Hope in "Let's Face It," and now she three completed Paramounts — "Incendiary Blonde," "Here Come the Waves" and "And the Angels Sing"—currently on the way into exhibition.

Nancy Kelly was seen with Eddie Cantor in "Show Business" and played leads in "Gambler's Choice," "Tornado" and "Women in Bondage." She's to be starred in "Betrayal from the East."

Susan Peters registered in "Young Ideas" and "Song of Russia" before going into the now suspended "Secrets in the Dark." MGM has some more pictures for her in preparation.

Donna Reed, seen publicly to advantage in "See Here, Private Hargrove" and "The Man from Down Under," has roles of prominence in the forthcoming "Mrs. Parkington" and "The Picture of Dorian Gray."

Ann Rutherford, who took some time out to get married, has "Laramie Trail," "Happy Land" and "Bermuda Mystery" performances to her credit, with several more performances to come.

Alexis Smith's exhibited works since election to stardom are "Thank Your Lucky Stars," "The Constant Nymph" and "The Adventures of Mark Twain." Completed, but unreleased, are "Rhapsody in Blue," "The Animal Kingdom," "Doughgirls" and "The Horn Blows at Midnight," not to mention the all-star "Hollywood Canteen," in production, and "San Antonio," on the agenda.

Teresa Wright, absent from the studio lots for a time due to domestic preoccupations, is to return opposite Gary Cooper in "Casanova Brown," completed and awaiting release, and is down for a starring role in "Those Endearing Young Charms."

Jane Wyman has been seen in "Princess O'Rourke" and "Make Your Own Bed" and is to be observed again in the forthcoming "Animal Kingdom," "Doughgirls" and "Crime By Night."

In its annual effort to ascertain today's Stars of Tomorrow, MOTION PICTURE HERALD currently is conducting its 1944 poll among all of the independent and circuit exhibitors of the nation.

Yesterday's "Stars of Tomorrow" Are Box Office Names Today

Here are the names and placings of the 30 players to whom exhibitors voted stardom in MOTION PICTURE HERALD'S *first three annual "Stars of Tomorrow" polls:*

1943	*1942*	*1941*
1. William Bendix	1. Van Heflin	1. Laraine Day
2. Philip Dorn	2. Eddie Bracken	2. Rita Hayworth
3. Susan Peters	3. Jane Wyman	3. Ruth Hussey
4. Donald O'Connor	4. John Carroll	4. Robert Preston
5. Anne Baxter	5. Alan Ladd	5. Ronald Reagan
6. Van Johnson	6. Lynn Bari	6. John Payne
7. Gene Kelly	7. Nancy Kelly	7. Jeffrey Lynn
8. Diana Barrymore	8. Donna Reed	8. Ann Rutherford
9. Gig Young	9. Betty Hutton	9. Dennis Morgan
10. Alexis Smith	10. Teresa Wright	10. Jackie Cooper

RKO Radio to Trade Show Five Films July 25–27

RKO Radio will hold national trade screenings of five pictures, last of the 1943-44 program, on July 25, 26 and 27, coincidental with the company's annual sales meeting at the Waldorf-Astoria Hotel, New York, it was announced last week by Ned E. Depinet, president. The five pictures are "Music in Manhattan" with Anne Shirley, Dennis Day; "Bride by Mistake," starring Alan Marshal and Laraine Day; "Mademoiselle Fifi," starring Simone Simon; "Heavenly Days," starring Fibber McGee and Molly, with Eugene Pallette; "The Falcon in Mexico," with Tom Conway and Mona Maris.

Industry to Continue Production for OWI

Griffis, Film Bureau Head, Says Special Subjects Are Also to Be Released

The industry will continue to provide Government war messages, under the auspices of the domestic film division of the Office of War Information, for the American public during the coming year, Stanton Griffis, chief of the OWI film bureau and chairman of the executive committee of Paramount, indicated in New York last Friday.

The program will be substantially the same as this year's, 26 subjects in all, one short or one bulletin every two weeks. Distribution will be handled through the War Activities Committee by the newsreel companies. In addition, special subjects made by the Army or Navy on recent campaigns, such as the "Liberation of Rome," will be released as soon as they are made available to the OWI, Mr. Griffis said.

A recent report that he would resign from his OWI post shortly was described by the film executive as "greatly exaggerated." "I intend to stay on the job until the war ends," he declared.

To Confer in Hollywood

Mr. Griffis plans to go to Hollywood Sunday for a four-week stay to confer with studio officials on the production phase of the OWI film program for the coming fiscal year. Recently, Congress appropriated $54,428 for film activities of the domestic branch of the OWI.

Subjects such as the need for women recruits to the armed forces, manpower problems, War Bond appeals, gasoline and paper salvage, the questions of price-fixing and economic stabilization are again to be emphasized in the messages. Additionally, several films touching on post-war problems, one particularly on the subject of returning soldiers, and another on the work of the United Nations Relief Administration, are to be included in the program.

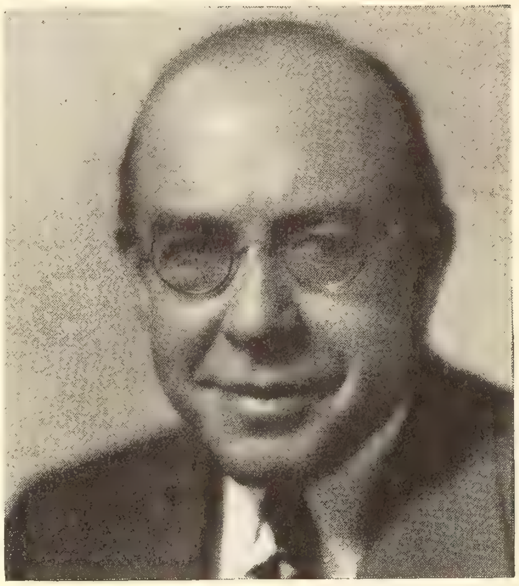
Mr. Griffis spoke of his recent trip to Sweden, made at the request of the Foreign Economic Administration in an attempt to persuade Swedish manufacturers to stop exporting ball bearings to Germany. Despite reports, he said, "the mission was reasonably successful. The export of Swedish ball bearings to the Nazis has been substantially reduced."

"The Swedish people are experiencing the "greatest prosperity in many years," Mr. Griffis reported. "Wages are up and the standard of living is the highest in the world today. The country has the best supply of food and foodstuffs. There are no shortages. Motion picture theatres are sharing in the prosperity. Film houses are crowded every night."

Not Getting Nazi Raw Stock

In reply to a query as to whether or not Swedish film producers were still getting their principal supply of raw stock from Germany, the OWI bureau head said: "They aren't getting any more raw stock from the Nazis. We suspect that's because the German raw stock plants have been bombed out by the Allied air raids. We don't know, of course, but we think that's the reason."

The producers will now have to use American raw stock, a prospect not looked upon favorably by American film companies, Mr. Griffis said. "One of the problems American companies face in Sweden is that the local producers aren't interested in making money on their product, but produce pictures rather to keep their theatres going."



STANTON GRIFFIS

He added that if they used American raw film stock to make their pictures and to sell them at cost "to keep their theatres going," the American companies "won't be very happy about that."

Substantially the same number of Hollywood films were being imported this year as last, he said. Imports from England also are about the same. No German films are being shown in Sweden today, Mr. Griffis reported, adding that when he was in Sweden in 1942, German pictures were still being exhibited. The newsreels, however, show German, Swedish, American and British issues. The movie-going habit of the Swedish people remains the same, with theatres opening only for two shows at night, at 7:15 and 9:30, no shows during the day.

British Theatres Bombed

Following his visit to Sweden, Mr. Griffis journeyed to England, where he stayed for 17 days. "I arrived just about the time the robot bombing started," he said. "Film theatres have suffered greatly since the bombs struck. Legitimate theatres have closed down with the exception of seven houses still operating. Film business may be partly made up by the provinces because of the number of Londoners evacuating to the country."

After the war, Mr. Griffis declared, "I look for tremendous business for American motion picture companies. American films will follow the American flag. They're now going right behind the Army and will continue to do so."

In discussing J. Arthur Rank, England's leading film executive, Mr. Griffis said, "Mr. Rank is the best thing that has happened to the American motion picture companies. He's fair and honest and fearless and he will provide the kind of competition and cooperation that we need. He's a fine influence in the business throughout the world." Mr. Griffis said he conferred with Mr. Rank while in London and reported that he would come to America as soon as he could get transportation.

Prefect to Appeal Dismissal Verdict

Prefect Theatres, Inc., operators of the Pickwick theatre in Greenwich, Conn., through its attorney, Saul Rogers, announced last week that preparations were being made to file an appeal from Judge Carroll Hincks' directed dismissal verdict. The appeal will be made to the U. S. Court of Appeals, and arguments may start in October or November.

Argument will be based on Judge Hincks' admission that there was evidence of a conspiracy in the anti-trust case. In directing a verdict of dismissal in the $5,450,000 action, the Judge stated that the plaintiff had produced "no evidence" of damage done them by the defendants, the major distributors, but in denying the plaintiff's motion for a new trial and the setting aside of the verdict Judge Hincks said "there was evidence tending to show the existence of a conspiracy," but added "I still think my ruling was right and that the directed verdict which resulted should stand."

The Judge further explained that "the record was devoid of evidence from which could reasonably be found that Prefect Theatres had suffered any substantial damage to its business or property resulting from the alleged conspiracy."

In Chicago the defendants' attorneys in the Jackson Park theatre anti-trust damage case this week asked for a writ of supercedeas in Federal Judge Michael Igoe's court, and will file a bond for $450,000 August 21 when the case comes up again in court.

Set 80 Pre-release Dates For "Mr. Skeffington"

Prior to its general release date August 12 "Mr. Skeffington" has been set by Warner Bros for openings in approximately 80 situations. While running at the Hollywood theatre on Broadway where it is now in its eighth week, the film i scheduled to open the week of July 26 in three other metropolitan area first-runs, the Brooklyn Paramount, Stanley in Jersey City, and Branford in Newark. The picture will open at the Denve and Esquire in Denver August 1, and at the Warner and Merritt in Bridgeport the following week

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Prolonged Drought Alarms Kentucky Exhibitors

Exhibitors in some Kentucky areas are expressing considerable apprehension over the effect of theatre business occasioned by the prolonged drought, reported the worst in 25 years. Score of farmers, their crops practically ruined, are applying to the United States Employment Servic in Louisville for work in industries there, it i learned. It is too early to foretell what the reaction will be, but many theatre men are non too optimistic over the outlook.

20th-Fox Officials Return

Twentieth Century-Fox officials returned t New York from the Coast this week. They included: Spyros P. Skouras, Tom Connors, Murra Silverstone, William J. Kupper, Francis L. Harley, W. C. Gehring, L. J. Schlaifer, A. W. Smith Jr., and Sam Shain. The executives held conferences with Joseph M. Schenck and Darryl F Zanuck, and saw Mr. Zanuck's "Wilson" and othe films.

Canadian Board to Show Films

Three films produced by the National Film Board of Canada will be shown next Thursday a the Preview theatre in New York. The picture are designed for non-theatrical distribution and ar "Dollar Dance," five minutes; "Trans-Canada Express," 20 minutes, and "Great Lakes," 23 minutes

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Rennie Survives Sortie

According to a Canadian Press dispatch, Palme Rennie, formerly a reviser for the Toronto branch of Vitagraph, Limited, was one of six survivor in a unit of the 48th Highlanders, who had bee ordered to wipe out a series of pillboxes on th Hitler line in Italy.

TWENTY YEARS OF LEADERSHIP
1924-1944
MGM

ANNIVERSARY YEAR IN HIGH GEAR!

M-G-M Hits Keep ROARING Along!

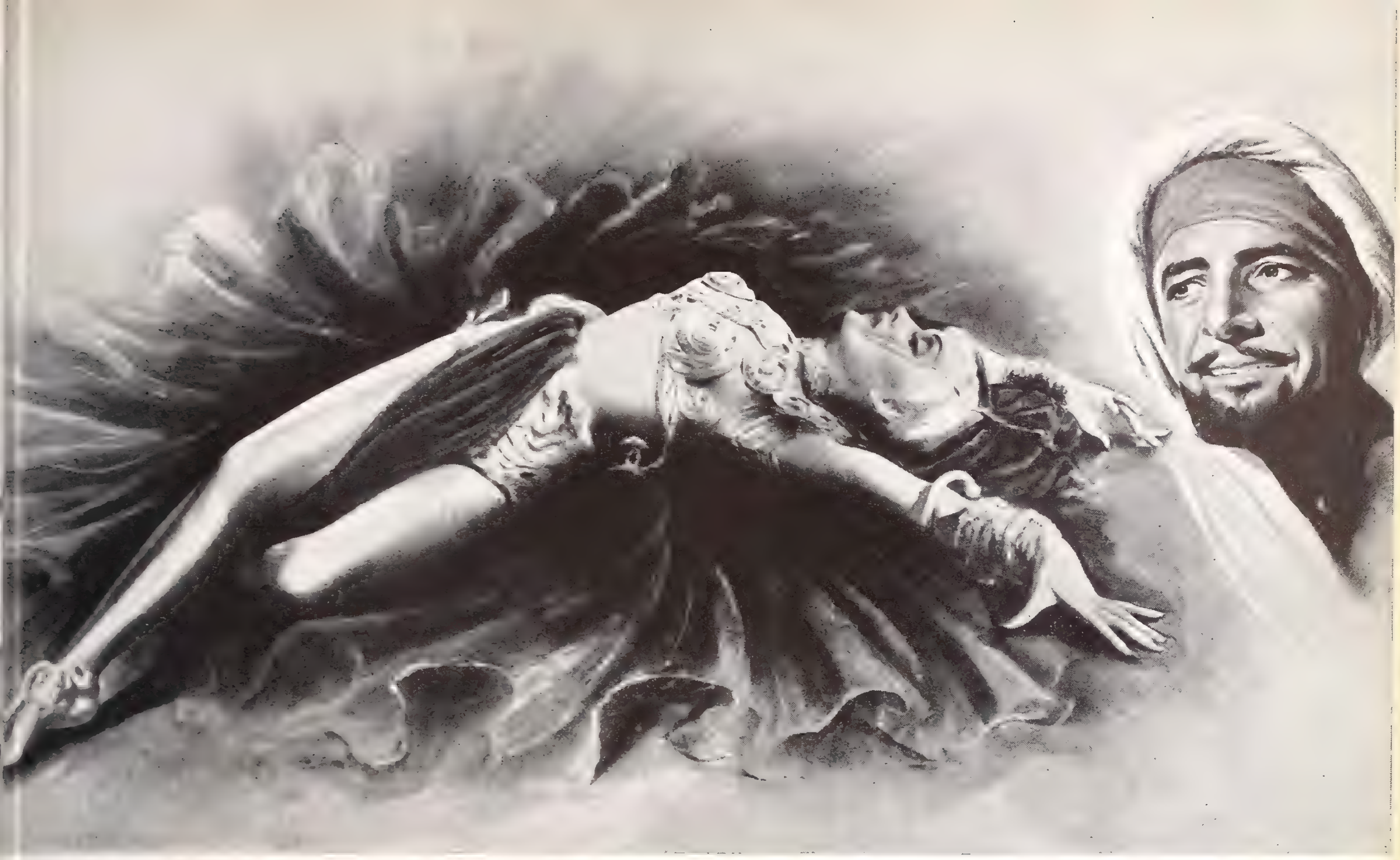
(roar along to next page)

Katharine Hepburn as Jade, tigress in action, a woman in love

M-G-M's "DRAGON SEED" AT THE MUSIC HALL

Only a few weeks ago M-G-M's "White Cliffs" packed Radio City Music Hall and became one of the year's top grossers everywhere. "Dragon Seed" the new challenger, another mighty M-G-M Anniversary giant, will soon electrify America with its bigness, its romance and thrill, all the power and beauty that made Pearl Buck's novel a glorious best-seller!

"DRAGON SEED," Katharine Hepburn • Walter Huston • Aline MacMahon • Akim Tamiroff Turhan Bey • Hurd Hatfield • J. Carrol Naish • Agnes Moorehead • Henry Travers • Robert Bice • Robert Lewis • Frances Rafferty • Jacqueline De Wit • Screen Play by Marguerite Roberts and Jane Murfin • Based on the Novel by Pearl S. Buck • Directed by Jack Conway and Harold S. Bucquet • Produced by Pandro S. Berman • A Metro-Goldwyn-Mayer Picture



Ronald Colman, Marlene Dietrich, romance and treasures of Technicolor

M-G-M's "KISMET" COMING TO THE ASTOR THEATRE

An Astor event for late August. In its long and brilliant history this theatre has never welcomed such marvels of Technicolor, such magic, adventure and sly romance. Ronald Colman as the racy rascal who rose from rags to riches and Marlene Dietrich as the dancing temptress are inspired showmanship selections. "Kismet" is another in the many jewels of M-G-M's Anniversary treasure-chest.

Ronald Colman in "KISMET" with Marlene Dietrich • James Craig • Edward Arnold • Hugh Herbert • Joy Ann Page • Florence Bates • Harry Davenport • Photographed in Technicolor Screen Play by John Meehan • Based Upon the Play by Edward Knoblock • Directed by William Dieterle • Produced by Everett Riskin • A Metro-Goldwyn-Mayer Picture

Margaret O'Brien, darling of "Lost Angel" scores again!

M-G-M's "CANTERVILLE GHOST" ON BROADWAY

A shooting star in M-G-M's firmament, Margaret O'Brien fulfills the joyous promise of "Lost Angel" in her new movie for the masses. Co-starred with Charles Laughton and Robert Young there's strong name value in this star-roarious comedy that alternates chills and chuckles with fun and mystery. A long-range campaign at Broadway's Globe Theatre precedes its well-advertised first New York showing.

Margaret O'Brien • Charles Laughton • Robert Young in "THE CANTERVILLE GHOST" with William Gargan • Reginald Owen • "Rags" Ragland • Una O'Connor • Screen Play by Edwin Harvey Blum • Based on "The Canterville Ghost" by Oscar Wilde • Directed by Jules Dassin • Produced by Arthur L. Field • A Metro-Goldwyn-Mayer Picture

IN TECHNICOLOR
BATHING BEAUTY
MAXWELL HOUSE

Better than a cooling plant, 4th Big Astor, N. Y. week!

M-G-M's "BATHING BEAUTY" TOPPER EVERYWHERE

At press-time the first nation-wide engagements of "Bathing Beauty," M-G-M's big summer-time show, reveal grosses close to "White Cliffs of Dover" and topping sensational "Two Girls and a Sailor." A sure-fire audience treat "Bathing Beauty" has everything, including Red Skelton for howls, Esther Williams in spectacular Acquacade, Harry James and Xavier Cugat and cast of hundreds.

"BATHING BEAUTY" starring Red Skelton with Esther Williams • Basil Rathbone • Bill Goodwin • Ethel Smith • Jean Porter • Carlos Ramirez • Harry James and his Music Makers with Helen Forrest • Xavier Cugat and his Orchestra with Lina Romay • Photographed in Technicolor • Screen Play by Dorothy Kingsley, Allen Boretz and Frank Waldman • Adaptation by Joseph Schrank • Directed by George Sidney • Produced by Jack Cummings • An M-G-M Picture

TWENTY YEARS OF LEADERSHIP
1924 - 1944
MGM
TWENTY YEARS OF LEADERSHIP
1924 - 1944
MGM

THINGS LOOK VERY M-G-M!

Great pictures coming, but first take a look at just a few of the M-G-M Big Ones thus far this year! "Salute To The Marines," "Best Foot Forward," "Girl Crazy," "Lassie Come Home," "Thousands Cheer," "Lost Angel," "Madame Curie," "Song of Russia," "A Guy Named Joe," "Broadway Rhythm," "See Here, Private Hargrove," "Gaslight," "Two Girls and a Sailor," "White Cliffs of Dover," "Dragon Seed," "Canterville Ghost," "Bathing Beauty," "Kismet." And Leo goes roaring on!

WATCH!

A few of many to come!

"THE SEVENTH CROSS"
Spencer Tracy

•

"AN AMERICAN ROMANCE"
(*Technicolor*)
Brian Donlevy

•

"MEET ME IN ST. LOUIS"
(*Technicolor*)
Judy Garland, Margaret O'Brien

•

"MARRIAGE IS A PRIVATE AFFAIR"
Lana Turner

•

"NATIONAL VELVET"
(*Technicolor*)
Mickey Rooney

•

"MRS. PARKINGTON"
Greer Garson, Walter Pidgeon

EVERY M-G-M YEAR is Something to Celebrate!

WAR BULLETIN! HAVE YOUR BOND SALES FIGURES READY FOR FIFTH WAR LOAN REPORT BLANK

PRINTED IN U.S.A.

TREASURY DISCLOSES SALARY REPORTS OF 3 COMPANIES

aramount, Warners and 20th-Fox Listed; Others Will Follow Later

ashington Bureau

The Treasury Department Monday made blic in Washington the annual reports of ee major film companies, Paramount, War- Brothers and Twentieth Century-Fox, in- ating the officers and employees receiving mpensation in excess of $75,000.

The reports covered the calendar year 1942 fiscal years ending in 1943. Reports on the mpanies will be made public in a supple- ntary report, expected in some weeks.

leisher Payments Were or Play Properties

The highest figure shown in the report was 45,000 to Sidney R. Fleisher by Twentieth ntury-Fox, reported without explanation.

[Officials of 20th Century-Fox and a spokes- n for Mr. Fleisher explained in New York at the $645,000 represents merely the money id by the company for screen rights to oadway plays, and is not compensation to r. Fleisher for services rendered. Mr. eisher, an attorney, is arbiter for the Drama- ts' Guild. All legitimate play sales to film mpanies involving playwrights are cleared rough Mr. Fleisher, who handles distribu- n of the sale price to author, producer and ers entitled to share in the proceeds. He eives an annual retainer from the Drama- ts' Guild.]

The reports of the companies follow:

ramount Pictures

r year ended December 31, 1942]

harles Brackett, $90,900; Frank Russell But- $86,950. Rene Chamette (Rene Clair), $84,- .25; Claudette Colbert, $360,000; Harry L. sby, $336,111.09.

eorge G. DeSylva, salary, $223,416.67, other npensation, $90,100.39, total $313,517.06; Y. nk Freeman, $130,000; Henry Ginsberg, $114,- ; Paulette Goddard, $152,500; Edward H. iffith, $91,379.68.

ob Hope, $148,333.33 (also, $100,000 from muel Goldwyn, Inc., Ltd.). Dorothy S. Kau- yer (Dorothy Lamour), $127,416.66; Austin Keough, $78,000; James Mitchell Leisen, $145,- .20.

red MacMurray, $347,333.33; Fredric March, 0,000; George Marshall, $131,708.33; Joel Mc- a, $90,000; Raymond Milland, $130,166.67; tor Fred Moore, $103,126.

inger Rogers, $245,000; Mark Rex Sandrich, 2,000; Preston Sturges, $229,000.

ranchot Tone, $121,000; Harry Tugend, $119,- ; Sam Wood, $111,625, (also, $157,199.97 from rner Bros.); Adolph Zukor, $104,000.

ventieth Century-Fox

r year ended December 31, 1942]

on F. Ameche, $194,500.01; Joan Bennett, ,904.76; Jack Benny, $125,000; Milton Berle, ,500.

homas J. Connors, salary $96,750, other com- sation $11,323.33; total $108,073.33; Irving mmings, $138,666.67.

idney R. Fleisher, compensation other than ry, commission or bonus, $645,000; Henry da, $167,625; Bryan Foy, $169,000.

ean Alexis Gabin, $100,000; William Goetz, ry $155,500, other compensation $200, total 5,700; Betty Grable, $92,375.

SURTAX RATES UNDER PRESENT TAX LAW

Under the present tax law of the United States, the following are the surtax rates on individual incomes effective for the period after December 31, 1943:

NET INCOME	SURTAX RATE PER CENT	TOTAL TAX
$70,000	69	$40,565
80,000	72	48,350
90,000	75	56,435
100,000	77	64,725
150,000	79	107,215
200,000	81	150,705
250,000	82	194,700
300,000	82	238,700
400,000	82	326,700
500,000	82	414,700
750,000	82	634,700
1,000,000	82	854,700

The rates and income tax figures above would apply to the salaries listed on this page if these salaries represented the total net income of the individuals.

Henry L. Hathaway, $145,888.90; Ben Hecht, $141,500; Sonja Heni, $100,000; Nunnally H. Johnson, $182,000.

Robert T. Kane, $104,000; Henry King, $135,833.32; William Koenig, $85,500.

Walter R. Lang, $141,166.61; William LeBaron, $156,000; Ernst Lubitsch, $138,000.

Archie Louis Mayo, $119,425.80; Carmen Miranda, salary $33,750, bonus $50,000, total $83,750; Thomas Mitchell, $128,269.80; Alfred Newman, $78,000.

Jack Oakie, $135,208.33; William Perlberg, $101,400; Tyron Power, salary $162,872.22, other compensation $12,500, total $175,372.22.

Cesar Romero, $95,125; Morrie Ryskind, $81,666.67,

Spyros P. Skouras, salary $173,076.84, other compensation $1,500, total $174,576.84 (also, $40,000 salary and $44,810.62 other compensation, total $84,810.62, from National Theatres Amusement Co.); John M. Stahl, $80,500; Joseph Swerling, $126,250.

Gene Tierney, $75,850; Lamar Trotti, $101,250.

William A. Wellman, $155,000; Sol M. Wurtzel, salary $114,666.66, other compensation $90, total $114,756.66; Darryl F. Zanuck, salary $175,000, other compensation $100, total $175,100.

Warner Bros.

[For year ended August 31, 1943]

Lloyd Bacon, $128,333.33; Joseph Bernhard, salary $112,500, other compensation $19,000; total $131,500; Henry Blanke, $121,500; Humphrey Bogart, $114,125.01; David Butler, $156,875.

Michael Curtiz, $193,152.55; Bette Davis, $220,000; Olivia DeHaviland $79,916.66.

Errol Flynn, $175,000; Leo Forbstein, $78,000.

Jules Garfield, $79,125; Benjamin F. Glazer, $86,000; Cary Grant, $100,000.

Howard Hawks, $107,500; Mark Hellinger, $156,000; Sam Hellman, $78,000; Paul Henreid, $105,937.34; Walter Huston, $118,333.33.

Jesse L. Lasky, Sr., $91,266.67; Ida Lupino, $142,750.

S. Schneider, salary $65,000, other compensation $13,000, total $78,000; Ann Sheridan, $82,333.34; Max Steiner, $85,800.

Raoul Walsh, $123,750; H. B. Wallis, $208,000; Albert Warner, salary $91,000, other compensation, $13,000, total $104,000; H. M. Warner, $182,000; J. L. Warner, $182,000.

National Theatres Amusement Co., Inc.

[For 1942]

Charles P. Skouras, compensation $130,589.28 (also, salary $132,500 from Fox West Coast Agency Corporation.)

Samuel Goldwyn, Inc., Ltd.

[For year ended December 14, 1942]

Gary Cooper $247,397.06.

Hal Roach Studios, Inc.

[For year ended August 31, 1943]

William E. Bendix, salary $12,374.97, bonus, $65,241.59, total $77,616.56.

United Artists Corp.

[For year ended December 31, 1942]

Gradwell L. Sears, $130,000.

Vitagraph, Inc.

[For year ended August 31, 1943]

S. C. Enfeld, salary, $104,000, other compensation $26,000, total $130,000.

Warner Bros. Circuit Management

[For year ended August 31, 1943]

I. J. Hoffman, salary $52,000, bonus $28,461.11, total $80,461.11.

Other reports of interest to the industry included the following:

Atlas Corporation

[For year ended December 31, 1942]

Floyd B. Odlum, $100,000.

Columbia Broadcasting System

[For year ended December 31, 1942]

William S. Paley, $185,820.11.

Eastman Kodak Company

[For year ended December 31, 1942]

T. J. Hargrave, $108,986.54; Frank W. Lovejoy, $92,490.38; H. C. Sievers, $77,925; A. F. Sulzer, $108,986.54.

Hurok Attractions, Inc.

[For year ended December 31, 1942]

M. Anderson, $95,502.57.

Radio Corporation of America

[For year ended December 31, 1942]

David Sarnoff, salary $100,000, other compensation $900, total $100,900.

Warners' "Mask of Dimitrios" Gets Additional Time

Warner Bros. reported this week that "Mask of Dimitrios" was getting "an unusual amount of additional playing time" as well as strong box office returns, compared with "Maltese Falcon" and "Across the Pacific," two Warner predecessors in the mystery film category. "Dimitrios" has played three weeks at the New York Strand and has gone into a second week in three Los Angeles theatres, in Dayton, Seattle, Hartford and Pittsburgh, while New Haven, Omaha, Des Moines and Springfield, Mass., have given it additional time.

United States Seizes 393 German Film Properties

The U. S. Alien Property Custodian announced last weekend the seizure of 393 motion picture copyrights owned by German nationals. Included in the list were "Two Hearts in Three-Quarter Time," "Blind Passage," "The Meistersinger" and "Sieg Im Westen." The films confiscated were produced by Universum-Film A.G., Tobis-Cinema Film A.G., Bavaria Film A.G. and a number of other companies. All known German films in the United States were seized at the outbreak of war.

Morgenthau Praises Bond-Selling Stars

Industry Maintains Pace in Post-Drive Effort to Increase "E" Sales

As the industry moved into the Fifth War Loan post-drive period in pursuit of "E" Bond purchasers, figures recorded up to July 8 continued to roll into national committee headquarters in New York, new theatre events were scheduled, and Henry Morgenthau, Jr., Secretary of the Treasury, who last week lauded the nation's exhibitors, added words of praise for the Hollywood itinerate Bond selling stars who, he wired the Hollywood Victory Committee, created a "national atmosphere" vital to the campaign.

Robert J. O'Donnell, National Chairman, let it be known Tuesday that the total registered special events had climbed to 14,077. He reminded exhibitors that their cards reporting sales totals should be mailed to national headquarters July 27, covering the period from July 1 to that date. He explained that the Federal Reserve Banks cannot clear sales after July 27 in time for July credit.

A Fighting Fifth Legion of Honor has been created by the Treasury Department to honor exhibitors sending in reports.

Loew's Sales at $12,451,000

Figures announced last week showed that Loew's theatre sold $12,451,000 in Bonds, $8,329,030 in Greater New York, and $4,121,970 out of town.

National committee headquarters received some tentative nationwide figures showing the results of Free Movie Day July 6. In San Francisco nine downtown theatres sold 800 Bonds for a $30,000 total; and 21 theatres in the Eastbay area, including Vallejo and Richmond, sold 3,000 Bonds for a total of $147,325.

On July 6 in Tuscaloosa, Ala., three theatres sold 276 Bonds for a $22,375 total. In Metropolitan New York 17,486 Bonds were valued at $1,144,249, with Nassau County, part of Queens, and five downstate counties yet to be heard from.

In Montgomery, Ala., patrons taking advantage of Free Movie Day in eight theatres bought 522 Bonds for a total of $43,125. Through the state of Nevada 1,400 Bonds were sold for a $64,000 total. In eastern Tennessee patrons purchased 2,933 Bonds valued at $310,250.
Kan., 2,600. Seventy-eight Wisconsin theatres reported a sale of 2,630 Bonds for a total of $130,363. In Oregon, 19 situations reported 2,038 Bonds, $175,250, with Albert J. Finke, state chairman, estimating the total for the state at 10,120, with a maturity value of $860,200.

1,771 Bonds in Connecticut

Other Free Movie Day figures included Connecticut, with 31 theatres reporting the sale of 1,771 Bonds valued at $86,875. In Minneapolis Radio City theatre sold 328 Bonds for a $12,925 total; the entire city, 1,068 Bonds, $51,150.

Arizona's totals were 3,500 Bonds, $200,000; District of Columbia's 2,631 Bonds, $123,400; Dallas, 691 Bonds, $32,310; San Antonio's 710 Bonds, $27,675; Iowa's an estimated 23,000 "E" Bonds, $412,000, with some Iowa theatres holding their Free Movie Day later in the month.

.SIXTH LOAN DRIVE TO START ARMISTICE DAY

The sixth of the War Loans has been scheduled to start November 11, Armistice Day, to run through December 7, Pearl Harbor Day. Plans for the industry's participation got under way last weekend, when the Eastern Public Information Committee sent Francis S. Harmon, executive vice-chairman of the War Activities Committee, specific campaign recommendations.

In New Mexico 63 of the fewer than 100 theatres in the state honored Bond buyers July 6 and sold 5,496 "E" Bonds valued at $285,500. In Vermont 19 theatres brought in a total of $40,000.

Through eastern Missouri 114 theatres sold 2,397 Bonds for a total of $117,425, with reports incomplete. With 14 participating suburban theatres not included in the report, Free Movie Day in Birmingham, Ala., sold 2,120 Bonds for a $262,000 total.

Basing estimated totals for the 350 participating theatres in the Lower Peninsula of Michigan on reports from 50 leading Detroit theatres and 115 outside the city, final figures are expected to show that some 5,250 "E" Bonds with a total maturity value of $587,000 were sold, with Detroit included in the estimate.

Los Angeles Sold $311,750

The figures for Tampa, Fla., were 868 Bonds, $85,675, and for Los Angeles, 5,756 Bonds, $311,750. Reports from approximately half of the theatres in New Jersey show sales approximating 12,500 "E" Bonds valued at about $350,000, a considerable increase over the figures for the Fourth War Loan Free Movie Day.

Wyoming has estimated a $200,000 total based upon the fact that most of the population bought extra Bonds at premieres. Six small towns in North Dakota sold 1,153 Bonds valued at $28,400, and Bismarck, the state's capital, held a combination Free Movie Day and premiere, selling 805 Bonds for a $78,750 total. Valley City, with the same program as Bismarck, chalked up 450 Bonds and $55,000.

Illinois' figures are estimates: 12,000 "E" Bonds, $2,500,000. The figures for Delaware are also approximate: 694 Bonds, $39,600.

Theatres continued to schedule special events in the drive for "E" Bonds. In Washington, D. C., RKO Keith's theatre has been added to the additional premieres being held in the District of Columbia. "Step Lively" will be shown Bond buyers Wednesday night, August 2. "Bathing Beauty" was the premiere picture at the Capitol Wednesday of this week, and on August 3 Warners' Earle will hold a premiere of "And the Angels Sing."

In St. Louis this Saturday all seven of the city's first run houses were to hold simultaneous premieres. The city last week was 24.4 per cent over its goal, with the sale of "I Bonds but 57 per cent of the quota.

In Times Square, New York, the giant ca register continued to register sales for the sta with the figure pressing towards the $300,00 000 mark. On Friday a special Army Bond sho was held on the stage of Loew's Kings theat in Brooklyn, "Stars and Gripes of 194 with a cast of more than 100 soldiers from t Special Service branch at Fort Hamilto Seats went for Bonds ranging in value fr $25 to $500.

In Fall River, Mass., Nathan Yamins Interstate, who owns and operates several F River houses, was awarded a Treasury D partment citation for "distinguished service" a premiere at the Empire theatre, William Canning, the theatre manager, making the a nouncement, and Ensign Efrem Weinred, M Yamin's son-in-law, accepting the citation Mr. Yamin's absence.

A total of $1,613,324 in Bonds was raised 10 Rhode Island theatres during the drive, E ward M. Fay, state chairman, announced.

Pledge Support t Metro Licensees

Closer cooperation between Metro-Goldw Mayer and its various licensees for promotio work in connection with MGM's stars and p ductions was stressed last week by Edward C rier, head of the company's royalty departm under the direction of Howard Dietz, vice-pr dent and publicity, advertising and exploitat director, and William R. Ferguson, exploitat manager.

The talk was made at the Hotel Astor, N York, at a luncheon tendered the licensees. Am those present were Karl Sewell, Robert B. Bra John Cairns, James Cummings, M. Sadowsky, Rosenblatt, M. Kahn, William Fullerton, S geant Lee, Robert Lennox, Benjamin Nathan, Krease, William Friedman, Madame Alexan M. Behrman, Van Brodered, Ed Mess, Ben To ter, Irving Silverman, M. Taylor, Betty Gr William Gossner, Irwin Margulies and a num of others.

Some of the forthcoming promotional accesso outlined as coming from MGM include the ba ing of the entire field exploitation staff, pr books, broadsides, bi-weeklies and special mai lists on each Margaret O'Brien picture. Each the 41 field exploitation men will contact thea and MGM exchanges and assist in promoti campaigns with retail outlets in local communi and each tieup will be given wide attention pressbooks, the guests were told.

A special screening of "The Canterville Gho in which Margaret O'Brien is featured, was before the luncheon.

Court Rules Ohio Bingo Law Unconstitutional

Bingo, long a competitive thorn in the exhibi side in many Ohio areas, again is in the jud limelight through a decision handed down by C mon Pleas Judge David G. Jenkins, at You town, who ruled Ohio's amended gambling permitting the game when conducted without p for religious, charitable or educational purp to be invalid and in conflict with Section 6, Ar 15, of the Ohio constitution, which provides "lottery and the sale of lottery tickets shall ever be barred in the state." The decision rendered in a suit filed by the Disabled Ar can Veterans, who sought an injunction to pre police from interferring with games they conducting. The injunction was denied.

Thalberg Estate to Widow

The bulk of the estate of the late Wi Thalberg, realtor and father of the late prod Irving G. Thalberg, was left to his widow, Henrietta Thalberg of Beverly Hills, it was vealed when his will was filed in Probate C Los Angeles, last week. Mr. Thalberg die the age of 76, last May 16.

19 MILLION FANS!

M-G-M's JOHN
NESBITT

Greatest Pre-Sold Name
in Short Subject History

His sponsors spend 2
millions annually on
his radio time alone!

ON 2 MAJOR
NETWORKS!

He knows what the public wants! His new M-G-M Short gem is a movie for the millions, rich in fun and facts. It's headed for top awards in money and fame! Fastest growing series!

JOHN NESBITT'S PASSING PARADE

"GRANDPA CALLED IT ART"

One Wonderful Reel from M-G-M

WAR BULLETIN! HAVE YOUR BOND SALES FIGURES READY FOR FIFTH WAR LOAN REPORT BLANK

Films No Problem In Enforcing Ban On Army Politics

Washington Bureau

A Congressional ban on the dissemination among soldiers in the field of any political propaganda is causing a headache to Army officials concerned with the distribution of magazines through post exchanges but has created no great difficulty with respect to motion pictures, officers concerned with the problem said this week.

Sponsored by Senator Robert A. Taft, Ohio Republican, as provision of the Federal soldier-vote law, which is an amendment to the Hatch Act prohibiting the use of Federal funds or sponsorship to influence the armed forces in voting in Federal elections, the ban was aimed at offsetting the tremendous advantage which the Administration held through its operation of the Office of War Information and the post exchanges, ships stores and other facilities for providing information and recreation to servicemen, in pressing President Roosevelt's candidacy for a fourth term.

Rules to Commanders

Rules designed to enforce strict impartiality in the dissemination of political information to servicemen overseas through printed material, films and radio were transmitted to all Army commanders throughout the world by the War Department early in May. They have been revised, modified and amended from time to time since in efforts to meet protests that important magazines were being denied soldiers because of political bias which was seen in their content.

Officers in charge of the matter have been more than careful in their selection of "approved" magazines, because the Taft amendment is a criminal provision and they would be held responsible personally if anything developed in violation of the provision.

Must Contain No Politics

With respect to motion pictures, the instructions with regard to the distribution or presentation of material, both inside and outside the United States, provide only that material which is entertainment must not contain political argument or propaganda, and material which is coverage as news or information of public events and persons in public life must be impartial.

The very setup of the motion picture industry has made it easy to meet these requirements. Few feature pictures are politically "slanted" since, if for no other reason, producers seek the widest possible audience for their films and do not wish to take the risk of alienating any part of it. The newsreels, like the news columns of any good daily paper, confine themselves to facts and events and find Democrats and Republicans equally photogenic.

On the whole, the heaviest impact of the political prohibition is likely to fall on the OWI newsreels, but their content is being watched closely by high officials of that agency, who doubtless are cognizant of the fact that they might be subject to a fine of as much as $1,000 and imprisonment should they violate the law.

Cleveland Girl Winner of "Cover Girl" Contest

Dorothy Hall, 21-year-old brunette from Cleveland, Ohio, was selected as "National Cinderella Cover Girl of 1944" by seven prominent beauty experts at a luncheon at New York's "21" Club Tuesday. Miss Hart was selected from 50 finalists, chosen from the 20,000 contestants from all parts of the country. She will receive a screen test by Columbia Pictures, sponsors of the contest, in connection with the film "Cover Girl," and a contract with the Conover agency. The judges were: Dean Cornwall, Russel Patterson and Bradshaw Smith, illustrators; Edmund Witalis, art director of *Cosmopolitan* Magazine; Harry Conover, model agency head, and Carter Blake, Columbia's eastern casting director.

Kentucky Exhibitors Charter New Theatre Organization

Repeal of Federal and State admission taxes will be one of the objectives sought by the Kentucky Association of Motion Picture Exhibitors, for which articles of incorporation, as a non-profit organization, with indebtedness limited to $15,000, has been filed with the Secretary of State, in Frankfort. Incorporators are Andy Anderson and W. Freeman Smith, exhibitors at Hartford and Beaver Dam, respectively, and Nell G. Borden, secretary to Harry J. Stites, attorney for the organization, the purpose of which, in addition to tax matters, is to encourage high standards in pictures, support advantageous community projects and sell War Bonds.

Coast Exhibitors Form New Unit

Independent and circuit exhibitors of Southern California have formed a Southern California Theatre Owners Association, Albert J. Law, an attorney, announced last week in Los Angeles. He said the organization would "deal with problems common to all exhibitors and provide a medium through which the views of all, large and small, can be properly expressed."

Mr. Law said that the new association would not conflict with the Pacific Coast Conference of Independent Theatre Owners, several members of which have joined the new organization.

Plans are to open offices in Los Angeles and elect officers shortly. Among those listed as members are Fox West Coast Theatres, Warner Brothers Theatres, and several smaller circuits, with Paramount and others expected to join soon.

Mr. Law is counsel for the PCCITO. He joined the group following his resignation from the Department of Justice, which had sent him to the west coast to prosecute the Government's case against Fox West Coast Theatres.

Siccardi Named Head of Jersey Theatre Group

Joseph J. Siccardi of the Liberty theatre, Plainfield, N. J., was elected president of the Associated Theatres of New Jersey at the annual luncheon meeting of that film buying organization held last week at the Newark Athletic Club.

Other officers named were: Jack Unger, Mayfair theatre, Hillside, vice-president; Sidney Seligman, Embassy, Newark, treasurer; Max Rothman, Alvin, Guttenberg, secretary. Irving Dollinger, retiring president, who has served as head of the group for six years, was named honorary president.

Announcement of the appointment of Jack Meltzer as film buyer was also made at the meeting.

Bostick Is Honored by Arkansas Association

Robert Bostick, manager of National Theatre Supply's Memphis branch, was honored by the Independent Theatre Owners of Arkansas at their convention at Little Rock recently. On this occasion C. C. Mundo, the association's president, presented Mr. Bostick a bronze plaque with an inscription hailing his "outstanding achievement in establishing good will, better understanding and closer cooperation with the independent exhibitor." Mr. Bostick for a number of years has been associated with the theatre equipment business in Columbia's eastern casting director.

Butler and Sistrom Named To Paramount Posts

Henry Ginsberg, vice-president and general manager in charge of Paramount productions, announced in Hollywood the appointment of Frank Butler and Joseph Sistrom as associates who will work directly with him in matters pertaining to the production of pictures. Mr. Butler has been associated with Paramount for a dozen years as a screen writer. Mr. Sistrom has worked on all phases of production for many years.

Dismissal Uphel By Appeal Boar In Schuyler Case

The Appeal Board of the American Arbitra Association July 14 upheld the decision of arbitrator, Joseph R. Kelley, in the New Y tribunal in his dismissal of the clearance c plaint of the Schuyler theatre, New York, aga Loew's Twentieth Century-Fox and RKO.

The complainant demanded that the seven- clearance of the Arden theatre over the Schu be abolished or reduced. He alleged that the theatres were in different competitive areas, the Schuyler was attempting to cater to an "a clientele, while the Arden was patronized predc nantly by Negroes.

The arbitrator, in dismissing the complaint, l that the theatres were in the same competi area and that the equality of admission price dicated the Schuyler's patrons "are being offe no special advantages measurable in terms money." He also held that the Arden was nc Negro theatre, being situated in a neighborh where English, Spanish and Portugese patr were residents.

The complainant and intervenor were comme ed by the board for introducing an audience- search survey to support their contention. board characterized the surveys as "a line of pr more objective than the mere partisan opinions the contestants themselves." However, the bo also commented on the fact, in affirming the bitrator's dismissal of the case, that the "rec of the case was much too long and too m time was consumed in the hearings." Costs w assessed equally between all parties. The int venor was Zatosh Amusement Corporation.

In the New Haven tribunal's eighth case, cle ance complaint of the Groton theatre, arbitra A. A. Ribicoff moved for dismissal this week.

An appeal from the dismissal of his cleara complaint against the five consenting compan was filed last Friday by C. L. Smith, operator the York theatre, Los Angeles, with the App Board. Complainant demanded that the sev day clearance of the Park and Franklin theat in Los Angeles be eliminated and that the Yo be granted the same availability as other su urban theatres charging the same admission. I ing Stalmaster, arbitrator, had ruled that the e isting clearance was reasonable. Intervenors w the East River Theatre Corporation and Laemn Theatres.

California Theatre Owners Elect New Directors

The California Theatres Association, at the a nual meeting held in the Palace Hotel, San Fra cisco, elected a new board of directors to ser for one year. Elected were: Irving Ackerma Joseph Blumenfeld, William David, Cliff Gies man, Rotus Harvey, Ben Levin, Robert Lippe Robert McNeil, M. A. Naify, B. V. Sturdiva Herman Wobber.

Producer Counter-Proposals Go to Coast Unions

The office of Pat Casey, labor representative the producers in Hollywood, has issued counte proposals to 11 organizaitons comprising the Co ference of Studio Unions which has sought u ward wage revisions and other changes affecti working conditions. The unions will consider t studio proposals with leave to report back at the own convenience. Since any modifications will retroactive, it is believed likely that the negoti tions will continue for several weeks.

Schine Transfers Pope

Christ Pope, former booker for the Schine ci cuit in Washington and more recently attache to the Schine home office in Gloversville, has bee transferred to Cleveland in charge of booking f the Belpik Theatre Corporation, a Schine su sidiary.

HE HOLLYWOOD SCENE

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Man Goes Home
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MBIA
new Her Apples
Tomorrow You Die
Untitled Dunne-Boyer

MONOGRAM
Law of the Valley

PRC
At the Post

RKO RADIO
Experiment Perilous
Betrayal from the East
Falcon in Hollywood
Wonder Man (Goldwyn)

REPUBLIC
Lights of Old Santa Fe

UNITED ARTISTS
House of Dr. Edwardes (Vanguard)

UNIVERSAL
Night Life
Beyond the Pecos

Shooting

COLUMBIA
Tonight and Every Night
Unwritten Code

M-G-M
Home Front
Anchors Aweigh
Cloudbuster (Formerly "Airship Squadron 4")
Music for Millions
Son of Lassie
Ziegfeld Follies
Picture of Dorian Gray

MONOGRAM
Little Devils

PRC
When the Lights Go on Again

PARAMOUNT
Kitty
Out of This World
Medal for Benny
Here Come the Waves
Two Years Before the Mast

RKO RADIO
Nevada
Brighton Strangler

REPUBLIC
Brazil
Flame of Barbary Coast
Vigilantes of Dodge City

20TH CENTURY-FOX
Sunday Dinner for a Soldier
Thunderhead
Tree Grows in Brooklyn
Winged Victory

UNITED ARTISTS
Dark Waters (Bogeaus)
Tomorrow the World (Cowan)
Story of G. I. Joe (Cowan)
Great John L (Crosby)
3 Is a Family (Lesser)

UNIVERSAL
Stars over Manhattan
Can't Help Singing
Queen of the Nile
In Society

WARNERS
Roughly Speaking
Corn Is Green
Christmas in Connecticut
Objective Burma
Hollywood Canteen

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roduction Gains Despite andicap of Bad Weather

ywood Bureau

luction activity increased last week, de- ersistent bad weather which forced sus- n of outdoor shooting. The continual ng fog particularly affected production sterns, and it is expected that when the r clears there will be a rush on the part h studios as Monogram and PRC to get pe of picture before the cameras.

pictures were completed during the week, ork started on 13, bringing the total r of films before the cameras to 52.

outstanding new venture of the week The House of Dr. Edwardes," which O. Selznick is producing for United s release. It's a melodrama presenting Bergman and Gregory Peck as two psy- sts who fall in love. Alfred Hitchcock cting.

vyn Starts New Film ing Danny Kaye

uel Goldwyn launched "Wonder Man," nicolor production starring Danny Kaye. l about a grown-up quiz kid, a serious ides who bumbles his way through a of comedy situations. Bruce Humber- lirects.

Columbia, work started on a romantic so far untitled, starring Irene Dunne arles Boyer. This is the first time the ars have been teamed since they scored ble success in "Love Affair" some years "Eve Knew Her Applies," a comedy with also went before the cameras at Colum- t presents Ann Miller, William Wright, Valker and Robert Williams in principal Will Jason is directing for Producer e MacDonald. The studio's third new e is "Tomorrow You Die," a mystery ama which Oscar Boetticher is directing allace MacDonald. The cast includes annon, Janis Carter, Jean Stevens and Macready.

KO Radio, "Experiment Perilous" went the cameras. Based on Margaret Car- s best-selling novel, the time has been k, so that the story as it appears on the will be laid at the turn of the century, plot essentials have not been changed. Lamarr, George Brent and Paul Lukas are co-starred; Robert Fellows produces. Jacques Tourneur directs.

Another RKO venture is "Betrayal from the East," a story of Japanese espionage in the United States. Lee Tracy and Nancy Kelly have the top roles; Herman Schlom is producing, and William Berke is the director. The third of the studio's trio of new films is "The Falcon in Hollywood," in which Tom Conway, as the "Falcon," solves a series of murders committed in a motion picture studio. Maurice Geraghty produces, Gordon Douglas directs. The cast of the picture includes Veda Ann Borg, Emery Parnell, Frank Jenks, Barbara Hale and others.

Universal launched two. "Night Life," a comedy presenting Vivian Austin, Billy Dunn, Judy Clark, Minna Gombell and Maxie Rosenbloom, is being directed by Edward Cline. Frank Gross is the associate producer. "Beyond the Pecos," a Western, has Rod Cameron, Fuzzy Knight and Eddie Dew in the cast. Lambert Hillyer is the director, Oliver Drake the associate producer.

Monogram, Republic and PRC Each Have One

Monogram, PRC and Republic are represented by one picture each, among those started. "Law of the Valley," at Monogram, is a Western which presents Johnny Mack Brown, Raymond Hatton, and Lynne Carver. Charles J. Bigelow is supervising, and Howard Bretherton is directing.

PRC brought "At the Post" before the cameras. It's a story of the friendship between a boy, a dog and a horse, with Bobby Henry cast as the boy. Others in the cast are Stuart Erwin, Marian Martin and Gwen Kenyon. The producers are Leon Fromkess and Martin Mooney. Wally Fox is the director.

"Lights of Old Santa Fe," which went into work at Republic, is a Western which Frank MacDonald is directing for Harry Grey, producer. The cast includes Roy Rogers, Dale Evans, the Sons of the Pioneers, and George "Gabby" Hayes.

▽

Several interesting purchases were made during the past week. Paramount closed a deal for "Make Way for O'Sullivan," an original by Myles Connolly. Apparently this is another in the growing group of pictures dealing with the supernatural, for it tells of an amicable argument between two angels over the fate of a doughboy in the South Pacific.

Producer Andrew Stone has purchased "Bedside Manner," a short story by Robert Carson which appeared in the July 8 issue of the *Saturday Evening Post*. It concerns the activities of a woman doctor in a war plant town, and will be Stone's next picture for United Artists release.

Universal bought two originals during the week. "It's Never Too Late" is a comedy by Manny Seff and Fritz Rotter. "Say Uncle," another comedy, was purchased by the same studio from Francis Webster and Dorian Otvos. "The Little House," winner of an award as the most distinguished picture book for children to be published during 1943, was purchased from Virginia Lee Burton by George Pal for production as one of his Technicolor Puppetoons.

Personnel Intelligence About Hollywood

Director Fritz Lang, following completion of "The Woman in the Window" for International Pictures, is preparing an original screenplay based on the life of John Brown, the Civil War figure, with a view toward producing it for independent release. . . . Diana Lynn is set for one of the stellar roles in "The Trouble with Women," which Seton I. Miller will produce for Paramount. . . . William Beaudine has been signed to direct "Murder in the Family," second in the Monogram comedy series featuring Billy Gilbert, Maxie Rosenbloom and Shemp Howard.

S. Z. Sakall is set for the leading comedy role in "San Antonio," which is scheduled to go into production at the Warner studio before the end of the month. Errol Flynn, Alexis Smith and Zachary Scott will have leading roles, and Raoul Walsh will direct for Robert Buckner. . . . Miriam Franklin, former Broadway stage dancer, has been given a year's contract by Paramount. . . . Philip Merivale has been added to the cast of "Tonight and Every Night," at Columbia.

Alex Gottlieb has been assigned to produce "Dangerous Marriage," film title for the novel, "He Fell Down Dead," by Virginia Perdue. Zachary Scott will star in the story, which is a mystery about a bride who discovers that her husband is a target for murder. . . . Republic has given John English a new director contract. . . . W. R. Frank has arrived in Hollywood to make preparations for his next production, "L'Affaire Lafarge." . . . PRC is casting "I'm from Arkansas."

27 SURPRISE STARS IN THE BIG SURPRISE MUSICAL
THE
TAKE I
IS TERRIFIC!
2

THE CAST'S STAR-RIFIC AND THE NEW YORK ROXY CROWDS LOVE IT!

AE IT OR LEAVE IT
R-EDWARD RYAN-MARJORIE MASSOW
OR LEAVE IT

Opening day . . . crowds like this!

Crowds...crowds...as far as the eye can see!

"TAKE IT OR LEAVE IT" · Featuring PHIL BAKER · The Man With the $64 Question
With PHIL SILVERS · EDWARD RYAN · MARJORIE MASSOW · STANLEY PRAGER
ROY GORDON · NANA BRYANT · CARLETON YOUNG · Directed by BENJAMIN STOLOFF
Produced by BRYAN FOY · Screen Play by Harold Buchman, Snag Werris and Mac Benoff.

CENTURY-FOX hits the jack-pot with hit after hit!

Home In Indiana"–"The Eve of St. Mark"–"The Song of Bernadette"–"Pin Up Girl"–"Buffalo Bill"

Air Force Picture Unit Produced 150 Films in 2 Years

Washington Bureau

Turning out everything from a Mickey Mouse to a full-length feature, the First Motion Picture Unit of the Army Air Forces, established July 1, 1942, at the old Vitagraph Studios in Los Angeles but since October of that year at the Hal Roach Studios at Culver City, now has a monthly production greater than that of any major studio, it was disclosed Wednesday by Colonel Roy M. Jones, commanding officer.

In the first two years of operation, the unit completed 150 training, orientation and documentary films, and equipped and sent into action combat camera units to serve with every overseas Air Force. Four special units were assigned to photograph the invasion of Europe.

Since its inception, the unit has been in charge of Lieutenant Colonel Owen E. Crump of Beverly Hills, who originally had but one assistant, Sergeant (now Captain) Oren H. Haglund of California. The first three months of its existence were devoted to the building up of personnel by enlistment from commercial studios, and the first picture, a six-reel film on safety lessons for pilots, titled "Learn and Live," was not put into production until October, 1942.

As requirements of the AAF increased, production facilities were expanded, and the number of production crews was increased from four to 10 and output was stepped up until the unit was able to complete an average of eight pictures a month.

The unit has a complete flight echelon of camera planes, an animation section under Major Rudolph Ising of Beverly Hills which produces cartoon training films, and a music department headed by Master Sergeant Alexander Steinert of Beverly Hills, which composes special scores for nearly all the unit's films, for recording by the AAF Radio Production Unit Orchestra at Santa Ana, Cal.

While the unit specializes on training films—it produces all types of "how to" pictures from flying all varieties of aircraft, their repair and even the treatment of wounded men—it is equipped to do practically everything and from time to time material photograped overseas by AAF combat camera units is sent to the studio for editing, narrating and dubbing of sound, the most recent production of this nature being "Memphis Belle."

Currently, the unit has 99 film projects in various stages of work, 16 more have been ordered and additional projects are contemplated, according to Colonel Jones.

Navy Men and Executives See Warner Subject

Norman H. Moray, Warner Brothers short subject sales manager, was host to a group of naval officers and executives of the Packard and Elco companies, who attended a special press preview of "Devil Boats" Tuesday afternoon at the home office projection room. "Devil Boats," a Technicolor Service Special, tells the story of the fighting P-T craft. The Navy cooperated in the production of the film; the Packard and Elco companies are engaged in the production of the P-Ts. The guests included: Lieut. Clark W. Faulkner, naval hero, who appears in the picture; Lieut. Commander Francis D. Tappen, Lieut. James J. Gross, Lieut. Richard Lamborn; Preston Sutphen, president of Elco; Carroll Van Arck, of the Young and Rubicam advertising agency, and others.

"San Demetrio, London" on Air

The British picture, "San Demetrio, London," distributed in Canada by Esquire Films, Ltd., will be dramatized in part Tuesday over the Canadian Broadcasting Company network. It will be heard on the Merchant Navy Show, and will dramatize a portion of the saga of the tanker *San Demetrio,* a true story of the current war.

United Artists Holds First District Sales Meeting

United Artists district and branch managers and salesmen from the New York and Boston districts met Friday and Saturday at the Warwick Hotel in New York for the first of a series of sales meetings.

Those assembled in New York are from the New York, Philadelphia, Washington, Boston, Buffalo and New Haven exchanges. Sam Lefkowitz, New York district manager, and James Winn, manager of the Boston district, are presiding at the meetings.

The first session got under way Friday morning with Carl Leserman, general sales manager, the principal speaker. Other home office executives attending are Harry Gold, Edward Schnitzer, J. J. Unger, Paul Lazarus, Sr., Harry Buckley, Charles Steele, Phil Dow, Jack Wrege, S. W. McGrath, James Dunn and Louis Pollock. Plans call for similar meetings for the western district later.

Pension Plan for MGM Approved By Stockholders

The Loew-MGM plan for pensioning employees, from executives to office boys, was approved by a large majority Tuesday, at the annual stockholders' meeting in New York.

The plan will cost the company approximately $3,500,000 the first year, which began in March, and about $3,000,000 each year thereafter. It will be underwritten by a financial organization to be selected by trustees and a special committee.

The plan provides for retirement of men at 65, women at 60. They will receive 15 per cent of their average annual earnings, plus 10 per cent of such earnings over $3,000. There are maximums in earnings and payments. The pensions are payable for life. There are also death and disability benefits, and provisions for action in employment termination. Stars, executives and certain other individuals are especially provided for.

The vote Tuesday was 1,044,125 to 90,658 shares. Eugene Leake, director and temporary chairman, noted that under the plan maximum yearly benefits reach 25 per cent of annual earnings; in other companies he said, the maximums reach 75 per cent.

The stockholders reelected the current board, which comprises Mr. Leake, Leopold Friedman, David Bernstein, Charles C. Moskowitz, William A. Parker, J. Robert Rubin, Nicholas M. Schenck, Joseph R. Vogel, David Warfield and Henry Rogers Winthrop.

Loew-MGM earnings, it was indicated in opinions after the meeting, are 10 per cent above last year's, after provisions for taxation.

Warners Considering Theatres in Brazil

The setting up of new theatres in Rio de Janeiro, Sao Paulo and other key cities in Brazil, when the present ban on building materials is lifted in that country, is under consideration by Warners, according to Ary Lima, the company's manager in Brazil. Conferences with home office and studio executives have resulted in the conclusion by Warners that in line with post-war expansion in South America, it would be advisable to establish showcases in those cities.

Fire Destroys Theatre and Razes Quebec Community

The Pascalis theatre, in the mining town of Pascalis, Quebec Province, was destroyed last week in a series of forest fires which leveled the entire community. Only a few pieces of theatre equipment were salvaged. The fires, which had been sweeping the entire "gold belt" area of northern Quebec for two weeks, were reported to be under control last week.

3,500,000 in Wa Plants See Navy Films Monthly

More than 3,500,000 war plant workers in fa tories and shipyards are viewing each month filn produced and distributed by the Navy's industri incentive division for non-theatrical distribution e clusively, through 3,000 outlets.

Prints are available in both 16mm and 35mm ar occasionally they are made in color. Subjec are timed for showing at shift changes and lunc periods and the programs rarely run over 22 mir utes. Not more than two subjects are presente at one show. Rear Admiral C. H. Woodwar USN, heads the division.

According to Naval officers, two years of thi program have demonstrated "the vital role the mo tion picture medium is playing in stimulating pro duction." Thousands of feet of combat footag flown to Washington from the war zones, ar viewed by officers and enlisted men before the footage is assembled, edited, scored and narrated.

In many localities, factories and shipyards ar renting theatres during morning and afternoons i order to show Navy films to large numbers of thei employees. The general public is not admitte to these shows. In addition to their use as pro duction stimulants, the Navy subjects frequentl are used as part of a plant or shipyard's employe training program.

Although in almost all cases, the Navy's films ar produced by personnel in the division who hav had previous industry background, a departure fron this procedure was made recently. Warner Bros is now producing under the direction of the division, "The Battle Against Shop 13." This short tells the story of an American war worker who becomes an aerial gunner. Some of the more recent releases made by the division include "Battle for the Beaches," an amphibious review of war; "Behind Nazi Guns," captured film showing the inside story of Germany's industrial power today, and "For Distinguished Service," a subject prepared especially for 100-octane production.

The Navy also makes available captioned stills, bulletin board displays and other material which can be used by plants in promoting the incentive films. Special premieres, arranged with plant executives, union leaders and community groups such as local Chambers of Commerce, are held to promote new releases at which high ranking Naval officers and returned combat men appear. Attendance at these showings had been mounting weekly, it was reported.

MGM Branch Sales Heads Study Home Office Operation

Metro-Goldwyn-Mayer is bringing its branch sales executives to New York to study the operations of the various departments and hold conferences with home office executives.

On Monday of last week the branch manager at Salt Lake City, Sam Gardner, and Lou Anacher, manager at Portland, arrived in New York. This week L. C. Wingham, branch manager at San Francisco, and Maurice Saffle, head of the Seattle exchange, were the home office visitors.

Next week W. E. Banford, manager in Chicago, and Robert Workman, Minneapolis exchange head, will be in New York. On July 31 the pair will be Jack Revelle, Oklahoma City branch manager, and Leroy Bickel, Dallas manager. Burtus Bishop, Jr., southern district manager, and Bryan D. Stoner, manager of the company's Pittsburgh branch, are scheduled to arrive in New York August 14. They will be preceded on August 7 bv Herman Ripps of Albany and Ralph Maw of Buffalo.

Ray Heads General Screen

R. H. Ray of Ray Bell Films, St. Paul, last week succeeded William Johnson as president of General Screen Advertising, Chicago, which will open offices in New York in the near future. Mr. Johnson has returned to his Motion Picture Advertising Service at New Orleans.

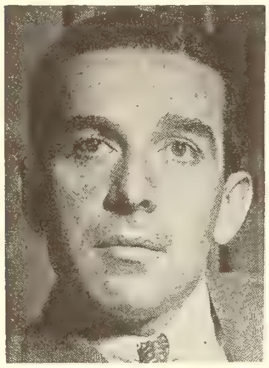
1942
1943
1944
More Contracts than Ever Before!

Proud of its place with 20th Century-Fox's outstanding features and fine short subjects, MARCH OF TIME congratulates its distributor for a sales record without parallel in the industry.

THE MARCH OF TIME
20th CENTURY FOX
PRODUCED BY THE EDITORS OF TIME AND LIFE

U. S. Dominates Spanish Market, Says Aguilar

The Spanish market is now fully supplied with American films while no German product has been exhibited in Spain for the past two years, Enrique Aguilar, manager of Universal Pictures in Spain since 1936, said Tuesday in an interview at the home office. Mr. Aguilar also disclosed that Universal now had one Spanish-produced film for distribution in Spanish America, "Te Quiero Para Mi" ("I Want You for Myself"), but that the distribution of the picture in the United States was not planned now since Universal's rights to distribution in this country had yet been determined.



Enrique Aguilar

Mr. Aguilar said that low comedy and heavy romance appealed most to Spanish audiences. Asked about Spanish reaction to German films when they had been exhibited in Spain, Mr. Aguilar replied they had proved too heavy for the native temperament. He added that no Spanish films had been made in Germany since the end of the Civil War in 1939, and said Germany had no financial interest in Spanish production.

No war films are shown in Spain since the government's policy is against influencing Spaniards toward either side, Mr. Aguilar said, adding that moral considerations also weigh heavily in Spanish censorship.

Mr. Aguilar also said that Spain had 2,600 theatres and that about 20 per cent of the entire population attends pictures. Spanish producers had made an average of from 40 to 50 pictures a year for the past several years, Mr. Aguilar said, and there are 12 key cities and 50 first run situations. Seven theatres, three of them first run, now are under construction in Barcelona and a new second run house is being built in Madrid. Admission prices range from one-half a peseta to 10 pesetas, Mr. Aguilar added, pointing out that a member of the low-income group in Spain receives about 25 pesetas a day.

Universal plans to distribute from 10 to 15 pictures dubbed in Spanish in the coming year, almost double the number it distributed in Spain this year, Mr. Aguilar said. Dubbing is compulsory in Spain and the cost of dubbing a feature is between 50,000 and 70,000 pesetas; that is, between $5,000 and $7,000. The only American company which has its own dubbing plant in Spain is MGM, other American distributors using the Spanish laboratories which are well developed and staffed with competent actors and actresses, many being French and Italian refugees.

Mr. Aguilar said in Portugal, where he is also in charge of distribution, the native production is small but on the increase, with some of the films exported to Brazil. Within Portugal, business is good, comparing favorably with the situation in Spain. He added that Portugal, in contrast to Spain, does not have dubbed foreign films, the superimposed title being used there.

Paramount Gives $50,000 To Navy Relief Society

The Navy Relief Society Wednesday afternoon in New York received $50,000 from Barney Balaban, president of Paramount Pictures. The money is Paramount's initial contribution of the Society's share of the world gross from the Cecil B. DeMille picture, "The Story of Dr. Wassell." Mr. Balaban presented the check to Admiral James O. Richardson, USN retired, executive secretary of the Society. Preceding the presentation, Mr. Balaban was host to the Admiral and other Navy officials at a luncheon in the 21 Club.

FROM READERS

TREASURY PRAISES OREGON EXHIBITOR

To the Editor of the Herald:

Enclosed you will find copy of a letter we have just received from the War Savings Staff, Treasury Department, regarding Mrs. Bertha Dixon of John Day, Oregon.

> *We thought that you as executive secretary of the Independent Theatre Owners of Oregon would be glad to hear of the splendid job that one of your members has been doing in the war financing program. This member is Mrs. Bertha Dixon of John Day, Oregon. Mrs. Dixon is the only woman in the State of Oregon who was chosen to act as county chairman, and she has proven herself to be exceptionally capable.*
>
> *Personally I know of no other county chairman who has given more freely of his time and energy than has Mrs. Dixon. If she is as capable in the operation of her theatres as she is in our war financing program, I think your whole industry can be proud of her accomplishments.—Kenneth G. Martin, Executive Manager, Oregon War Finance Committee, Portland 5, Oregon.*

Mrs. Dixon has done an outstanding job since Pearl Harbor in every war effort, including Red Cross and March of Dimes; and in all the Bond drives held so far she has sold more Bonds per capita in her territory than any one else in the State of Oregon.

O. J. MILLER, Executive Secretary, Independent Theatre Owners of Oregon.

Fromkess Elected PRC President

Leon Fromkess was elected president of PRC Pictures, Inc., PRC Productions, Inc., and PRC Studios Corporation at a meeting of the board of directors in New York last Friday. Kenneth M. Young, who with his brother, John S. Young, holds a controlling interest in the company, was elected chairman of the board. Since the resignation of O. Henry Briggs several months ago, the presidency of PRC had been vacant.

The board also elected Arthur E. Johnson secretary and treasurer. Leo J. McCarthy continues as general sales manager in charge of distribution, and Robert D. Socas as foreign sales manager.

Mr. Fromkess, formerly vice-president of PRC, will return to Hollywood next Wednesday to put into effect "a greatly expanded production schedule based on extra appropriations recently voted for that purpose."

George J. Bonwick, PRC executive vice-president and treasurer, has resigned. R. George Fleitman, who was in charge of exchange operations until eight months ago, was appointed chief of home office operations, under Mr. McCarthy. Mr. Bonwick's resignation is effective immediately.

Recently, PRC franchise owners organized a franchise holders committee to execute the new agreement negotiated between the company and the PRC holders in 30 exchanges. The committee includes Henri Ellman of Chicago, George Fill, Washington, D. C., Ike Katz, Atlanta, and Nat Lefton of the Chicago and Cincinnati territories. Mr. Lefton was elected to speak for all owners in future negotiations with PRC.

Franchise owners who signed the agreement included, in addition to committee members are: Bernard Mills and Jack Berkson, Buffalo; Harry I. Goldman, Boston; Jack K. Adams, Jr., Dallas; J. H. Ashby, Denver; Bill Flemion, Detroit; Joe Bohn, Indianapolis; R. H. Patt, Kansas City; B. F. Busby, Little Rock; Samuel E. Decker, Los Angeles; Joe Strother, Milwaukee; Abbott M. Swartz, Minneapolis; Phil A. Sliman, New Orleans; Sidney Kulick, New York; E. L. Walker and Harry McKenna, Oklahoma City; Harry Rogers, Omaha; Herbert Given, Philadelphia; Lew Lefton, Pittsburgh; Harry Gibbs, New Haven; Lloyd Lamb, Seattle and Portland; A. E. Edwards, Salt Lake City; Andy Dietz, St. Louis; Sam Sobel, San Francisco, and H. J. Allen, Toronto.

Decree Decision Is Not Expected Before August

The U. S. Department of Justice will not
a final decision regarding the distributors' Co
Decree proposals before the end of this m
it is understood in Washington. No date has
set for a meeting with the major companie
the final draft.

With Government officials active on the d
away from Washington, it has been impo
for Attorney General Francis Biddle; Assi
Attorney General Tom C. Clark, in charge o
cree negotiations; Wendell Berge, head of
anti-trust division, and Robert Wright, specia
sistant to the Attorney General, in charge o
film unit, to meet for extended discussions o
distributors' proposals and the recommenda
prepared by Mr. Clark and Mr. Wright.

Although Department officials refuse to
ment, circles outside the department have
pressed the opinion that Mr. Clark is prepar
recommend that the Government accept a d
on a relatively short-term basis so that it
be reopened after the war and worked out
more normal conditions and in the light of
clearly defined post-war conditions.

Organizations of independent exhibitors in
cago last February went on record unanim
favoring a court trial of the New York case
which the decree stems. As a result of ch
occurring since the suit was suspended in No
ber, 1940, the Department would be requir
file an amended complaint, and it is said
many exhibitors now take the position th
should attack the validity of the exhibition
tract.

Recent decisions of the Supreme Court on
ters involved in contracts make the pricing
visions of a standard film contract look dou
it has been explained.

In the event a short-term consent decr
accepted, many exhibitors believe they will
a better position to enforce their demands
the war than now. They believe Congress
will be in a position to make a full investi
of the industry.

"Man from Frisco" Opening Gets Wide Exploitation

Advance interest in Republic's "Man
Frisco," which opened July 17 at the Strand
tre, Providence, was stimulated by the coope
of the U. S. Maritime Commission and the V
Kaiser shipyard.

Sam Bouchard, director of public relatio
Walsh-Kaiser, distributed 200 free tickets to
yard workers who bought the first 200 War
at the yard. The radio recruiting program
company is featuring announcements of th
gagement at the Strand.

Radio spot announcements were used on S
WJAR, WEAN, WPRO and WFCI.
paper advertising, in addition to the regula
get is being carried in all Providence paper
Reed, manager of the Strand, and Steve Ed
Republic's director of publicity, worked
promotion.

Warners Drop Vitagraph As Corporate Name

The name of Vitagraph, Inc., distributing
ization for Warner Brothers, will be chan
Warner Brothers Pictures Distributing Co
tion August 1, papers calling for the cha
name having been filed with the Secretary o
in Albany, N. Y. Warners acquired Vitag
New York corporation, in 1925 as its ex
system, and the name had been maintaine
then. It was explained by Warners that the
in title would not involve any revision in co
setup or list of officers of the distributin
sidiary, which is headed by Ben Kalmen
president and Charles Einfeld, Roy Hain
Arthur Sachson as vice-presidents.

Order Guards in Hartford Houses As Fire Sequel

Concern has been expressed by exhibitor leaders and circuit heads over an order by Hartford, Conn., authorities placing a policeman or fireman in each of that city's downtown and suburban theatres, on continuous duty from opening to closing. When a policeman or fireman is unavailable, a special guard hired by the theatre management must be on duty.

The action followed the Ringling Brothers, Barnum and Bailey circus fire last week in which the death toll reached 163, with more than 250 injured.

Responsibility for the maintenance of the police or fire guards will rest with the theatre management, and whether the guards are furnished by the city or hired independently by the theatre, they will be compelled to make daily reports to the city authorities on the strict compliance of the theatre to the new order. Earlier this week a warning was sounded by Deputy Chief Michael A. Godfrey against theatres lacking guards during mornings, lunch periods and other times.

Meanwhile 1,300 Ringling circus personnel left Hartford this week en route to winter headquarters in Sarasota, Fla. Law suits amounting to nearly $5,000,000 have been filed, and circus officials have estimated that the troupe, which can be set on the road again in about six months, is capable of earning $1,000,000 in a normal year.

Contributions amounting to $1,600, the largest sum for any individual unit, were contributed by Hartford theatre men to a fund set up for fire victims.

Former Union Official Takes Case to Court

Details of a six-year fight of Philip L. Trainer, projectionist of Chester, Pa., to regain voting privileges in Local 516 of the operators' union, of which he was once president, were aired July 13, when Mr. Trainer appealed to the Delaware County Common Pleas Court, Media, Pa., in an equity suit, for cancellation of a ruling of the executive committee of the IATSE, which, he claimed, deprived him of his rights of free speech.

Mr. Trainer told Judge Henry G. Sweeney he was expelled from the union in 1937 for asserted misappropriation of union funds amounting to less than $18, that he was never notified of the union meeting at which his expulsion was voted, that thereafter he found it impossible to get work and was forced to go on relief, and that, in order to get employment, he agreed to re-enter the union as a non-voting member. That non-voting status, he said, has made him the victim of discrimination by the union in assignments to desirable jobs, which are entirely controlled by the union in the closed shop territory.

Promotions Announced in Fabian Theatres Merger

As a result of the recent purchase by the Fabian Theatres of the Wilmer and Vincent Circuit, several promotions have been made, according to an announcement by S. H. Fabian and Sam Rosen. Lou Golding, division manager for the Fabian circuit in Albany, becomes the division manager for the Wilmer and Vincent part of the circuit, with the spot vacated by Mr. Golding taken over by Saul Ullman. Mr. Ullman's former post as Schenectady city manager is to be filled by Guy Graves.

Screen "Casanova Brown"

National trade screenings of "Casanova Brown," first of four International Pictures' productions which RKO Radio will release during the 1944-45 season will be held July 31. The film, which has been set for Radio City Music Hall, New York, to follow "Dragon Seed," stars Gary Cooper and Teresa Wright.

IN NEWSREELS

MOVIETONE NEWS—Vol. 26, No. 91—The global war; Saipan, France, Italy, fighter bombers. . . . Churchill sees fight against flying buzz bombs. . . . Newsette.

MOVIETONE NEWS—Vol. 26, No. 92—Fourth of July celebrated in France. . . . Democrats convene in Chicago. . . . Florida selects gardenia queen. . . . Air Cadet's physical training at pre-flight school, North Carolina. . . . Servicemen's swim meet. . . . Newsette.

NEWS OF THE DAY—Vol. 15, No. 289—Yanks in bloodiest battle of Pacific. . . . President Roosevelt in race as candidate for fourth term. . . . Churchill sees British defy Nazis' robot bomb terror. . . . American planes in Italy blast Nazi supply lines. . . . Stimson visits Italian front. . . . Girl daredevil shot from gun.

NEWS OF THE DAY—Vol. 15, No. 290—France, Italy hail Independence Day. . . . Normandy . . . Rome. . . . Democratic convention sidelights. . . . Meet the man who told Stalin. . . . Victory of Stillwell in Burma. . . . Service stars in the swim. . . . Join WACs and see the world. . . . Prepare for winter.

PARAMOUNT NEWS—No. 92—All-star baseball. . . . British fight robot bomb. . . . F.D.R. surprise letter. . . . Saipan victory.

PARAMOUNT NEWS—No. 93—Eric Johnston reports on Russia. . . . Who's new in the zoo. . . . Governor Kerr sounds keynote. . . . Report from Normandy. . . . Prepare for winter.

RKO PATHE NEWS—Vol. 15, No. 94—Secretary Stimson visits Fifth Army. . . . Scorpion tank fights Nazi mines. . . . Britain fights flying bombs. . . . Last stages of battle for Saipan.

RKO PATHE NEWS—Vol. 15, No. 95—Allies take Jap-held Myitkyina airfield. . . . All U. S. guns in July 4 barrage. . . . WAC sightseers on Egyptian tour. . . . Democratic convention opens in Chicago.

UNIVERSAL NEWSREEL—Vol. 17, No. 311—Success in Normandy. . . . Victory on Saipan. . . . F.D.R. out for fourth term. . . . Wallace in Washington. . . . Churchill and robot bombs. . . . Stimson in Italy. . . . Tecumseh tithes. . . . The cow girls do it. . . . Human cannon ball.

UNIVERSAL NEWSREEL—Vol. 17, No. 312—Democratic convention under way. . . . WACS get around. . . . U.S. air force unveils the Black Widow. . . . Liberation of France forges ahead.

Paramount Heads All Reelected

Adolph Zukor, chairman of the board of directors of Paramount; Barney Balaban, president, and all other officers were reelected for the ensuing year at a meeting of the board held last week at the home office.

Stanton Griffis was renamed chairman of the executive committee; Y. Frank Freeman, Austin C. Keough, Charles M. Reagan, John W. Hicks, Jr., Henry Ginsberg, Leonard H. Goldenson, vice-presidents; Walter B. Cokell, treasurer; Fred Mohrhardt, comptroller; Austin C. Keough, secretary; Norman Collyer, Jacob H. Karp, Frank Meyer, assistant secretaries.

Members of the board, elected by Paramount stockholders at their annual meeting June 20, are: Mr. Balaban, Mr. Freeman, Mr. Goldenson, Mr. Griffis, Mr. Keough, Mr. Hicks, Mr. Zukor, Stephen Callaghan, Harvey D. Gibson, A. Conger Goodyear, Duncan G. Harris, Earl L. McClintock, Maurice Newton, E. V. Richards and Edwin L. Weisl.

Jacocks Leaves Warner Post, Is Succeeded by Damis

Don Jacocks, for the past 14 years Warner Bros. Theatres' Newark zone manager, has resigned from that post and has acquired five theatres of the Levenson circuit in Brookline and Quincy, Mass., which he will operate himself. Frank Damis has been appointed by Joseph Bernhard, general manager of the Warner circuit, to succeed Mr. Jacocks as Newark zone manager. Mr. Damis has been with Warners for 15 years.

Named Monogram Manager

Mike J. Comer of Des Moines, a former Warner manager at Omaha, has succeeded William Barker as manager of the Monogram exchange in Omaha. Mr. Comer formerly was a salesman for Monogram at Des Moines.

Sees Television Needing 20 Times Screen Output

Thomas H. Hutchinson, production manager of RKO Television, Inc., predicted tremendous strides for television, declaring it would absorb the equivalent of 20 times the output of the present motion picture industry, in an address to a television seminar of the Radio Executives Club, New York, last week. Gilbert Seldes, director of television programs for the Columbia Broadcasting System, also spoke at the forum.

Mr. Seldes was the first representative of the CBS television department to speak before the seminar, and his remarks were considered important in view of the fact that CBS is specializing in intensive studio program development, and has the largest television area under lights in America.

Must Be Flexible Now

"This is no time to be dogmatic about programs,' said Mr. Seldes. "This is the time to be flexible bold and experimental. All we can do is mak guesses and adapt ourselves to the actualities o the situation, which means of course that we nov have insufficient equipment, space and manpower and low standard cameras, transmitters and receivers. So let us start doing what we and ou equipment are best able to do—non-dramatic entertainment—and do this well, thus building ou technical programming knowledge. If we do tha after the war we shall be able quickly to creat a full schedule of entertainment programs."

Mr. Hutchinson in his address stressed th practicability of various types of programs, new sports, special events and so forth. He declare the "similarity in audience reactions between motio pictures and television will be very close, for afte all, television is a motion picture in spite of wh some people may say to the contrary." He sai that "the basic subject matter used in motion pictures is drama, musical comedy, animated cartoon news, commercial shorts and educational fe tures," and added that in general television w going "to have to program its stations with th same six basic ideas, and in using them every po sible approach must be utilized to the fullest extent

Sees Huge Output Needed

In conclusion, Mr. Hutchinson observed that " 1943 the entire motion industry put out less th 600 hours of visual entertainment. This means th television is going to absorb the equivalent of times the output of the present motion picture i dustry. And it's going to take the combined forts of networks, the motion picture industry, a vertising agencies and individual producers begin to meet the future demands for televisi programs. It's a bright future and one we ought get started on."

In a talk before the New York University Su mer Radio Workshop, Frank E. Mullen, vice-pre dent and general manager of the National Bro casting Company, said that a logical approach to study of "The American System of Broadcastir would be to answer two questions: First, W makes it a system? and Second, What makes American?

He predicted that after the war television wo rank at the top of the new industries which create jobs for men and women and for capital.

Amends SEC Statement

Columbia has announced that it is submitting amendment to its recent registration statement f with the Securities and Exchange Commis covering 7,880 warrants convertible into an equ lent number of shares of no par value com stock, which registration statement also co these shares. The amended registration staten will indicate that A. Montague, vice-president general manager of the corporation, to whom warrants were issued some time ago, has conve 2,000 of them into an equal amount of com stock which has been issued in his name and he has sold an additional 2,000 warrants at equivalent of $21.50 per share of common st

In First Regula
Across the

NEW FIRST WEEK RECORD FOR PRESENT A
TOPPING "STAR SPANGLED RHYTHM" B
BEATING "LADY IN THE DARK" FIRST V
RUNNING AWAY FROM "LADY" ON FIRST WE
OPENING, NORSHORE, DULU
FINISHING 15% BETTER THAN "LA
IN 7th WEEK AT N. Y. RIVOLI. . .AND STILL RUN
ROADSHOW AN

GARY COOPER
in CECIL B. DeMILLE'S
"The Story of Dr. Wassell"
IN TECHNICOLOR
with Laraine Day • Signe Hasso • Dennis O'Keefe
Carol Thurston and Carl Esmond • Stanley Ridges
Produced and Directed by CECIL B. DeMILLE
Screen Play by Alan LeMay and Charles Bennett • Based upon the Story by
Dr. Wassell as related by him and also upon the story by James Hilton

elease Runs
ountry…

SSION SCALE AT NEWMAN, KANSAS CITY!

0% AT FOX, ATLANTA, IN FIRST WEEK!

AT PARAMOUNT, TOLEDO, BY 25%!

PARAMOUNT, SPRINGFIELD, MASS., BY 24%!

48% AHEAD OF "LADY"!

" AT ALABAMA, BIRMINGHAM!

NG AHEAD OF "FOR WHOM THE BELL TOLLS"
GRIND RUNS!

War Bulletin!
Have Your Bond Sales Figures Ready
for 5th War Loan Report Blank

"WHAT THE PICTURE DID *FOR ME*"

. . . the original exhibitors' reports department, established October 14, 1916. In it theatremen serve one another with information about the box-office performance of product — providing a service of the exhibitor for the exhibitor. ADDRESS REPORTS: What the Picture Did for Me, Motion Picture Herald, Rockefeller Center, New York 20.

Columbia

COVER GIRL: Gene Kelly, Rita Hayworth—Did a little above average, and it proved to be a fairly good draw but it certainly was not a super-duper. In my opinion Columbia is in a rut and insists on staying there. Played Sunday-Tuesday, June 25-27.—Leonard J. Leise, Rand Theatre, Randolph, Neb. Rural and small town patronage.

COWBOY CANTEEN: Charles Starrett, Jane Frazee—Good musical western. Ideal for Saturday in small town. Excellent business.—Charles H. Richelieu, Tarpon Theatre, Tarpon Springs, Fla.

JAM SESSION: Ann Miller, Jess Baker—The band and dancing in this picture were tops but not enough plot to hold interest. Played Wednesday, June 14.—Sgt. Lawrence L. Foster, Overseas Camp, APO 887. Military patronage.

SAILOR'S HOLIDAY: Arthur Lake, Jane Lawrence—Played this Sunday midnight and did very good business. Played Sunday, July 2.—Harland Rankin, Plaza Theatre, Tilbury, Ont.

THERE'S SOMETHING ABOUT A SOLDIER: Evelyn Keyes, Tom Neal—Good program picture. — Charles H. Richelieu, Tarpon Theatre, Tarpon Springs, Fla.

Metro-Goldwyn-Mayer

ANDY HARDY'S BLONDE TROUBLE: Mickey Rooney, Lewis Stone—Not as good as other Hardy Family pictures and did not draw as well. It's good family entertainment, however. Played Friday-Tuesday, June 23-27.—Ritz Amusements, Park Theatre, North Vernon, Ind. Small town patronage.

CRY HAVOC: Margaret Sullavan, Ann Sothern—Business was good for midweek on the first night, but fell off sharply the second night. Patronage was decidedly feminine. The picture was well made but the theme was played out. Played Wednesday, Thursday, June 28, 29.—A. S. Edwards, Winema Theatre, Scotia, Cal. Small lumber town.

GASLIGHT: Charles Boyer, Ingrid Bergman — Excellently acted. Story above average. Business fair considering a hot, sunny July 4th and Pirates double-header, plus outings on holiday. Played Wednesday and Thursday following July 4th, with Bank Nites, with satisfactory box office. Played Tuesday-Thursday, July 4-6.—Sid Dickler, Belmar Theatre, Pittsburgh, Pa. Urban patronage.

MADAME CURIE: Greer Garson, Walter Pidgeon—We waited impatiently for it and weren't disappointed in the least. Truly an excellent picture. Played Wednesday, May 31.—Sgt. William E. Goewey, Overseas, APO 887. Military patronage.

RATIONING: Wallace Beery, Marjorie Main—A good clean comedy that was enjoyed by all patrons. We could stand more pictures like this. Played Sunday, June 18.—Sgt. Lawrence L. Foster, Overseas Camp, APO 887. Military patronage.

SEE HERE, PRIVATE HARGROVE: Robert Walker, Donna Reed—Billed and exploited as "funniest G. I. comedy of all times." This reviewer somewhat disappointed in story (too much garbage can stuff). Maybe my 11 months and two weeks in the Army soured me on Hargrove. Public's opinion seemed OK. Tied up with Fifth War Loan Drive on this one and helped swell box office. Could have used many funny details of army life to add further laughs. Played Sunday-Tuesday, June 25-27—Sid Dickler, Belmar Theatre, Pittsburgh, Pa. Urban patronage.

SOMEWHERE I'LL FIND YOU: Clark Gable, Lana Turner—It's old but very good. Has a rather bad ending which could have been improved. Played Sunday, June 11. —Sgt. William E. Goewey, Overseas, APO 887. Military patronage.

TWO GIRLS AND A SAILOR: Gloria DeHaven, Van Johnson—Many of our patrons thought this picture as good as "Stage Door Canteen," except that this one had a better story.—W. E. Beatty, Capitol Theatre, Red Deer, Alta. Small town patronage.

Paramount

LADY IN THE DARK: Ginger Rogers, Ray Milland—Technicolor tops. Various sequences outstanding. Story mediocre. Strictly a fashion show and appealed to women in this respect. Business not so hot. Exploitation failed to drag them in for me. Played Sunday-Tuesday, June 18-20.—Sid Dickler, Belmar Theatre, Pittsburgh, Pa. Urban patronage.

PRC

CITY OF SILENT MEN: Frank Albertson, June Lang—This feature will pass. About ex-convicts trying to get jobs. Played Tuesday, Wednesday.—Ralph Raspa, State Theatre, Riverville, W. Va.

SUBMARINE BASE: John Litel, Alan Baxter—Please—no more like this. Our audience all walked out before the end. Another like this and I think I'll have to crawl in a hole somewhere and hide. Played Wednesday, June 7.—Sgt. William E. Goewey, Overseas, APO 887. Military patronage.

RKO

GILDERSLEEVE ON BROADWAY: Harold Perry, Billie Burke——Best of the series so far. Has plenty of laughs and will give a top feature good support. Played Friday, Saturday.—Ralph Raspa, State Theatre, Riverville, W. Va.

LEGION OF THE LAWLESS: Virginia Vale, George O'Brien—These O'Brien westerns are O.K. Played Friday, Saturday.—Ralph Raspa, State Theatre, Riverville, W. Va.

MY FAVORITE SPY: Kay Kyser, Ellen Drew—It may be old and they may have seen it as civilians but it still got the laughs. Played Sunday, June 4.—Sgt. William E. Goewey, Overseas, APO 887. Military patronage.

NORTH STAR: Anne Baxter, Walter Brennan—Fair picture, average business, no comments. As a war picture it just slid under the wire and nobody got hurt, and I feel lucky. Played Sunday, Monday, July 2, 3.—Leonard J. Leise, Rand Theatre, Randolph, Neb. Rural and small town patronage.

ROOKIES IN BURMA: Wally Brown, Alan Carney—Very good comedy. Attendance ruined by a show given by the fire department. Played Tuesday, Wednesday.—Ralph Raspa, State Theatre, Riverville, Va.

SEVENTH VICTIM: Tom Conway, Kim Hunter—Worst of the RKO "horror series." Not for a small town. Played Friday, Saturday.—Ralph Raspa, State Theatre, Riverville, W. Va.

SQUADRON LEADER X: Beatrice Varley, Eric Portman—Skip this. Worst Tuesday, Wednesday in months. I have always been against English-make pictures. Played Tuesday, Wednesday.—Ralph Raspa, State Theatre, Riverville, W. Va.

Republic

FUGITIVE FROM SONORA: Don Barry. Lynn Merrick—Don Barry's Westerns are allright, but he doesn't have any drawing power. Friday, Saturday.—Ralph Raspa, State Theatre, Riverville, W. Va.

JAMBOREE: George Byron, Ruth Terry—It's corny, but our customers seemed to like it as a picture. Played to capacity business. Ideal for any small town. Played Wednesday, Thursday, June 28, 29.—Ritz Amusements, Park Theatre, North Vernon, Ind. Small town patronage.

SILENT PARTNER: William Henry, Beverly Loyd—Not nearly as bad as the title sounds. Good little action picture that seemed to please those who came to see it. Played Tuesday, Wednesday, June 6, 7.—Ritz Amusements, Park Theatre, North Vernon, Ind. Small town patronage.

WHISPERING FOOTSTEPS: John Hubbard, Rita Quigley—Republic has sold me a picture that not only appealed to the public but was a good who-done-it mystery. Played Friday, Saturday.—Ralph Raspa, State Theatre, Riverville, W. Va.

Twentieth Century-Fox

FOUR JILLS IN A JEEP: Carole Landis, Martha Raye—This picture went over with a bang. Did better than expected. A real morale booster. Played Wednesday, June 21.—Sgt. Lawrence L. Foster, Overseas Camp, APO 887. Military patronage.

HOME IN INDIANA: Walter Brennan, Lon McAllister—Played to biggest gross in history of house. A race horse picture on order of Kentucky that everyone seemed to like. I've never had a horse-racing picture that didn't do good business, even the cheap ones, and this is tops. Played Thursday-Saturday, June 1-3.—Ritz Amusements, Inc., Park Theatre, North Vernon, Ind. Small town patronage.

JANE EYRE: Joan Fontaine, Orson Welles—Definitely not a small town picture. Business very poor and recording poor. Several walkouts. Played Thursday-Saturday, June 1-3.—Ritz Amusements, Park Theatre, North Vernon, Ind. Small town patronage.

SONG OF BERNADETTE, THE: Jennifer Jones, Charles Bickford—If you have a lot of Catholics in your community, play it. They came out in spite of the $1.10 price which isn't justified by the picture. My regular customers stayed away. Played Saturday-Wednesday, June 24-28.—Ritz Amusements, Park Theatre, North Vernon, Ind. Small town patronage.

United Artists

LOST CANYON: William Boyd, Jay Kirby—Probably the best of the Hopalong Cassidy pictures played so far. Played Friday, Saturday, July 7, 8.—Leonard J. Leise, Rand Theatre, Randolph, Neb. Rural patronage.

UP IN MABEL'S ROOM: Marjorie Reynolds, Dennis O'Keefe—Nothing but excellent would describe this picture Our audience rolled in the aisles from continuous laughter Enjoyed by everyone. Played Sunday, June 25.—Sgt. Lawrence L. Foster, Overseas Camp, APO 887. Military patronage.

Universal

CORVETTE K-225: Randolph Scott, James Brown—No a very good show, people thought it was an English-im port, which can't draw a cent. Had very low sound; sam goes for a few other features from Universal. Playe Sunday, Monday.—Ralph Raspa, State Theatre, Riverville W. Va.

CORVETTE K-225: Randolph Scott, James Brown-Good picture, good business.—Charles H. Richelieu, Tar pon Theatre, Tarpon Springs, Fla.

CRAZY HOUSE: Olsen and Johnson—This was the onl picture I could find without percentage and still suitabl for a Sunday, Monday date. It's O.K. for a small tow Plenty of music. Played Sunday, Monday.—Ralph Rasp State Theatre, Riverville, W. Va.

GUNG HO: Randolph Scott, Grace McDonald—We cou have used this on weekend double bill. Lowest Sunda Monday gross since the depression. Played Friday, Satu day, June 2, 3.—A. S. Edwards, Winema Theatre, Scoti Cal. Small lumber town.

GUNG HO: Randolph Scott, Grace McDonald—Good a venture story of Marines. Plenty of action at the finish. Charles H. Richelieu, Tarpon Theatre, Tarpon Spring Fla.

HI YA SAILOR: Donald Woods, Elyse Knox—Topnot among Universal midget musicals. Plenty of laughs a music. Friday, Saturday.—Ralph Raspa, State Theat Riverville, W. Va.

LADIES COURAGEOUS: Loretta Young, Geraldi Fitzgerald—Nothing seems to happen. Weak story Charles H. Richelieu, Tarpon Theatre, Tarpon Sprin Fla.

MOONLIGHT IN VERMONT: Fay Helm, Gloria Jea A very pleasing show. Lots of laughs and good mus Looks like Universal is trying to make a new Don O'Connor and Peggy Ryan team. Played Friday, Saturd —Ralph Raspa, State Theatre, Riverville, Ind.

MOONLIGHT IN VERMONT: Gloria Jean, Fay Heln Very good picture for double-billing. Played Friday, S urday, July 7, 8.—Harland Rankin, Plaza Theatre, Tilbu Ont.

PARDON MY RHYTHM: Gloria Jean, Patric Know —Swell little musical that pleased all our customers. you can get them in, they'll like this one. Played Thu day, Friday, June 29, 30.—Ritz Amusements, Park Theat North Vernon, Ind. Small town patronage.

SHE'S FOR ME: David Bruce, Grace MacDonald—J another waste of film. No interest even among juveni Played Wednesday, Thursday, June 30, July 1.—A. Edwards, Winema Theatre, Scotia, Cal. Small town p ronage.

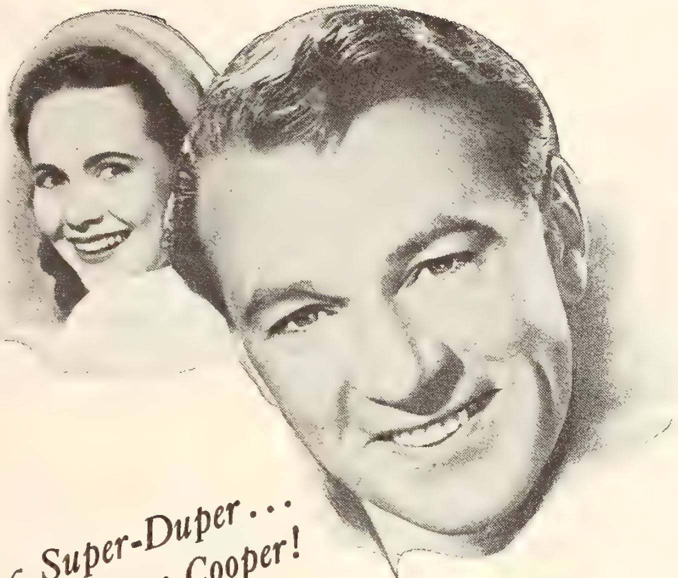
SOMEONE TO REMEMBER: Mabel Paige, J Craven—Didn't do business, farmers have too many

(*Continued on page* 40)

RKO RADIO PICTURES, Inc. TRADE SHOWINGS of . . .

International Pictures'

GARY
COOPER
TERESA
WRIGHT



Directed by
SAM WOOD
A
NUNNALLY JOHNSON
production
with
FRANK MORGAN
ANITA LOUISE
Patricia COLLINGE
Edmond BREON
Jill ESMOND
Released thru RKO Radio Pictures

It's a Super-Duper . . .
It's a Super-Cooper!

Casanova Brown

BRANCH	PLACE OF SHOWING	ADDRESS	Day & Date	TIME
Albany	Fox Projection Room	1052 Broadway	Mon. 7/31	2:30 P.M.
Atlanta	RKO Projection Room	191 Walton St.	Mon. 7/31	2:30 P.M.
Boston	RKO Projection Room	122 Arlington St.	Mon. 7/31	2:30 P.M.
Buffalo	Fox Projection Room	290 Franklin St.	Mon. 7/31	2:30 P.M.
Charlotte	Fox Projection Room	308 So. Church St.	Mon. 7/31	2:30 P.M.
Chicago	RKO Projection Room	1300 Wabash Ave.	Mon. 7/31	2:30 P.M.
Cincinnati	RKO Projection Room	12 E. 6th St.	Mon. 7/31	2:30 P.M.
Cleveland	Fox Projection Room	2219 Payne Ave.	Mon. 7/31	2:30 P.M.
Dallas	Paramount Projection Room	412 So. Harwood St.	Mon. 7/31	2:30 P.M.
Denver	Paramount Projection Room	2100 Stout St.	Mon. 7/31	2:30 P.M.
Des Moines	Fox Projection Room	1300 High St.	Mon. 7/31	2:30 P.M.
Detroit	Blumental Projection Room	2310 Cass Ave.	Mon. 7/31	2:30 P.M.
Indianapolis	Paramount Projection Room	116 W. Michigan St.	Mon. 7/31	2:30 P.M.
Kansas City	Edison Hall	1330 Baltimore Ave.	Mon. 7/31	8:00 P.M.
Los Angeles	Ambassador Hotel Theatre	Ambassador Hotel	Mon. 7/31	2:30 P.M.
Memphis	Fox Projection Room	151 Vance Ave.	Mon. 7/31	2:30 P.M.
Milwaukee	Warner Projection Room	212 W. Wisconsin Ave.	Mon. 7/31	2:30 P.M.
Minneapolis	Fox Projection Room	1015 Currie Ave.	Mon. 7/31	2:30 P.M.
New Haven	Fox Projection Room	40 Whiting St.	Mon. 7/31	2:30 P.M.
New Orleans	Fox Projection Room	200 So. Liberty St.	Mon. 7/31	2:30 P.M.
New York	Normandie Theatre	51 E. 53rd St.	Mon. 7/31	10:30 A.M.
Oklahoma City	Fox Projection Room	10 No. Lee St.	Mon. 7/31	2:30 P.M.
Omaha	Fox Projection Room	1502 Davenport St.	Mon. 7/31	2:30 P.M.
Philadelphia	RKO Projection Room	250 No. 13th St.	Mon. 7/31	2:30 P.M.
Pittsburgh	RKO Projection Room	1623 Blvd. of Allies	Mon. 7/31	2:30 P.M.
Portland	Star Pre-view Room	925 N.W. 19th St.	Mon. 7/31	2:30 P.M.
St. Louis	S'Renco Projection Room	3143 Olive St.	Tues. 8/1	2:30 P.M.
Salt Lake City	Fox Projection Room	216 E. 1st St.	Mon. 7/31	2:30 P.M.
San Francisco	RKO Projection Room	251 Hyde St.	Mon. 7/31	2:30 P.M.
Seattle	Jewel Box Projection Room	2318 — 2nd Ave.	Mon. 7/31	2:30 P.M.
Sioux Falls	Hollywood Theatre	212 No. Philips Ave.	Mon. 7/31	10:15 A.M.
Washington	Fox Projection Room	932 New Jersey Ave.	Mon. 7/31	2:30 P.M.

(*Continued from page 38*)

remember now. Played Monday, Tuesday, July 3, 4.—Harland Rankin, Plaza Theatre, Tilbury, Ont.

SON OF DRACULA: Lon Chaney, Louise Allbritton—Leave it to Universal to make a good horror picture. This is topnotch from every angle and deserves good playing time in towns where horror shows draw well. Played Tuesday, Wednesday.—Ralph Raspa, State Theatre, Riverville, W. Va.

Warner Bros.

DESERT SONG: Denis Morgan, Irene Manning—Average business, beautiful Technicolor. A better plot would have helped greatly. This kind of picture has good general appeal. Played Tuesday-Thursday, July 4-6.—Leonard J. Leise, Rand Theatre, Randolph, Neb. Rural and small town patronage.

DESTINATION TOKYO: Cary Grant, John Garfield—Another war picture. I wonder if producers ever think of how patrons like these pictures who have sons in the armed forces. Many left. This was well produced. Business poor. Played Monday, Tuesday, July 3, 4.—Harland Rankin, Plaza Theatre, Tilbury, Ont.

MURDER ON THE WATERFRONT: John Loder, Ruth Ford—Good action picture, however, the fact that it has war back-ground hurt at the B. O. Played Thursday, Friday, June 22, 23.—A. H. Kaufman, Fountain Theatre, Terre Haute, Ind. Family patronage.

FIND THE BLACKMAILER: Faye Emerson, Jerome Cowan—This picture surprised me. It has no name draw and I had stiff opposition, yet it drew fairly well. Has comedy to help out. Played Friday, Saturday.—Ralph Raspa, State Theatre, Riverville, W. Va.

PASSAGE TO MARSEILLES: Humphrey Bogart, Michele Morgan—Just another war picture on which we lost money. This not as good as "Casablanca" in any sense. Dialect hard to understand, it's too long and drawn out and the plot is rather cut up and disjointed. Played Tuesday-Thursday, June 4-6.—Ritz Amusements, Inc., Park Theatre, North Vernon, Ind. Small town patronage.

PASSAGE TO MARSEILLES: Humphrey Bogart, Michele Morgan——Very dark picture with French accent, and a war background. Why do the producers try to cram these foreign countries down our throats? Why do we have to buy their friendship at the price it is costing us? Our forefathers fought to get away from that foreign rule. Now our President and his wife are trying to force us back into it. Let's have free America again. Played Sunday, June 25.—F. R. Crist, Crist Theatre, Loveland, O. Small town patronage.

Short Features

Twentieth Century-Fox

MY BOY JOHNNY: Terrytoon—This was an exceptionally good cartoon. More of these would be appreciated.—W. E. Beatty, Capitol Theatre, Red Deer, Alta.

Vitaphone

BACKYARD GOLF: Sports Parade—Our family lads claimed to like it.——Harland Rankin, Plaza Theatre, Tilbury, Ont.

GRANDFATHER'S FOLLIES: Featurettes — This was an exceptionally good short subject. We would like to see more of this type.—W. E. Beatty, Capitol Theatre, Red Deer, Alta.

HIAWATHA'S RABBIT HUNT: Blue Ribbon Merrie Melodies—Kids and adults like it. It is O.K.—Harland Rankin, Plaza Theatre, Tilbury, Ont.

MAN KILLERS, THE: Broadway Brevities—Awfully good.—Harland Rankin, Plaza Theatre, Tilbury, Ont.

New Liberty Ship Named For Senator Harris

The late Senator John P. Harris, father of John H. Harris, Pittsburgh exhibitor and founder of the Variety Clubs, will be honored with the launching of a new Liberty Ship, to be named the "John P. Harris," at the shipyards of the Southeastern Shipbuilding Corporation in Savannah August 15, with Mrs. John P. Harris, widow of the late Senator, christening the ship. Senator Harris began his industry career in 1905, opening his first nickelodeon in that year, after experience as ticket seller and theatre manager. He founded the Harris Amusement Company, which includes more than 60 houses in three states. His son is general manager of the circuit.

"Goyescas" Tests Held

Test runs of the Spanish film, "Goyescas," starring Imperio Argentina, have been held in New York and San Francisco by RKO, which will release the picture in the United States and Canada. Distribution will be directed toward Spanish-language houses.

SHORT PRODUCT PLAYING BROADWAY

Week of July 17

ASTOR	Movie Pests	MGM
	Liberation of Rome	WAC
	Feature: Bathing Beauty	MGM
CAPITOL	Disillusioned Bluebird	Columbia
	Mat Maulers	Columbia
	Feature: Two Girls and a Sailor	MGM
CRITERION	Personal Oddities	Universal
	Feature: Christmas Holiday	Universal
GLOBE	Thugs with Dirty Mugs	Vitaphone
	Feature: The Hairy Ape	United Artists
GOTHAM	Duck Soup to Nuts	Vitaphone
	Feature: Dead End	Warner Bros.
HOLLYWOOD	Russian Rhapsody	Vitaphone
	Our Frontier in Italy	Vitaphone
	Winner's Circle	Vitaphone
	Feature: Mr. Skeffington	Warner Bros.
MUSIC HALL	Back Door to Tokyo	20th Cent.-Fox
	Boot and Spur	RKO Radio
	Feature: Once Upon a Time	Columbia
PARAMOUNT	Popular Science, No. 5	Paramount
	We're on Our Way to Rio	Paramount
	Winged Couriers	Paramount
	Liberation of Rome	WAC
	Feature: And the Angels Sing	Paramount
RIALTO	Say Ah, Jasper!	Paramount
	Liberation of Rome	WAC
	Feature: Jungle Woman	Universal
RIVOLI	Your Pet Problem	Paramount
	Feature: Story of Dr. Wassell	Paramount
ROXY	Wolf! Wolf!	20th Cent.-Fox
	Students of Form	20th Cent.-Fox
	Community Sing, No. 12	Columbia
	Liberation of Rome	WAC
	Feature: Take It or Leave It	20th Cent.-Fox
STRAND	Slightly Daffy	Vitaphone
	Cattle Men's Day	Vitaphone
	Liberation of Rome	WAC
	Feature: Adventures of Mark Twain	Warner Bros.

Singer Circuit to Use RKO Eastern Shows

As a result of RKO's recent acquisition of the 16-house Singer circuit stage attractions bought for RKO houses in the east will be made available to those Singer theatres which use stage shows. No plans, however, were made to route a stage attraction consecutively in all circuit theatres using combination policies, Sol A. Schwartz, general manager of RKO's out-of-town houses, indicated. Mr. Schwartz said that William Howard would continue to book stage shows in New York, while John Redmond, newly appointed RKO division manager supervising the Singer houses, would continue to search for talent from his headquarters in Chicago.

Vance King Promoted

Vance King, formerly with Quigley Publications Hollywood office, has been appointed PRC studio publicity director. Mr. King has been with PRC since October.

Companies Paid $2,500,000 for Season's Plays

Film companies invested more than $2,500, in the purchase of play properties during Broadway season just concluded. Last year, Hol wood spent $3,000,000 on play buys, but it estimated that this season's investment is bey that figure since not all the purchase prices w known in computing the $2,500,000 total. Not of the plays were produced and some of th were hits of previous years.

According to a recent tabulation in the N York *Times,* the purchases, by companies, w as follows:

Twentieth Century-Fox: "Winged Victor $350,000; "The Naked Genius," $150,000; "Th Shall Be No Night," $100,000; "Laura," unp duced play, $30,000; "Typhoon," $60,000, and "C dle in the Wind," $35,000.

Columbia: "Over Twenty-One," $350,000; " cobowsky and the Colonel," $325,000; "Anot Love Story," $35,000, and "Counterattack," $20,0

MGM: "Cabbages and Kings," approximat $100,000; "Action in the Living Room," unp duced, price not available; "The Fledglin $18,000, unproduced; "Hold On to Your Hat $35,000; "For Better or Worse," unproduced, pr not available.

RKO: "Pigeons and People" and "The Fabulo Invalid," prices not available.

Warners: "Chicken Every Sunday," "The T Mrs. Carrols," prices not available; "Junior Mis $425,000; "Wallflower," $125,000; "Jealous $30,000; "Autumn Crocus," $25,000; "Escape Never," price not available; "Night Action," u produced, price not available; "An Errand for U cle," unproduced, price not available.

Republic: "Murder Knows No Season," u produced, price not available.

Lester Cowan: "Tomorrow the World," $75,0

Samuel Goldwyn: "Those Endearing You Charms," $75,000.

Sir Alexander Korda: "Lottie Dundass," $40,0

Sol Lesser: "Three's A Family," $50,000.

Paralysis Spread Alarms Southern Exhibitors

Health authorities in several southern states ha adopted recommendations to ban children from th atres and other congested public places, followi the procedure in effect in Louisville, in an effort combat infantile paralysis cases, now reachi alarming epidemic proportions, with 52 cases r ported in Louisville and Jefferson County, and cases in other Kentucky counties since June 1.

Reports from states farther south show the fo lowing incidence of the disease: North Carolin 225 cases; Louisiana, 66; Florida, 37; Virgini 26; Mississippi, 24; South Carolina, 16, a Georgia, nine.

In Charlotte, N. C., a city health departme ban on the congregation of children under 15 h caused the suspension of all children's matinees local theatres and prohibited their attendance any regular show. Theatres all report busine "considerably off" under the ban.

Infantile paralysis had reached epidemic propo tions in Steuben, Chemung and Erie Counties, th New York State Health Department reported la week. Dr. James E. Perkins, director of the de partment's division of communicable diseases, re ported that 97 cases in the three counties repre sented two critical centers of the disease. Aske if any sweeping precautions were contemplate such as closing theatres, Dr. Perkins said he di not consider such measures advisable.

Eire Bans "This Is the Army"

Robert Schless, New York head of Warne Bros.' foreign department, announced last wee that the Government censors in Eire had banne "This Is the Army." Mr. Schless stated tha the government gave no reason for the actio but added that he presumed it was because th film was "too unneutral."

"STEP LIVELY" stepped into Rochester, Syracuse, Des Moines and New Orleans last week and knocked the pants off of every record for a year —and this included the big 'uns you don't brush over with a feather duster!

"STEP LIVELY" has got something that WORKS at the Box Office. Maybe it's Sinatra, maybe it's Gloria DeHaven, maybe it's George Murphy or Menjou or the rest of that grand cast—or maybe it's all of 'em, plus a zippy story, Hit Parade songs, pretty gals & lots of fun.

We're not asking questions—just sittin' here bug-eyed at the grosses!

Sincerely yours,

RKO

The Showman's Company

FRANK SINATRA · GEORGE MURPHY · ADOLPHE MENJOU · GLORIA DE HAVEN · WALTER SLEZAK · EUGENE PALLETTE

Step lively

with WALLY BROWN • ALAN CARNEY • GRANT MITCHELL • ANNE JEFFREYS

Produced by Robert Fellows • Directed by Tim Whelan • Screen Play by Warren Duff and Peter Milne

PICTURE GROSSES

A statistical compilation and comparison of Box-Office Performance in first-run theatres

Figures directly below picture title compare dollar gross with average gross and show relative percentage of all engagements tabulated.

Figures opposite theatre names represent percentage of tabulated grosses to average weekly business based on the six months' period ending April 30, 1944.

SYMBOLS: (DB) Double Bill—associate feature title; (SA) Stage Attraction; (MO) Move-Over Run; (AA) Advance Admission.

INDEX: Over-all performance percentage figures from previously published final reports appear in Service Data section of Product Digest. See last column of Release Chart for Index.

THE WHITE CLIFFS OF DOVER (MGM)

Final Reports:

Total Gross Tabulated	$1,641,500
Comparative Average Gross	1,426,000
Over-all Performance	114.4%

BALTIMORE—Century, 1st week	128.5%
BALTIMORE—Century, 2nd week	88.5%
BALTIMORE—Century, 3rd week	95.7%
BOSTON—Orpheum	126.6%
BOSTON—State	160.8%
BUFFALO—Great Lakes, 1st week	120.0%
BUFFALO—Great Lakes, 2nd week	97.1%
CHICAGO—Apollo	108.5%
CHICAGO—United Artists, 1st week	116.8%
CHICAGO—United Artists, 2nd week	116.8%
CINCINNATI—RKO Capitol, 1st week	144.3%
CINCINNATI—RKO Capitol, 2nd week	128.8%
CINCINNATI—RKO Capitol, 3rd week	72.1%
CLEVELAND—Loew's State, 1st week	130.2%
CLEVELAND—Loew's State, 2nd week	114.5%
CLEVELAND—Loew's Stillman, MO 1st week	72.1%
CLEVELAND—Loew's Stillman, MO 2nd week	98.0%
KANSAS CITY—Midland, 1st week	150.2%
KANSAS CITY—Midland, 2nd week	121.3%
LOS ANGELES—Egyptian, 1st week	194.1%
LOS ANGELES—Egyptian, 2nd week	162.1%
LOS ANGELES—Egyptian, 3rd week	135.9%
LOS ANGELES—Los Angeles, 1st week	226.7%
LOS ANGELES—Los Angeles, 2nd week	186.3%
LOS ANGELES—Los Angeles, 3rd week	173.9%
LOS ANGELES—Ritz, 1st week	179.5%
LOS ANGELES—Ritz, 2nd week	161.3%
LOS ANGELES—Ritz, 3rd week	150.0%
MINNEAPOLIS—State, 1st week	132.2%
MINNEAPOLIS—State, 2nd week	99.1%
MINNEAPOLIS—Lyric, MO 1st week	98.0%
NEW YORK—Music Hall, 1st week (SA) Radio City Music Hall Stage Presentation	113.2%
NEW YORK—Music Hall, 2nd week (SA) Radio City Music Hall Stage Presentation	114.1%
NEW YORK—Music Hall, 3rd week (SA) Radio City Music Hall Stage Presentation	117.9%
NEW YORK—Music Hall, 4th week (SA) Radio City Music Hall Stage Presentation	105.6%
NEW YORK—Music Hall, 5th week (SA) Radio City Music Hall Stage Presentation	102.8%
NEW YORK—Music Hall, 6th week (SA) Radio City Music Hall Stage Presentation	96.2%
NEW YORK—Music Hall, 7th week (SA) Radio City Music Hall Stage Presentation	94.3%
PHILADELPHIA—Stanley, 1st week	160.0%
PHILADELPHIA—Stanley, 2nd week	126.5%
PHILADELPHIA—Stanley, 3rd week	91.5%
PITTSBURGH—Penn, 1st week	136.1%
PITTSBURGH—Penn, 2nd week	94.2%
PITTSBURGH—Warner, MO 1st week	102.2%
PROVIDENCE—Loew's State, 1st week	123.5%
PROVIDENCE—Loew's State, 2nd week	89.8%
SEATTLE—Music Hall	108.1%
ST. LOUIS—Loew's State, 1st week	123.6%
ST. LOUIS—Loew's State, 2nd week	102.1%
ST. LOUIS—Loew's State, 3rd week	72.5%
WASHINGTON—Loew's Palace, 1st week	115.0%
WASHINGTON—Loew's Palace, 2nd week	80.0%

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ONCE UPON A TIME (Col.)

Final Reports:

Total Gross Tabulated	$603,900
Comparative Average Gross	594,500
Over-all Performance	101.5%

BALTIMORE—Hippodrome, 1st week (SA) Vaudeville	104.3%
BALTIMORE—Hippodrome, 2nd week (SA) Vaudeville	90.6%
BUFFALO—Lafayette, 1st week (DB) Is Everybody Happy? (Col.)	97.8%
BUFFALO—Lafayette, 2nd week (DB) There's Something About a Soldier (Col.)	73.0%
DENVER—Denver (DB) Knickerbocker Holiday (UA)	60.0%
DENVER—ESQUIRE (DB) Knickerbocker Holiday (UA)	74.4%
DENVER—Rialto, MO 1st week (DB) Knickerbocker Holiday (UA)	112.7%
INDIANAPOLIS—Loew's (DB) The Man From Down Under (MGM)	81.3%
LOS ANGELES—Hillstreet, 1st week (DB) The Girl in the Case (Col.)	115.7%
LOS ANGELES—Hillstreet, 2nd week (DB) The Girl in the Case (Col.)	63.1%
LOS ANGELES—Pantages, 1st week (DB) The Girl in the Case (Col.)	124.2%
LOS ANGELES—Pantages, 2nd week (DB) The Girl in the Case (Col.)	67.8%
MILWAUKEE—Palace (DB) The Heat's On (Col.)	97.4%
MINNEAPOLIS—State	90.9%
MINNEAPOLIS—Lyric, MO 1st week	88.2%
NEW YORK—Music Hall, 1st week (SA) Radio City Music Hall Stage Presentation	121.7%
NEW YORK—Music Hall, 2nd week (SA) Radio City Music Hall Stage Presentation	103.7%
OMAHA—Brandeis (DB) Nine Girls (Col.)	134.6%
PHILADELPHIA—Boyd	102.5%
PITTSBURGH—Harris, 1st week	109.1%
PITTSBURGH—Harris, 2nd week	65.5%
PROVIDENCE—Loew's State (DB) Stars on Parade (Col.)	109.5%
SAN FRANCISCO—Orpheum, 1st week (DB) Swing Out the Blues (Col.)	119.3%
SAN FRANCISCO—Orpheum, 2nd week (DB) Swing Out the Blues (Col.)	109.0%
SAN FRANCISCO—Orpheum, 3rd week (DB) Swing Out the Blues (Col.)	77.4%
WASHINGTON—Warner's Earle, 1st week (SA) Vaudeville	125.6%
WASHINGTON—Warner's Earle, 2nd week (SA) Vaudeville	89.8%

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CHRISTMAS HOLIDAY (Univ.)

First Reports:

Total Gross Tabulated	$235,300
Comparative Average Gross	174,300
Over-all Performance	134.9%

LOS ANGELES—Carthay Circle (DB) Allergic to Love (Univ.)	134.6%
LOS ANGELES—Chinese (DB) Allergic to Love (Univ.)	147.0%
LOS ANGELES—Loew's State (DB) Allergic to Love (Univ.)	128.7%
LOS ANGELES—Uptown (DB) Allergic to Love (Univ.)	136.7%
MINNEAPOLIS—Radio City	106.6%
NEW YORK—Criterion, 1st week	180.0%
NEW YORK—Criterion, 2nd week	140.0%
SAN FRANCISCO—Orpheum, 1st week (DB) Minstrel Man (PRC)	135.4%
SAN FRANCISCO—Orpheum, 2nd week (DB) Minstrel Man (PRC)	84.5%
ST. LOUIS—Ambassador (DB) Yellow Canary (Wilcox-RKO)	128.2%

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AND THE ANGELS SING (Para.)

First Reports:

Total Gross Tabulated	$137,500
Comparative Average Gross	139,700
Over-all Performance	98.4%

BALTIMORE—Stanley, 1st week	106.5%
BALTIMORE—Stanley, 2nd week	85.7%
BUFFALO—Buffalo	85.1%
INDIANAPOLIS—Indiana (DB) Hitler Dead or Alive (Para.)	97.6%
KANSAS CITY—Newman	108.5%
OMAHA—Orpheum (DB) Weekend Pass (Univ.)	100.0%
SEATTLE—Paramount, 1st week (DB) Henry Aldrich Plays Cupid (Para.)	105.2%
SEATTLE—Paramount, 2nd week (DB) Henry Aldrich Plays Cupid (Para.)	87.5%
ST. LOUIS—Ambassador	112.1%
ST. LOUIS—Shubert, MO 1st week (DB) Henry Aldrich Plays Cupid (Para.)	100.0%
ST. LOUIS—Shubert, MO 2nd week (DB) Henry Aldrich Plays Cupid (Para.)	95.0%

Long Runs Bring Chicago Picture Shortage Problen

Chicago Bureau

Extended runs in the Chicago Loop are aggr vating the picture shortage situation in the ar Never before have as many Loop theatres h pictures for such lengthy engagements, due, course, to improved business conditions. And, t a strong picture can now hold up almost twice long as it could only two years ago. Exhibit blame this development on the growing number neighborhood theatre patrons who are now see pictures in first run houses.

Two of the outstanding examples are "Goi My Way" at the Chicago, which started its si week last Friday, and "Up in Arms" at the Woo which started its 13th week Wednesday. Only t pictures in the past 13 years stayed four we at the Chicago ("She Done Him Wrong" "Road to Morocco"), and that was conside most unusual for the Loop.

Today, Nate Platt, head of B & K's downto theatres, says, "It is a cinch now for a good ture to get a four-week run, and "Going My W looks strong enough to hold up all summ Originally, "Up in Arms" was in for four wee but business has been high for three months. ward Silverman, executive of the Essaness Th tres, operating the Woods, has predicted a summer run for the picture.

The Chicago policy is fast becoming similar that of the Paramount in New York. Pictu come in for indefinite engagements, supported stage shows.

Some 90 per cent of the pictures now playing State Lake and United Artists stay a minimum four weeks. About 30 per cent remain four seven weeks. The extended run situation is c paratively true at the Palace, Garrick, Roose and Apollo (now temporarily closed due to fi

Because more independent neighborhood exh tors have been turning to old pictures to fill cant spots on their programs, the shortage prints is becoming acute. Few old prints are ly idle in exchanges these days. In a few cases, hibitors, particularly those with theatres in plant neighborhoods, have been solving the pic shortage problem by following the extended policy themselves.

MGM Receives 99 Books In Novel Contest

With July 7 the closing date for entries for first MGM annual novel award, the company nounced that a total of 99 books were rece for consideration. Judges in the contest are H Hanson, New York *World-Telegram* lite critic; Amy Loveman, associate editor of *Saturday Review of Literature,* and Si Franklin, MGM producer. A decision will reached August 15, and the author of the win novel will receive a minimum award of $125, with a maximum possible award of $175,000, tingent upon the book's sales. MGM will acq the picture and allied rights to the book.

Decency Legion Classifies Six New Pictures

The Legion of Decency this week classified new films as follows: Class A-1, unobjection for general patronage: "Forty Thieves," "S You Went Away." Class A-2, unobjectionable adults: "Falcon in Mexico," "The Seventh Cr "A Wac, a Wave and a Marine." Class B, ob tionable in part: "Take It or Leave It."

Players in Southwest Pacific

A troupe headed by Bob Hope, Jerry Col and Frances Langford and including Jack Be Pat Thomas, Tony Romano and Barney Dea rived in Honolulu last week to begin an enter ment tour for servicemen of the South P area.

MANAGERS' ROUND TABLE

An international association of showmen meeting weekly
n MOTION PICTURE HERALD *for mutual aid and progress*

HESTER FRIEDMAN, Editor
GERTRUDE MERRIAM, Associate Editor

It's in the Blood

Readers will note on the following page a display which was exhibited by manager Ronald F. Hart during the current showing of "Phantom of the Opera" at the Odeon theatre in Yeovil, Somerset, England.

Mr. Hart turned the photo over to our London office with the equest that it be forwarded to this department. Of more than passing interest to Round Tablers is the fact that Albert Cohen, a private serving with the American Army in England, assisted the theatre manager in designing and building the exhibit. Pvt. Cohen, before entering the service, was manager for the K.-B. Circuit in Washington.

He is also identified as the same Albert Cohen who saw service as our assistant for a period in Gloversville, N. Y.

The magic of showbusiness, once it begins to flow through the blood stream, is here aptly demonstrated.

Two thousand miles from home, amidst the imminent perils of war, Pvt. Cohen devotes his recreation time constructing lobby displays.

△ △ △

Good Showmanship

Mr. Montague Salmon, managing director of the Rivoli theatre n New York, last week engaged the services of a comely young woman as "street doorman".

Mr. Salmon said that he believed his experiment would be followed by other exhibitors who are troubled with men "who just come and go as they please".

"I find she's good at moving the people over to keep them from blocking the sidewalk," he added.

Mr. Salmon also found other means of capitalizing on the innovation. His newspaper ads were photos of the theatre front with quickly discernible displays on the current film offering, showing the doorwoman in action before ticket lines at the box office. Top caption read smartly: "The Busiest Girl in Town. Broadway's first door-girl in the biggest hit", etc., etc.

△ △ △

Good Manager and Citizen

Further acknowledgment of the theatre manager's participation n civic activities and those connected with the prosecution of the war was made last week in Anderson, Indiana.

An editorial in the July 5th issue of the *Anderson Herald* cites Mr. Paul Wykoff, manager of the local Riviera theatre, who was awarded the Veterans of Foreign Wars citizenship citation.

The editorial mentions Mr. Wykoff's participation as chairman of collections in the county for the Infantile Paralysis March of Dimes campaign. As an active Kiwanian, he is chairman of the group's interclub relations committee and serves as a member of the membership and music committees.

He is also chairman of the membership committee for the Chamber of Commerce and holds a similar position on the county O.P.A. food panel. He is on the city Board of Park Commissioners.

Mr. Wykoff's interest in the Boy Scout movement has qualified him as district and council chairman and a member of the executive board of that organization.

In closing, the editorial states: "He has set a high goal as a good citizen. The people of Anderson are proud to call him an associate and to have the opportunity to work with him.

Busily engaged with war activities and the normal pursuits of managing his theatre, Frank LaBar, Jr., from the Imperial, Asheville, N. C., writes:

> **"The afternoon mail has brought the Certificate from the Quigley Awards Committee and I do sincerely appreciate the consideration they have given me during the Second Quarter.**
>
> **"This is the kind of business which inspires one to better and greater efforts. Because of the splendid help all managers receive from the Round Table, there is no limit to the value of the service rendered so effectively."**

△ △ △

The Managers Write

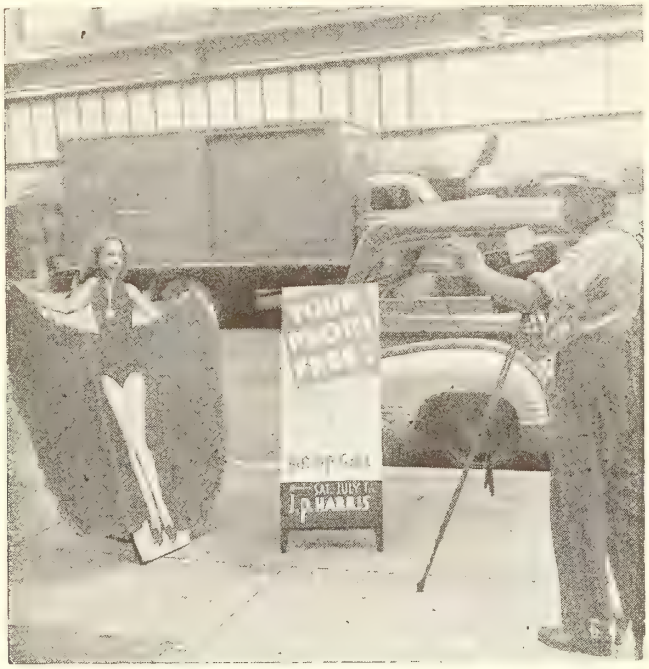
Mollie Stickles, winner of a Quarterly Quigley Plaque during 1943 and regular contender for other Quigley Awards honors, was recently transferred from Waterbury, Conn., to Meriden.

Mollie informs us that the potentialities for exploitation are far greater and more to her liking in Meriden. She serves notice of her intention to furnish other aspirants for top honors with stronger competition.

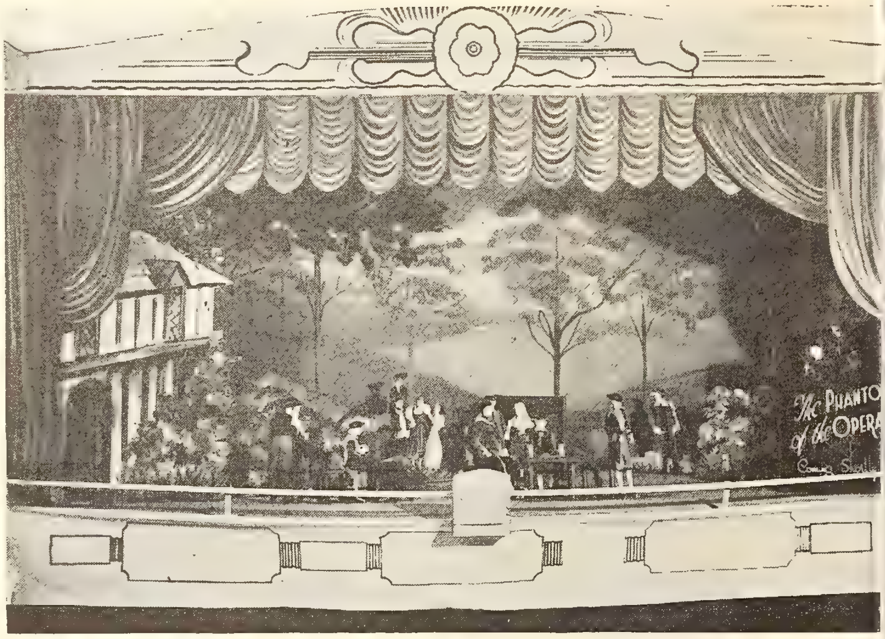
Her latest promotion, a special screening of "Going My Way" for the clergymen and nuns, received widespread newspaper coverage and theatre announcements on Sunday School bulletin boards.

—CHESTER FRIEDMAN

BALLYHOOS AND DISPLAYS


YOUR PHOTO FREE
SAT. JULY 1
J.P. HARRIS

Ken Hoel, publicity manager for the J. P. Harris theatre in Pittsburgh, created considerable attention with this unusual street stunt on "Pin-Up Girl". Young women, posed behind cutout of Grable, sans Betty's head, were photographed, with photos going to servicemen overseas.

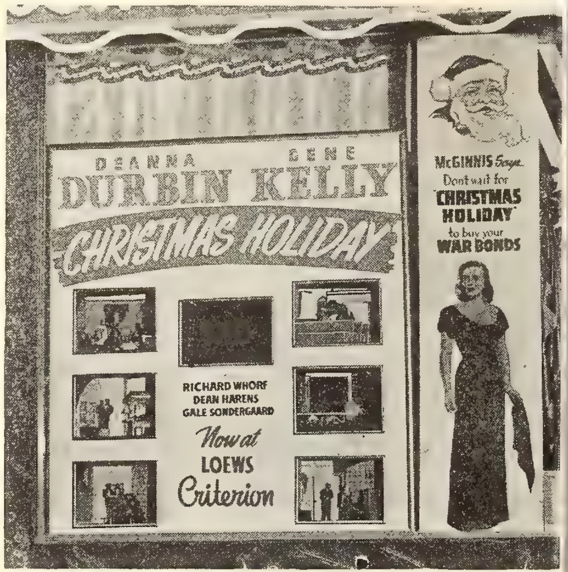

The Phanto
of the Opera

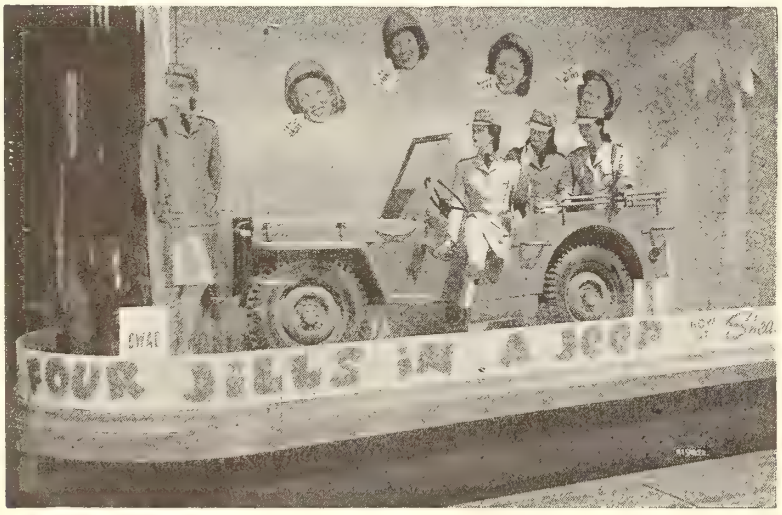
Manager F. R. Hart, Odeon theatre in Yeovil, Somerset, England, assisted Pvt. Albert Cohen, U. S. Army, conceived and executed this display for "Pha tom of the Opera". Novel stage setting was 10 feet wide, 5 feet high.

On Our Way to See SONG of the OPEN ROAD

Right, publicist Jerry Segar of the Criterion, New York, arranged this window display for "Christmas Holiday" in Times Square.

Left, bicycle parade, with fife and drum corps, heralded opening of "Song of the Open Road" for manager Bob Murphy at the 20th Century theatre, Buffalo.


DEANNA DURBIN
GENE KELLY
CHRISTMAS HOLIDAY
RICHARD WHORF
DEAN HARENS
GALE SONDERGAARD
Now at
LOEWS
Criterion
McGINNIS Says
Dont wait for
CHRISTMAS HOLIDAY
to buy your
WAR BONDS


FOUR JILLS IN A JEEP
Shea's

By tying Canada's WAC drive to "Four Jills in a Jeep", Fred Trebilcock, manager of Shea's, Toronto, commanded this full department store window.

E. V. Dinerman, RKO publicity head in Cincinnati, promoted t display plugging date of "Once Upon a Time" at the Alb

ROY ROGERS
KING OF THE COWBOYS

TRIGGER
SMARTEST HORSE IN THE MOVIES

SONG OF NEVADA

Featuring

DALE EVANS
MARY LEE
with
LLOYD CORRIGAN
THURSTON HALL
and
BOB NOLAN AND
THE SONS OF THE PIONEERS

JOSEPH KANE, Director

Original Screenplay by
GORDON KAHN • OLIVE COOPER

A Republic Picture

Songs

- "It's Love, Love, Love!"
- "New Moon Over Nevada"
- "Hi Ho Little Dogies"
- "The Harum Scarum Baron of the Harmonium"
- "What Are We Goin' To Do?"
- "A Cowboy Has To Yodel In The Morning"

Exploiting the New Films

How the recent pictures are being sold a the first run and pre-release date showing

AND THE ANGELS SING

In connection with "And the Angels Sing" at the Imperial theatre, Asheville, N. C., Frank LaBar, Jr., held a Bond premiere for the opening, thus at that time making up several special set pieces from both the three and six sheets. These were redated and used for further advance display until the picture opened. Regular radio announcements were used over WWNC for two days in advance and through the five days' showing.

Regular displays of one-sheet, stills and 40 by 60's started three days in advance and were then moved to the front during the showing. Larger than usual ads were used on Sunday prior to opening, followed by regular box ad. In addition, one column scene mats with caption and brief sales copy at bottom were used. These were changed each day, using Betty Hutton, Fred MacMurray, Dorothy Lamour and Diana Lynn.

Feldman Arranges Music Tie-ups in Syracuse

Dick Feldman at the Keith theatre, Syracuse, provided the orchestras in the Hotel Syracuse and Onondaga with orchestrations on "It Could Happen to You" and "His Rocking Horse Ran Away" and these were plugged nightly for a week in advance of playdates and during the run of the picture.

Clark's Music Store gave Feldman a window display on the two songs from the picture, plus a musical instrument window display. Both carried tiein copy and a co-op ad was had for opening day. Station WFBL, which has a Dari-Rich early morning program daily, came through with some informal plugs every morning a week in advance of the opening. Since Dinah Shore sings "I'd Rather Walk Alone" on a Victor record which the local stores have, Dick promoted window and counter displays in several music shops.

BATHING BEAUTY

George Freeman, manager of Loew's Poli theatre, Springfield, Mass., and his assistant, Sam Horwitz, developed a Bathing Beauty Water Carnival in conjunction with the local Joyland Swimming Pool to exploit the engagement of "Bathing Beauty."

The tieup was consummated with War Bonds and Stamps and guest tickets to see the picture offered as prizes for winners of special swimming contests. Joyland plugged the competitions and the film over the loud speaker system, inviting listeners to enter the contests and displayed a 40 by 60 on the event with suitable theatre credits at the main entrance.

For ballyhoo, a life size cutout of Esther Williams, star of the picture, attracted unusual attention to the film. People were asked to pose with the blowup while snapshots were taken. Each day a certain number of the snapshots were displayed in the theatre lobby and those who were depicted with the star were awarded free guest tickets.

The Carlisle Music Store displayed a life-size photo of Harry James, with records featured in the picture, and credit card. Kresge's used an eye-catching counter display at the music department of records and sheet music featuring the song hits heard in the picture.

Steiger's, a large department store, devoted an entire window to the latest bathing suit fashions and stills of Esther Williams, with tie-in copy. Steinert's Music Shoppe also displayed records and sheet music of hits featured in the film, with stills of Harry James and Xavier Cugat and full credits.

Two co-op ads were obtained from local merchants, one featuring a single column mat of the star in a hair-do tieup, the other a two-column tie-in with playsuits.

MARINE RAIDERS

A special benefit performance in behalf of the Marine Corps League Rehabilitation Fund obtained valuable aid for publicist Rita Morton in exploiting the premiere of "Marine Raiders" at the RKO Albee theatre in Providence, R. I.

Rita enlisted the aid of military and civic officials, the clergy, the press and all local radio stations in the enterprise as well as the local organization of Youth Marines.

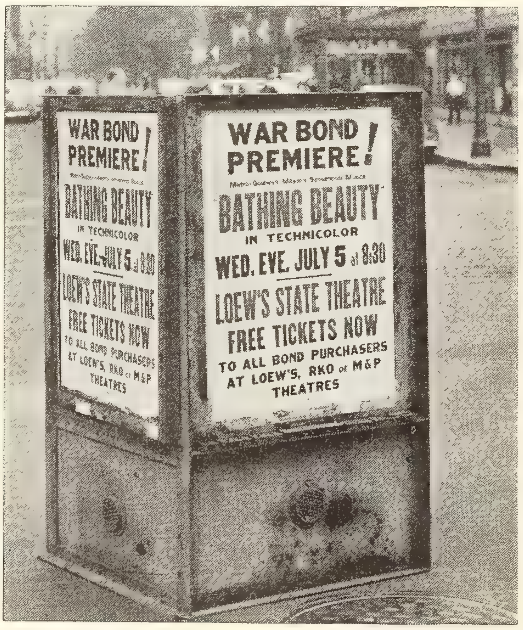
An honorary committee, composed of the governor, the city mayor, a well known judge and Lt. Col. H. S. Wheeler, U.S.M.C., was appointed, with resultant publicity breaks.

A street banner 19 ft. wide by 15 ft. high was stretched across the main thoroughfare between the City Hall and Hotel Biltmore.

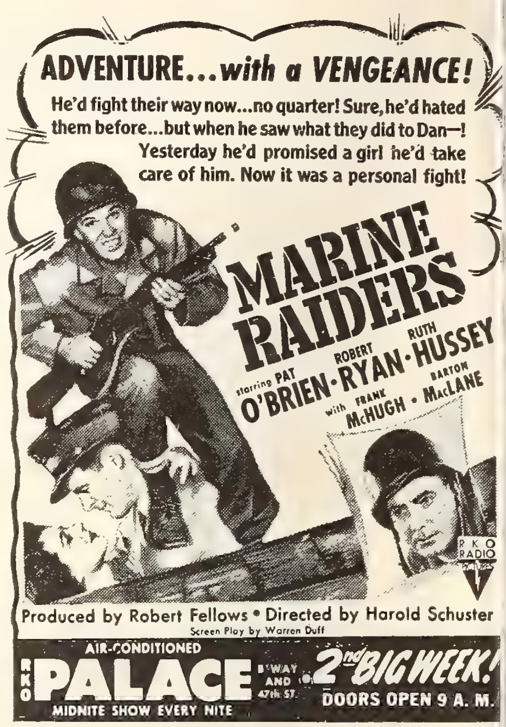
Youth Marines Distribute Special Heralds

Twenty-five hundred circulars were distributed by members of the Youth Marines and each of the boys was pledged to sell at least four tickets for the special show. Members of the Marine Corps League also assisted in selling the tickets.

A special box-office, built in the theatre lobby where theatre patrons could purchase tickets, was manned by Marine League pe sonnel. The box-office was flanked with 40 1 60 displays and notice of the engagement.



Joc Longo, publicity director for Loew's in Boston, and circuit theatre managers arranged with civic officials to cover 60 police traffic stands with posters advertising "Bathing Beauty" Bond premiere.


ADVENTURE...with a VENGEANCE!
He'd fight their way now...no quarter! Sure, he'd hated them before...but when he saw what they did to Dan—! Yesterday he'd promised a girl he'd take care of him. Now it was a personal fight!
MARINE RAIDERS
starring PAT O'BRIEN · ROBERT RYAN · RUTH HUSSEY
with FRANK McHUGH · BARTON MacLANE
RKO RADIO
Produced by Robert Fellows • Directed by Harold Schuster
Screen Play by Warren Duff
AIR-CONDITIONED
RKO PALACE B'WAY AND 47th ST.
2nd BIG WEEK!
DOORS OPEN 9 A. M.
MIDNITE SHOW EVERY NITE

Holdover ads for "Marine Raiders" New Yo showing at the RKO Palace stress "actio highlights of the film.

Lt. Col. Wheeler appeared on special rad broadcasts plugging the film over WEA WJAR, and WFCI. A parade was staged tv days prior to the opening with 600 You Marines carrying banners, and martial mus provided by the Newport Marine Band.

The four local radio stations signified the willingness to further cooperate by pluggi the premiere whenever schedules permitte The Yankee network also dedicated a speci salute to the film with full theatre credits a mention of the purpose of the premiere pe formance. The *Providence Journal-Bullet* devoted feature stories and a three column a spread to the occasion; *Visitor*, a Catholic pu lication, ran a half column story on the pr miere, and the *Pawtucket Times* and all su urban papers broke with announcements.

A stage tableau, "Hail to the Marines," w presented the night of the premiere, with Marine Band, Lt. Col. Wheeler and wound Marine heroes back from the fighting fron participating.

Marine Mothers and Auxiliary Cooperate in Kansas City

Lawrence Lehman, manager of the Orpheu theatre in Kansas City, enlisted the cooper tion of the Marine Mothers and the Mari Auxiliary who helped to publicize the attra tion by sending notices of the engagement their many members. Six merchant windov were utilized with captured Jap equipment a stills and posters from the picture. Mari A-Boards were sniped with picture copy a theatre playdates. A 15-minute broadcast w promoted over WHB, featuring Capt. Gros man tied in with "Marine Raiders".

MR. SHOWMAN — Shake Hands with a Hit!

Benny **FIELDS** · Gladys **GEORGE**

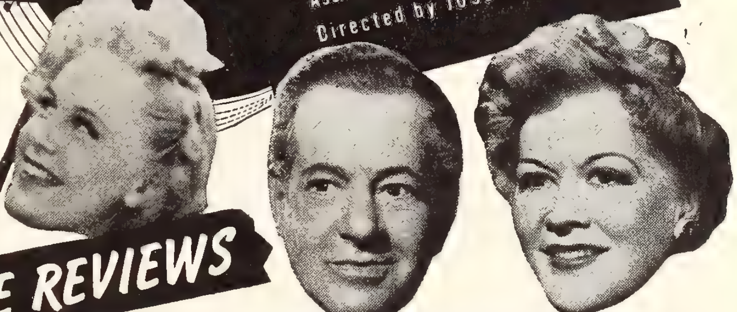
Minstrel Man

with

ALAN **DINEHART** · ROSCOE **KARNS**

Judy Clark · Jerome Cowan · Molly Lamont · John Raitt · Lee ('lasses) White

Original Story by MARTIN MOONEY and RAYMOND L. SCHROCK
Screenplay by IRWIN FRANKLYN and PIERRE GENDRON
Musical Score FERDE GROFÉ · Musical Director, LEO ERDODY
Produced by LEON FROMKESS
Associate Producer, HARRY REVEL
Directed by JOSEPH H. LEWIS



Songs

"CINDY"
"REMEMBER ME TO CAROLINA"
"I DON'T CARE IF THE WORLD KNOWS ABOUT IT"
"SHAKE HANDS WITH THE SUN"
"MY BAMBOO CANE"
"MELANCHOLY BABY (OLDIE)"

READ THESE RAVE REVIEWS

"HERE IS A MUSICAL WHICH MAJOR STUDIOS WOULD BE HAPPY TO ACKNOWLEDGE AS THEIR OWN. FIELDS IS AN ATTRACTION. PRC HAS A WINNING NUMBER." *Motion Picture Daily*

"PACKS LOADS OF ENTERTAINMENT. BENNY FIELDS REALLY SELLS HIS SONGS." *Film Daily*

"NOTHING IN CONTEMPORARY DISTRIBUTION COMPETES WITH IT AS TO KIND. DON'T SELL 'MINSTREL MAN' SHORT." *Motion Picture Herald*

"PRC HAS SOMETHING TO BE PROUD OF IN 'MINSTREL MAN.' IT'S A GRADE A BOXOFFICE HIT!" *Hollywood Reporter*

"AN ODDS-ON WINNER THAT SHOULD PAY OFF HANDSOMELY FOR ANY THEATRE MAN WHO BOOKS IT. IT SHOULD BE AN OUTSTANDING HIT." *Box Office*

"EXHIBITORS NEED NOT HESITATE TO GET BEHIND BENNY FIELDS . . . SURE-FIRE ENTERTAINMENT." *Film Bulletin*

"TOP QUALITY MUSICAL . . . GIVEN ANY KIND OF SUPPORT IT SHOULD PAY HANDSOME DIVIDENDS." *Showmen's Trade Review*

"MAJOR STUDIOS MIGHT WELL HOP OVER TO PRC AND CATCH 'MINSTREL MAN' FOR A LESSON IN PRODUCTION OF A FINE MUSICAL WITH A GOOD HUMAN STORY." *Variety*

PRE RELEASE ENGAGEMENTS

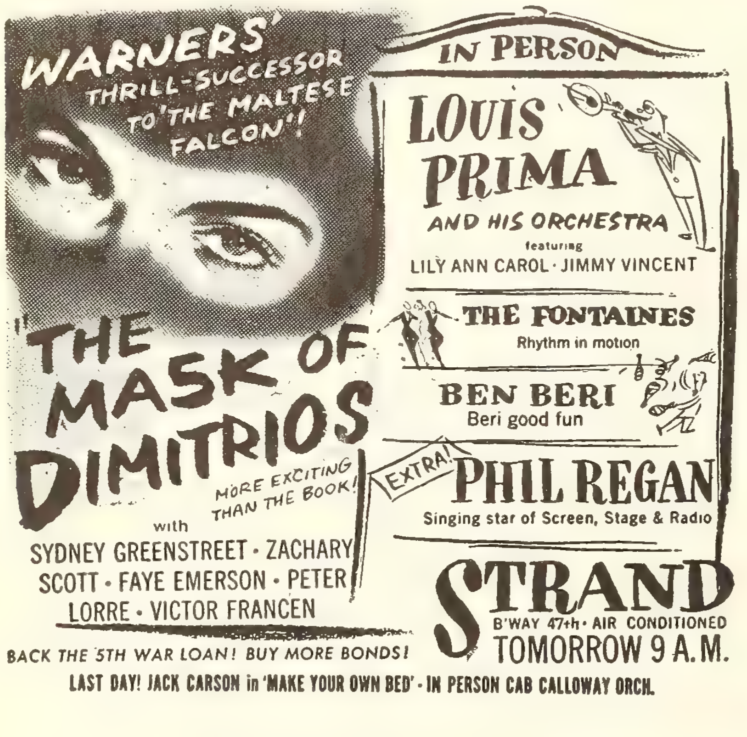
VICTORIA THEATRE, N. Y. C. opening July 15	RKO CHICAGO opening July 17
Warners BRANFORD, Newark opening July 26	Warners MEMPHIS opening July 21
Warners STANLEY, Jersey City opening July 27	DOWNTOWN DETROIT (Pre Release) (Topped All Grosses)

PRC

Accent on
ENTERTAINMENT

REPRESENTATIVE DISPLAY ADS

used by New York theatres are reproduced on this page, presenting to other showmen ideas on how current films are being sold.



WARNERS' THRILL-SUCCESSOR TO 'THE MALTESE FALCON'!

"THE MASK OF DIMITRIOS

MORE EXCITING THAN THE BOOK!

with SYDNEY GREENSTREET · ZACHARY SCOTT · FAYE EMERSON · PETER LORRE · VICTOR FRANCEN

IN PERSON

LOUIS PRIMA AND HIS ORCHESTRA

featuring LILY ANN CAROL · JIMMY VINCENT

THE FONTAINES

Rhythm in motion

BEN BERI

Beri good fun

EXTRA! PHIL REGAN

Singing star of Screen, Stage & Radio

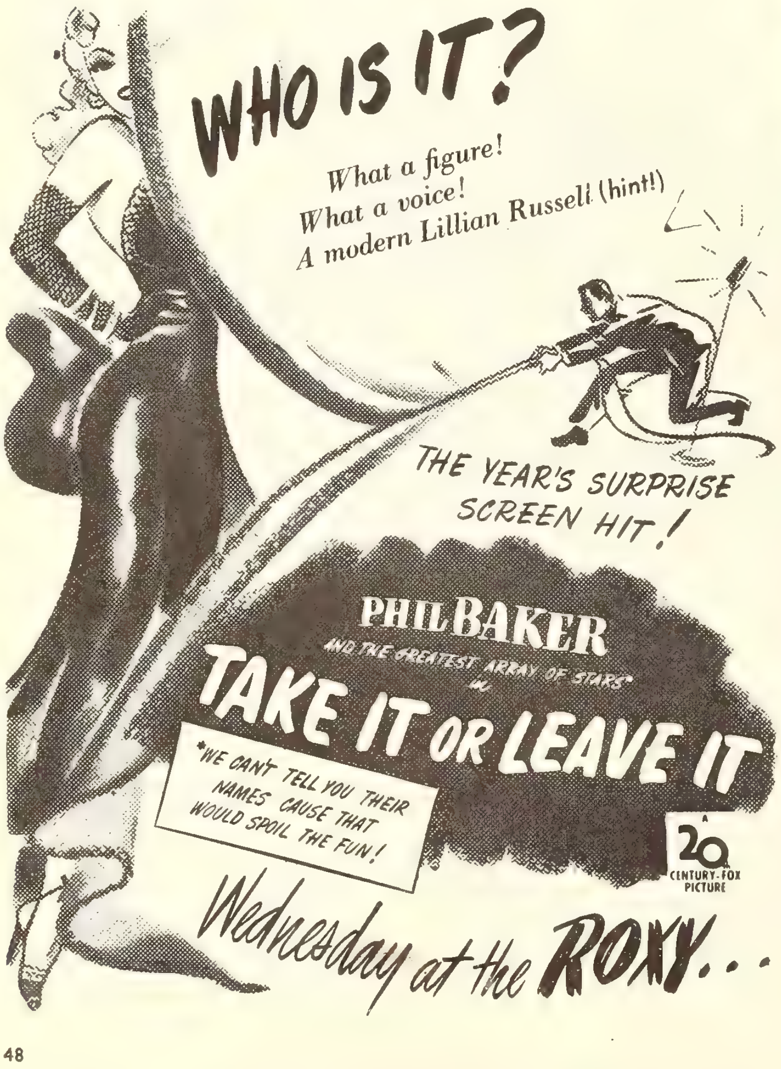
STRAND

B'WAY 47th · AIR CONDITIONED

TOMORROW 9 A.M.

BACK THE 5TH WAR LOAN! BUY MORE BONDS!

LAST DAY! JACK CARSON in 'MAKE YOUR OWN BED' - IN PERSON CAB CALLOWAY ORCH.



WHO IS IT?

What a figure!
What a voice!
A modern Lillian Russell (hint!)

THE YEAR'S SURPRISE SCREEN HIT!

PHIL BAKER

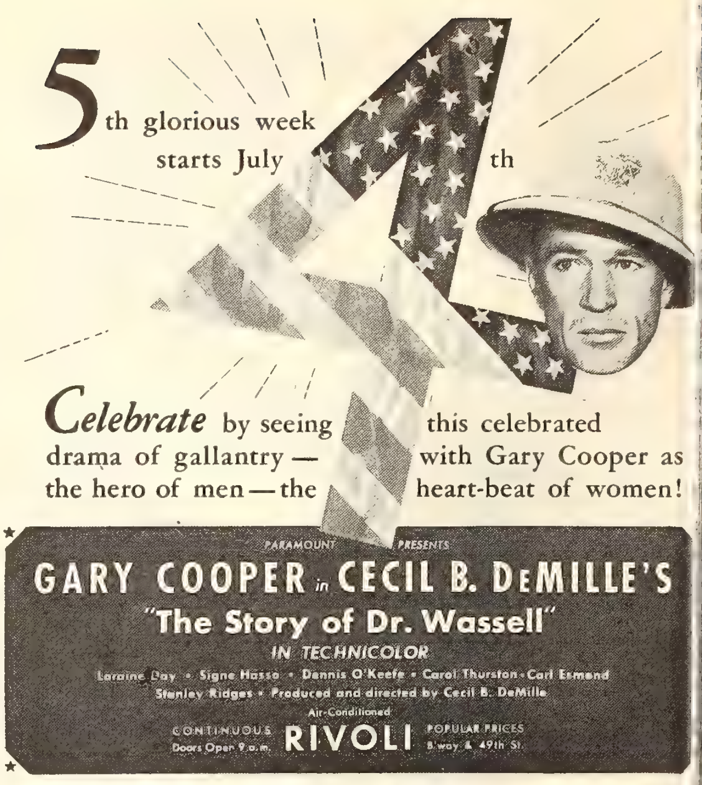
AND THE GREATEST ARRAY OF STARS* in

TAKE IT OR LEAVE IT

*WE CAN'T TELL YOU THEIR NAMES CAUSE THAT WOULD SPOIL THE FUN!

A 20 CENTURY-FOX PICTURE

Wednesday at the ROXY...



5th glorious week starts July 4th

Celebrate by seeing this celebrated drama of gallantry — with Gary Cooper as the hero of men — the heart-beat of women!

PARAMOUNT PRESENTS

GARY COOPER in CECIL B. DeMILLE'S

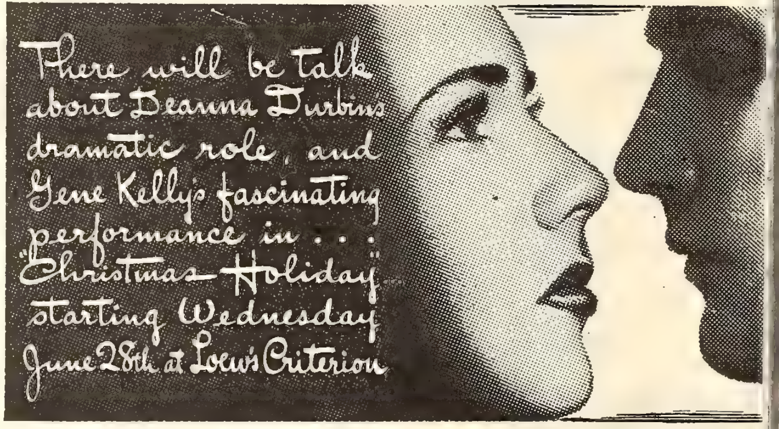
"The Story of Dr. Wassell"

IN TECHNICOLOR

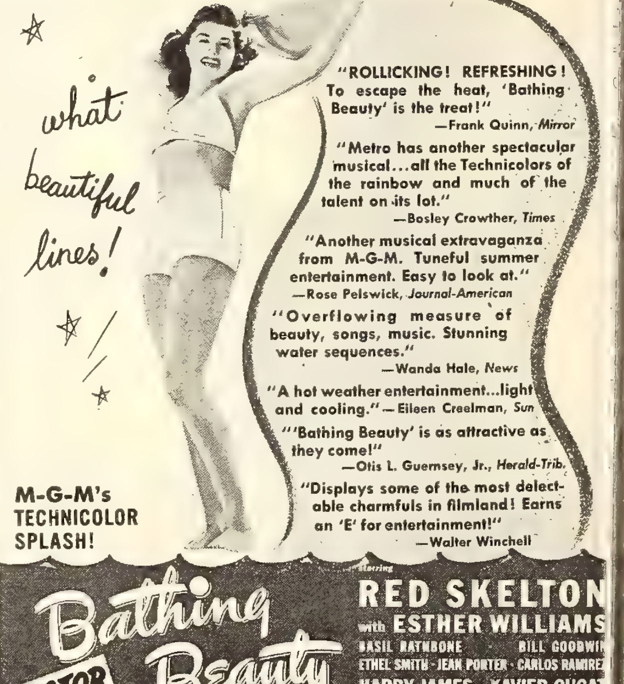
Laraine Day · Signe Hasso · Dennis O'Keefe · Carol Thurston · Carl Esmond
Stanley Ridges · Produced and directed by Cecil B. DeMille

Air-Conditioned

CONTINUOUS Doors Open 9 a.m. RIVOLI POPULAR PRICES B'way & 49th St.



There will be talk about Deanna Durbin's dramatic role, and Gene Kelly's fascinating performance in . . . "Christmas Holiday" starting Wednesday June 28th at Loew's Criterion



what beautiful lines!

"ROLLICKING! REFRESHING! To escape the heat, 'Bathing Beauty' is the treat!"
—Frank Quinn, *Mirror*

"Metro has another spectacular musical...all the Technicolors of the rainbow and much of the talent on its lot."
—Bosley Crowther, *Times*

"Another musical extravaganza from M-G-M. Tuneful summer entertainment. Easy to look at."
—Rose Pelswick, *Journal-American*

"Overflowing measure of beauty, songs, music. Stunning water sequences."
—Wanda Hale, *News*

"A hot weather entertainment...light and cooling." —Eileen Creelman, *Sun*

"'Bathing Beauty' is as attractive as they come!"
—Otis L. Guernsey, Jr., *Herald-Trib.*

"Displays some of the most delectable charmfuls in filmland! Earns an 'E' for entertainment!"
—Walter Winchell

M-G-M's TECHNICOLOR SPLASH!

Bathing Beauty

starring RED SKELTON with ESTHER WILLIAMS
BASIL RATHBONE · BILL GOODWI
ETHEL SMITH · JEAN PORTER · CARLOS RAMIRE
HARRY JAMES and his Music Makers with Helen Forrest · XAVIER CUGA and his Orchestra with Lina Romay

ASTOR BROADWAY & 45th ST

CONTINUOUS PERFORMANCES
POPULAR PRICES · DOORS OPEN 10 A. M. DAILY

uigley Awards Contenders

e men and women listed below have submitted evidence of showmanship within the past tnight which justified their names being placed on the list of outstanding showmen.

J. ARNOLD
iana, Terre Haute, Ind.

SEPH BOYLE
adway, Norwich, Conn.

B BRERETON
ayette, Buffalo, N.Y.

RTRUDE BUNCHEZ
ntury, Baltimore, Md.

U COLANTUONO
nton, Philadelphia, Pa.

BERT COX
ntucky, Lexington, Ky.

LLY COWEN
te, Ukiah, Calif.

M DELBRIDGE
w's, Nashville, Tenn.

DICKER
mar, Pittsburgh, Pa.

. DINERMAN
O, Cincinnati, O.

RL EGAN
ace, Calgary, Alta., Canada

LLIAM EAGEN
icess, Sioux City, Ia.

RREN FAUST
, Phoenix, Ariz.

DICK FELDMAN
Keith's, Syracuse, N.Y.

GEORGE FREEMAN
Poli, Springfield, Mass.

ARNOLD GATES
Stillman, Cleveland, O.

SAM GILMAN
Regent, Harrisburg, Pa.

EDGAR GOTH
Fabian, Stapleton, S.I.

MARGARETTE GOYETTE
Denham, Denver, Colo.

KEN HOEL
Harris, Pittsburgh, Pa.

BILL HOYLE
Lichtman, Washington, D.C.

ELLIOTT JOHNSON
Malco, Memphis, Tenn.

PHIL KATZ
Centre, Philadelphia, Pa.

ARTHUR J. KEENAN
Merrimack, Lowell, Mass.

JAMES KING
RKO Boston, Boston, Mass.

FRANK LA BAR
Imperial, Charlotte, N.C.

JACK MATLACK
Broadway, Portland, Ore.

RITA MORTON
RKO Albee, Providence, R.I.

GEORGE PAPPAS
Circle, Indianapolis, Ind.

MORRIS ROSENTHAL
Poli, New Haven, Conn.

JOSEPH SAMARTANO
Loew's State, Providence, R.I.

CHUCK SHANNON
Columbia, Sharon, Pa.

MOLLIE STICKLES
Poli Palace, Meriden, Conn.

MICHAEL STRANGER
Poli, Bridgeport, Conn.

TED TESCHNER
Valentine, Toledo, O.

CHICK TOMPKINS
Elco, Elkhart, Ind.

GERTRUDE TRACY
Ohio, Cleveland, O.

FRED TREBILCOCK
Shea's, Toronto, Ont., Canada

JAY WREN
Newark, Newark, N.J.

in-Up Girl" Contest ets Good Publicity

Through a tieup with the *Newark Star dger* a Betty Grable "Pin-Pp Girl" contest s held for that date at the RKO Proctor atre. The campaign was started with read- in the paper calling for girls to enter the ntest. These were run daily for about two eks, the theatre also carried additional ad ce and on the day of the contest itself, cial readers and ads were placed. War nd prizes were given to the winner and ners-up, who were chosen by audience ap- use.

Working on the campaign, which spread all er northern Jersey, were Harry Weiss, Ed rce, J. Blight and Art Brennt.

rsonal Endorsement Trailer sed for "The Uninvited"

To give her date on "The Uninvited" at the nham, in Denver an added punch, Margaret yette followed her trailer by a personal en- sement trailer of the picture. For lobby pur- ses, blowup heads of Ray Milland and Gail ssell, outlined in silver fliter against a ling mist, gave the impression of an appari- n. Eerie copy was used in this connection.

Full color reproductions of oil paintings of ual scenes from the picture were used on mezzanine four weeks in advance, a special dnight show was held and newspaper stories ded a month ahead of the opening.

aser Ads Sell "Curie" r Brennan's Date

To put over his engagement of "Madame rie" at the Bay theatre, Green Bay, Wis., E. R. Brennan announced at a Sunday night performance ahead of the date that he would hold a special screening of the picture the following night. Brennan further stated that if the guests would arise and look under their seats a certain number would find passes which would entitle them to free admission.

As the folks bent down to look for the passes, photos of them were taken and later used in ads with such copy as "2,035 seats and I was one of 300 to find this invitation to two hours of swell entertainment." A series of these ads was used for gag and attention purposes.

Special Broadcast Opens "Tars and Spars"

Manager Louis E. Mayer's publicity campaign in conjunction with the engagement of "Tars and Spars," stage presentation sponsored by the U. S. Coast Guard, at the Palace theatre, Cleveland, met with such excellent response from the press that a precedent was established for this type of promotion.

Beginning almost three weeks in advance of the showing, stories, art layouts and feature topics dominated the movie page of the *Cleveland Plain Dealer.* Sunday before opening the paper used a full two page spread in the pictorial magazine section. Every columnist and feature writer gave the show special mention.

The opening performance was attended by Mayor Lausche of Cleveland and military officials, with special ceremonies broadcast over WJW, a gratis hook-up. Other local stations gave the attraction free mention as well as a number of interviews with members of the cast.

To augment the newspaper campaign, Mayer had window cards, menu stickers and table cards distributed with special attention directed at stores, restaurants and hotels in the downtown area.

The Quigley Awards Rules

Entries must be forwarded as soon as possible after exploitation is completed.

●

There are no classifications of population or situation. Every entrant starts from scratch—circuit or independent, first-run or subsequent, downtown or neighborhood, big city or small town.

●

Consistency of effort is a paramount consideration in the Quigley Awards. One-shot campaigns or ideas are not eligible for consideration.

●

Whole campaigns need necessarily not be submitted but are, of course, acceptable. Single ideas or promotions are eligible for consideration if the entrant is a consistent contributor.

●

Entrants most often represented in each Quarter will receive first consideration for the Quarterly Awards.

●

A single promotion may include more than one slant, providing all slants relate to the original idea. Thus, a single contest promotion may be carried in newspapers, on the radio, in windows, ads, lobby, etc.

●

No fancy entries are necessary. Costly and time-using "gingerbread" decorations are not encouraged. Showmanship only counts.

●

In addition to exploitation on pictures—features, shorts or serials—entries may be made on institutional promotion. Exploitation on stage shows, presentations, etc., are also definitely eligible for consideration.

●

A single idea may be confined to a window, contest, newspaper or program publicity, street stunt, lobby display, ad or ad series, newspaper section, radio tiein, etc.

●

Evidence proving authenticity of each entry must be submitted, such as photos, tear sheets, programs, heralds, ads, letters, etc.

●

One Plaque and seven Scrolls of Honor will be awarded each Quarter. Those winning these honors will be entered for the Grand Awards competition. In addition, entries of merit will be awarded Citations.

●

A War Showmanship Certificate is awarded annually to the theatreman whose activities and promotions of a patriotic nature are considered by the judges to have made the greatest material contribution in the prosecution of the war.

●

Address all entries to:
Quigley Awards Committee
Managers' Round Table
1270 Sixth Avenue
New York 20, N. Y.

Solomon Sells "Victory"

In connection with his date on "Tunisian Victory" at the Capitol theatre, Chattanooga, Jay Solomon also concentrated on the WAC recruiting drive. The War Department sent three lieutenants and three enlisted WACs to help in the drive, as a result of which five girls were sworn in on the stage and each given a $25 War Bond by the theatre. Wholehearted cooperation was had from both the newspapers, the Air Corps and War Department.

SHOWMEN PERSONALS

In New Posts: Jack Parver, Palace theatre, New Britain, Conn. Nat Turberg, supervisor Paramount and Palace theatres, Cincinnati. Wayne Jorden, Paramount, and Milton Silver, Palace, Cincinnati. Henry Josephick, RKO Capitol, Trenton, N. J. Marion Meyers, Band Box, Philadelphia. John Shelly, Eckel, Syracuse. Tom Carradine, Four Hundred, Chicago. W. W. Simmons, LaGrange, Chicago. Mrs. H. Siewert, Rainbo, Detroit.

Charles N. Chambers, Terminal, Chicago. Harry Karnneffel, State; Louis Palamari, Roosevelt; Irwin Balber, Berwyn; Joseph Anthony, Apollo; Joseph Burdeen, Garrick, all in Chicago. Mary Sweeney, Michigan, Detroit. Evelyn Harbs, Royal, Detroit. Marjorie Scott, RKO Palace, Rochester. Katherine Krueger, Broadway-Capitol, Detroit. Eleanor Santer, Madison, Detroit.

Assistant Managers: Sam Horwitz, Loew's Poli, Springfield, Mass. Carl Forsythe, Royal, Detroit. Robert Jackson, Palms State, Detroit. Louis Suskin, Warner's Aldine, Philadelphia. Anthony Confalone, Warner theatre, Atlantic City, N. J. Marjorie Scott, RKO Palace, Rochester, N. Y. Lester Retchin, United Artists, Chicago. Joseph Dorband, Granada, Chicago.

In the Service: Peter Andrusen, DeWitt, Bayonne, N. J. William Adams, Madison, Peoria, Ill. Max Rubin, Eckel, Syracuse. James B. Scholtz, Great States, Chicago.

Happy Birthday: George L. Jonas, Lester MacWatters, Ed P. Kennelly, Frank Vesley, Jack Robert Davis, Douglas F. Avey, Dick Scaglione, Raymond Wilder, Arthur Zinsmeister, Wilbur B. Grant, Walter Jancke, Howard Ralston, Stanley Felch, Emerson Long, Harry Hirsh, Harold Friary, Hudson Edwards, Jack Campbell, J. W. Hill, David Kaplan, Arthur Reuter.

Harry Hofman, Kenneth Taylor, David Titleman, W. F. Borns, Edward L. Orstein, James Estes, Juanita Jones, Larry Green, Waldo Chandler, Samuel Goldman, Forrest Justus, Peter Panagos, Harry Margolesky, Bud Kornblite, Verne McIntyre, John J. Madden, Leonore Pierce, Allen Gardner.

Harold M. Lissner, Robert H. Page, L. C. Lampo, James W. Dooley, Paul Frost, George Meeser, John Heggie, Ralph Tully, Benjamin DeDici, Herman Claymon, Jack Eugene, James S. Taylor.

Katz Goes from Promotion Wo
To Theatre Management

Phil Katz, manager of Warner's Centre th tre, Pittsburgh, Pa., started in show business July of 1943, having resided in Hamilton, Oh previously where was promotion ma ager of a large v ume departme store. Before th Phil was in sa promotion activit with three natior organizations a r had a fling at nev paper work and r tional correspo dence. Katz h been active in wr ing since his hi school days, becoming the first freshman ma aging editor of the University of Pittsbur school paper when he enrolled there. P started his theatre training at the Warner Ke yon, Pittsburgh, as assistant manager, then w promoted to managership of the circuit's Oa land theatre there before going to his prese assignment. The new Round Tabler was bo August 28, 1909, and is married and has t children.

Shannon Staged Kiddies' War Bond Show

Chuck Shannon at the Columbia theatre, Sharon, Penna., conducted a successful War Bond show for kiddies which broke on the front page of the local dailies. The show, designed especially for children, featured such delights as Mickey Mouse and Daffy Duck. The main feature was the Harmonica Rascals in "Always in My Heart." Admission to the show was by Bond purchase only.

Chuck also had a night premiere of "Two Girls and a Sailor" and promoted the local radio station WPIC to plug the show with spot announcements one week in advance. Special underlining on a full page co-op ad was promoted and the ad paid for by some 45 participating firms and merchants. Shannon reports that the show was a huge success and the total maturity value of Bonds sold was close to $110,000.

City Officials Cooperate in Pre-selling "Once Upon a Time"

City officials of Providence, R. I., together with the Narragansett Electric Company, cooperated with Joe Samartano, manager of Loew's State theatre in that city, in tying "Once Upon a Time" in with the Fifth War Loan Drive. With the sanction of the local War Finance Committee, Samartano had 300 silk-screen cards made up with copy that read: "Once Upon a Time" We Had a World at Peace—Buy More "E" Bonds—You Can Put the 5th War Loan Over the Top. The electric company and the city engineer's office tacked the cards on lamp posts and telegraph poles in the downtown district.

Boyd's Bond Premiere Sellout Two Weeks Ahead

So successful was Cliff Boyd's Bond premiere at the Academy of Music in Northampton, Mass., that it was a sellout a week after it got started and almost two weeks ahead of the show. Tickets were scaled from $1,000 down to $25 and were promoted at no cost from a local printer. The opening story was landed on the front page of the local paper, screen trailers announced the premeire, and a colorful 40 by 60 lobby display in "V" shape was used in the lobby.

Burgees, pennants, as well as material from the kit were used to full advantage out front and special ad slugs used. Two-column merchant ads announcing the show were promoted, the American Legion Band gave a hour concert in front of the theatre opening night, which was broadcast over WHYN, and the services of a local Quartet Club were promoted to render specialty numbers on stage.

Enlists Firemen's Support In Citywide Drive

Arthur J. Keenan, manager of the Merrimack theatre, Lowell, Mass., and WAC chairman locally, has enlisted the aid of every city fire station through the cooperation of Fire Chief Charles F. Stackpole. The slogan: "Every Fire Station a Bond Station" was featured during the drive.

Assisting in the opening of the theatre's campaign was Sgt. Paul Fitzgerald, local veteran of the African, Sicilian and Italian campaigns. Photos of Fitzgerald purchasing the first Bond were landed in the local papers.

"B-29 Club" Introduced by Price in Newark

The finals of the "Cinderella Cover Gir contest for the selection of Miss New Jers were recently held on the stage of Loev State theatre in Newark, N. J.

While the judges were meditating over t selection of the winner a very successful Bo rally was conducted by Jack Pastor, master ceremonies. After several patrons had pu chased Bonds in honor of their sons in t service, Arthur Price of Loew's suggested th form a B-29 Club, which the patrons wou join by purchasing a Bond in honor of t boys who attacked Japan. The suggestion w well received; the results were $75,000 Bonds pledged that evening. The pledges we followed up by Citations, which were sent all the members of the B-29 Club.

Rosen's Lobby Display

Bob Rosen at Loew's Sheridan, New Yo City, has his artist construct a special displ made of cutout letters on red, white and bl corobuff background with flasher lights in t back of the letters. Cutout planes mounted a rotating wheel in back of the large figu "5th" War Loan completed the display..

By Staff Photograpl

Ed May, city manager Schine's Theatres, Lexington, Ky.; Jack Sanson, manager Warner's Sta theatre, Manchester, Conn., and Harvey Cocks, general manager, Quimbly Theatres, Fort Wayn Ind., who tells the Round Table editor about some of the fish which have been biting on Lo Island Sound—or maybe that's just the size of the bait.

lexican Officials o Support Raw tock Production

_UIS BECERRA CELIS

Mexico City

More Government aid to the film industry in the n: of special facilities for the production of raw ck in Mexico has been announced by Miguel eman, Secretary of the Interior, the principal ninistration department.

The official said that raw stock production in exico would be encouraged by the Government. wever, he added that negotiations were under y with Office of the Coordinator of Inter-Amern Affairs for the acquisition of 10,000,000 more t of raw stock for Mexico this year. All raw ck is being distributed on the basis of preference those producers of proved merit.

Picture censorship is to continue, Mr. Aleman d, for its object is not to thwart the film indusbut to stimulate it. This censorship, he said, for Mexican and foreign films alike and all pices must stay out of politics.

▽

Exhibitors have joined producers in complain- that they are about the poorest remunerated in Mexican industry, appropos of the Government's intention to add a five per cent tax on the siness. The producers claim that they do well they net three per cent per picture. The exitors say that, what with high taxes, labor costs, tals, advertising and other forms of publicity, l operating expenses, they only average 19 per t profit.

▽

Films Mundiales, one of the leading Mexican ducers, is now controlled by Carlos Troullet, a ng French-Mexican who recently entered the lustry. He bought the controlling stock interin the company. The policy will continue the ne, he says.

This city now has 76 theatres, with the inauguion of the Cine Escandon in Tacubaya, a sub-. It seats 4,000.

The directors who recently unionized and bene affiliated with the National Cinematographic dustry Workers Union, have started a drive for minimum fee of $3,150 per production.

▽

The film players' union, recently organized, has cted officers, in the form of secretaries, as fol-:

Jorge Negrete, general; "Cantinflas" (Mario reno, the ace tramp comedian and highest paid exican film actor), interior; Jorge Mondragon, or; Carlos Lopez Moctezume, conflicts, and dres Soler, welfare, and Eduardo Arozamena, asurer.

Numerous complaints from the public against ggestive scenes and other objectionable matter some Mexican pictures have prompted the Fedl Film Censorship and Supervision Department demand that the producers obey the regulation t they present their scripts to the department examination before production starts, according to Gregorio Aguilar, chief of the department. Surprise is expressed that the censors passed scenes in these films to which the public obts. However, Mr. Aguilar declares that hencefth no film that has anything suggestive or ofsive in it will be allowed to be exhibited.

▽

Exhibitors in some cities of Vera Cruz State re much embarrassed by the failure of some tures to arrive from here because of a curious ruption of service by the Mexican Railway, exico's oldest railroad, a British-owned line t operates between here and the port of Vera uz. All train service on the Mexican was susded for four days by a sitdown strike of its ployees, due to an inter-union quarrel. The al United Artists office had to appeal to the nistry of Communications and Public Works to some of its pictures consigned to Vera Cruz the train to permit shipment by other means. But other distributors were not as lucky. They re told that as the films had already been shipped y must wait until the train service was resumed.

"I gotta date with 1000 Jeeps!
Call AIR Express
—NOW!
AIR EXPRESS

If AIR EXPRESS shipments could talk—and knew where they were going and why—we wouldn't have to urge you to *ship when ready*, especially if you are a manufacturer of war materials. For early shipment is the way to be certain of *earliest possible delivery*. Don't let shipments lie around for routine end-of-day pick up. Call AIR EXPRESS the instant the label is on. No matter what the label says, it isn't AIR EXPRESS until it's *on a plane!*

A Money-Saving, High-Speed Wartime Tool For Every Business

As a result of increased efficiency developed to meet wartime demands, rates have been reduced. Shippers nationwide are now saving an average of more than 10% on Air Express charges. And Air Express schedules are based on "hours", not days and weeks—with 3-mile-a-minute service direct to hundreds of U. S. cities and scores of foreign countries.

WRITE TODAY for "Vision Unlimited"—an informative booklet that will stimulate the thinking of every executive. Dept. PR-8, Railway Express Agency, 230 Park Avenue, New York 17, N. Y., or ask for it at any local office.

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Ten cents per word, money-order or check with copy. Count initials, box number and address. Minimum insertion, $1. Four insertions, for the price of three. Contract rates on application. No borders or cuts. Forms close Mondays at 5 P. M. Publisher reserves the right to reject any copy. Film and trailer advertising not accepted. Classified advertising not subject to agency commission. Address copy and checks: MOTION PICTURE HERALD, Classified Dept., Rockefeller Center, New York (20)

THEATRES

THEATRE WANTED—$25,000 TO $50,000 FOR THEatre in town over 30,000 population in Illinois, Indiana, Wisconsin. Deal with principal. Give full details. Confidential. BOX 1754, MOTION PICTURE HERALD.

VENTILATING EQUIPMENT

FACTORY SHIPMENT—NEW BLOWERS AVAILable—prompt delivery—Mark your order AA5 Priority MRO (Maintenance, Repair or Operation), priced less motor. 5,500 cfm, $75; 8,500 cfm, $99.75; 11,000 cfm, $119.50; 13,500 cfm, $149.50; 22,500 cfm, $199.50; 27,500 cfm, $234.50. Rebuilt motors furnished at lowest market prices. Air washers also available for replacements with present equipment. Used spray nozzles, $1.25; rebuilt typhoon exhaust fans, 24", $111; 30", $132; 36", $151.20. Office cooler, ½ ton 110 DC, used $175. S. O. S. CINEMA SUPPLY CORP., New York 18.

EXTRA LARGE SILENT BLOWER FAN OVER 50,000 cu. ft. air. TARPON THEATRE, Tarpon Springs, Fla.

TRAINING SCHOOLS

THEATRE EMPLOYEES; TRAIN FOR BETTER position. Learn modern theatre management and advertising. Big opportunity for trained men. Established since 1927. Write now for free catalog. THEATRE MANAGERS SCHOOL, Elmira, New York.

BOOKS

RICHARDSON'S BLUEBOOK OF PROJECTION. Best seller since 1911. Now in 7th edition. Revised to present last word in Sound Trouble Shooting Charts. Expert information on all phases of projection and equipment. Special new section on television. Invaluable to beginner and expert. $7.25 postpaid. QUIGLEY BOOKSHOP, 1270 Sixth Avenue, New York 20.

MOTION PICTURE SOUND ENGINEERING. A "must" to all those working with sound equipment. Written by top-flight engineering experts of Hollywood studios and research laboratories. Covers all phases of sound engineering and equipment. Readable diagrams; charts, tables and graphs. $6.50, postpaid. QUIGLEY BOOKSHOP, 1270 Sixth Avenue, New York 20.

AIR CONDITIONING, WHETHER YOUR THEATRE has 300 or 3,000 seats, this book has all the answers on air conditioning. Explains various codes and laws concerning installation. Common sense charts. Indexed. Covers air conditioning as it relates to all branches of film industry. $4, postpaid. QUIGLEY BOOKSHOP, 1270 Sixth Avenue, New York 20.

SOUND-TROUBLE SHOOTING CHARTS. THE LITtle book, with the blue cover all good operators reach for when trouble starts. Will clear up that "puzzler" on all types of sound equipment in a jiffy. No booth complete without one, $1.00 postpaid. QUIGLEY BOOKSHOP, 1270 Sixth Avenue, New York 20.

BOOKKEEPING SYSTEM

THEATRE MANAGEMENT RECORD AND TAX Register. A book that takes the headache out of theatre accounting. Covers every detail of accounting in theatre operation. Makes keeping of up-to-the-minute records a pleasure. Attractive leather cover with gold stamping. $2 now if you order fast. QUIGLEY BOOKSHOP, 1270 Sixth Avenue, New York 20.

HELP WANTED

PROJECTIONIST WANTED. FIVE HOUR DAY, alternate day and night shifts. Prefer 4F or middle aged man who can repair and take care of his equipment. State salary expected and references in first letter. COLUMBIA AMUSEMENT CO., Paducah, Ky.

STUDIO EQUIPMENT

AMERICAN 35MM CONTINUOUS PRINTER, TABLE model, fairly complete, $89.50; underwriters approved film vaults, 9 sections, complete $45; Akeley 32V DC camera motor, $29.50; Berndt-Maurer 16mm recording system, $1,995. Write for lists. S. O. S. CINEMA SUPPLY CORP., New York 18.

USED EQUIPMENT

WPB RULES PRACTICALLY NO NEW CHAIRS available next six months—buy these now—300 American rebuilt fully upholstered velour back, box spring cushion chairs, metal lined, like new, $10.50; 386 Stafford heavy inserted panel back, box spring cushion chairs, $6.50 rebuilt, reupholstered; 252 Grand Rapids ball bearing inserted panel back, box spring cushion chairs, $4.50 good condition; 700 red twill slip covers for back, 49¢ each, good condition. Leatherette (rolls approximately 60 yards) 50" wide, red, $1.52; other colors, $1.41 (10% more for smaller lengths). Wire now S. O. S. CINEMA SUPPLY CORP., New York 18.

ADVANCE FRENCH FRY POPCORN MACHINE, overhauled, needs painting, $89.50; silver screen curtains, pair, $10; Army surplus 40/80 ampere generators, $95; booth equipment available. Powers, Simplex projectors, lamphouses. soundheads, motors, amplifiers, etc. Send for special bulletins. S. O. S. CINEMA SUPPLY CORP., New York 18.

ONE K9A INTERNATIONAL CUTAWL, EXCELlent condition, with many chisels, $142. ROXY THEATRE. Mitchell, S. D.

NEW EQUIPMENT

2000' FILM CABINETS, $2.93 SECTION; FILM splicers, $5.25; ideal rechargeable flashlight batteries $2.20; ushers' flashlights, $1.39; drinking fountain bubblers, $9.95; fifteen ampere rectifier bulbs, $6.95; jewelled aisle lights, $2.97; black velourette masking, 79¢ yard; steel core curtain cable, 12½¢ ft. Bargain Bulletin mailed. S. O. S. CINEMA SUPPLY CORP., New York 18.

SIGN PAINTING

SIGN PAINTING. EASY WAY TO PAINT SIGNS. Use letter patterns. Avoid sloppy work, wasted time. No experience needed for expert work. Free sample. JOHN RAHN, 1329 Central Ave., Chicago, 51,

BUSINESS BOOSTERS

BINGO CARDS, DIE CUT, 1 TO 100 OR 1 TO 75, $2.25 per thousand, $20.00 for 10,000. S. KLOUS, care of MOTION PICTURE HERALD.

RENTAL SERVICE

FILM AND EQUIPMENT RENTAL—16MM WITH sound history of War since 1939. Complete invasion shots, Austria, Poland, France, including Normandy, etc. Also Bell & Howell sound projection equipment. EMBRO PICTURES, WESTERN STATES DISTRIBUTORS FOR W-I FILMS, 2438 North Beachwood, Hollywood 28, Cal. Telephone Hempstead 1702.

Alan Dinehart Dies at 54

Alan Dinehart, film and stage actor, died Ju 17 of a heart attack in Hollywood Presbyteri Hospital at the age of 54.

Mr. Dinehart enjoyed a long and successf career on the stage as author, actor, and directo prior to entering pictures 14 years ago. He credited with having appeared in nearly 100 film usually in suave and worldly roles.

Despite his popularity on the screen, he fr quently returned to the stage and was last se on Broadway in 1940 in the play "Separa Rooms."

Surviving are his second wife, Mrs. Mozel Brittone Dinehart, an actress, and two sons, Mas Alan Dinehart 3d. and Frederick Alan Dineha Jr., now serving with the Army overseas.

Otto Leonard Meister, 75, Veteran Theatreman

Otto Leonard Meister, who was in show bu ness for 56 years, and owned and operated t Whitehouse theatre, Milwaukee, died July 10 the age of 75. He entered show business at t age of 19 when he tied up with a medicine sho Later he played the lead at the Nickelodeon the tre, and was given a part in one of the Ma Sennett comedies, "Droppingtons Family Tre He built the Whitehouse theatre in 1917.

Count Gaetano Cutelli

Count Gaetano Mazzaglia Cutelli, who was t voice for many animal characters in cartoons, di of a heart attack in Seattle July 16. He was al to reproduce over 2,000 different animal, bird a other sound effects.

Ann Brody

Ann Brody Goldstein, veteran actress under t name of Ann Brody, died July 16 at her home New York at the age of 60. Her last appearar on the legitimate stage was in 1940 in "Time Your Life."

Dr. Hans W. Aickelin

Dr. Hans W. Aickelin, 59, former vice-preside and former director of the General Aniline a Film Corporation, died at his home in Summ N. J., July 16.

James E. Goodfellow

James E. Goodfellow, 65, died suddenly at t home of relatives in Lawtey, Fla. He was ass ciated with the Florida and Ritz theatres auditor.

Frederick C. Phillips

Frederick C. Phillips, 56, assistant manager the theatre in Kenmore, N. Y., was killed July in a fall from the sun porch of his home.

Asmahan, Arabian Actress

Asmahan, Arabian film star, was drowned la week when her car plunged over a bridge. S was married to Ahmed Salim, Egyptian film pr ducer.

Betty Compton

Betty Compton, onetime musical comedy st and former wife of former Mayor Jimmy Walk of New York, died July 12 in Doctor's Hospit New York, after a seven-month illness.

Joseph Newell, Sr.

Joseph Newell, Sr., 79, died as a result of fall. He was the father of Joseph Newell, J manager of the Adams, Detroit.

Film Classics Moves

Film Classics has removed its New York fices to 18 West 48th Street from 1270 Si Avenue.

MOTION PICTURE HERALD

Better Theatres

EQUIPMENT · FURNISHINGS · DESIGN

Two Post-War Plans for Entrance Areas

▸ Efficient Installation of the Shadow Box

▸ Using Proper Tools for Commutator Care

▸ Shultz on the Issue of Soft Backgrounds

PHYSICAL OPERATION · MAINTENANCE

JULY 22, 1944

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THE IDEAL STORAGE BATTERY

SAVES $$ ANNUALLY PER FLASHLIGHT

1. Easy to recharge—lasts years.
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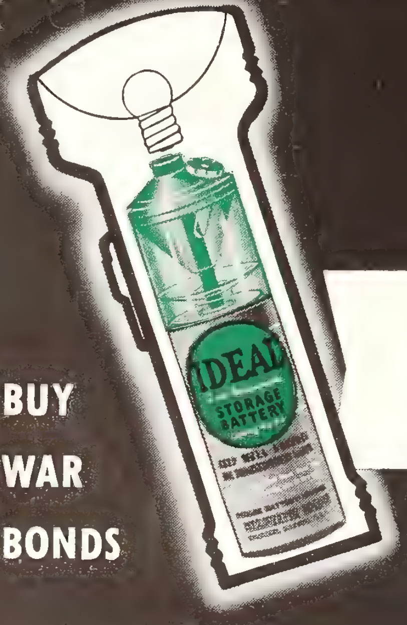
3. Reduces battery costs.
4. Fits standard flashlight cases.



See your RCA Theatre Supply Dealer for batteries, charging equipment and other theatre supplies.

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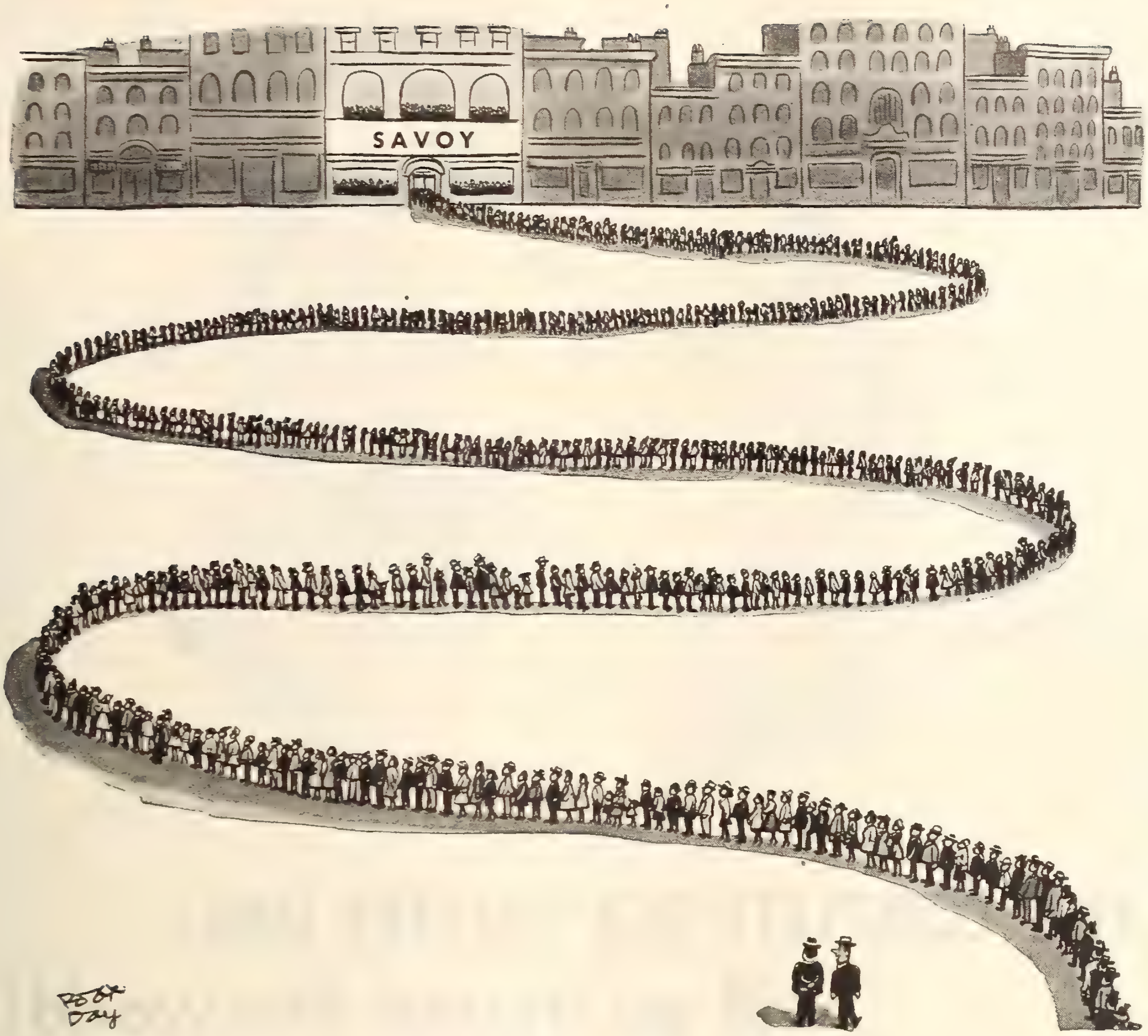
RADIO CORPORATION OF AMERICA
RCA VICTOR DIVISION • CAMDEN, N. J.

TC-68



"Now that they've put in Air Conditioning you have to stand in line to get in."

In recent years, department stores, apparel shops, hotels, restaurants and theaters with air conditioning installations have been—by far—the most popular. Indeed, the public's willingness to go out of its way to patronize air conditioned establishments has been clearly shown.

This trend towards air conditioning rates serious consideration in *your* plans for the future. Of course, you'll have to wait awhile to enjoy the added customer good will and operating efficiency resulting from air conditioning. But, it's not too soon to start *planning* your postwar installation.

How far advanced, and how much more economical, the G-E air conditioning systems of postwar may be, cannot be detailed as yet. But this much is clear: out of G-E's wartime experience will come finer air conditioning equipment . . . more compact, efficient and flexible . . . by which temperature and humidity will be accurately controlled and correctly balanced.

For your *free* copy of G-E book, "Air Conditioning for Business," write, *General Electric Company, Air Conditioning and Commercial Refrigeration Divisions, Section Bloomfield, New Jersey.*

☆ BUY WAR BONDS ☆

Air Conditioning by

GENERAL ELECTRIC

Hear the General Electric Radio Programs: The "G-E ALL-GIRL ORCHESTRA", Sundays, 10 P.M., EWT, NBC ... "THE WORLD TODAY" News, Every Weekday 6:45 P.M., EWT, CBS

The COMPLETE RCA THEATRE LINE will go 'round the world!

Consistent with its active part in the war program today, RCA is planning a broad post-war expansion of equipment service to exhibitors overseas.

Equipment to be supplied through the RCA international distributing organization will include, in addition to a full range of RCA sound reproducing systems, a complete complement of projectors, arc lamps, screens, chairs, power-supply equipment, and a diversified line of accessories.

RCA theatre equipment after the war is over will continue to be designed for simplicity of operation and for dependability of performance. . . . It will continue to have that quality of leadership which RCA products have always possessed.

* * *

RCA looks forward to new opportunities to serve the world-wide motion picture industry and to help the theatre expand its great contribution to community life.

INTERNATIONAL DEPARTMENT

RADIO CORPORATION OF AMERICA
RCA VICTOR DIVISION, CAMDEN, N. J., U. S. A.
LEADS THE WAY...*in Radio...Television...Tubes...Phonographs...Records...Electronics*

Better Theatres

Published in every fourth issue of Motion Picture Herald
GEORGE SCHUTZ, Editor RAY GALLO, Advertising Manager

st Real Prospect of lief on Theatre Supplies

JULY HAS BROUGHT two de- pments which harmonize on a cheery in for possible introduction soon into the PB blues concerning theatre equipment supplies. One is indication that Donald Nelson's policy for the WPB to begin r reconversion to civilian production will rtly go into effect. The other, reflecting roval of that policy, is the appointment of ommittee of exhibitors to meet later in the nth with representatives of the Office of ilian Requirements for the purpose of ex- ring the theatre's current and future needs. This is a new advisory committee, one of umber from various industries named by nald R. Longman, chief of the Service ades Division of the OCR, for the same pose. Its composition—Ed Kuykendall, d of the MPTOA; Joseph Bernhard of arner Theatres; Si H. Fabian, New York; bert W. Wilby, Georgia and the Carolinas; aude C. Ezell, Texas; Hugh W. Bruen d Joseph Blumenfeld, California; Martin Smith, Ohio; Lewis J. Lotito, New York; d William F. Crockett of Virginia—is both graphically and industrially representative. r. Longman himself will sit in for the PB.

Under a Government policy of reconversion civilian production, such action holds gen- e promise of relief from wartime restric- ns upon theatre equipment for the first time ce they went into effect. Timely, too, how- r, is the consideration to be given require- nts for theatre rehabilitation after the war, en for quite some time civilian production expected to remain on a priority basis.

ditorium Chairs—How Many, When?

Associated with the appointment of this nmittee, and with one or two other activi- s of the OCR, have been reports from ashington speculating upon the possibility allowing the manufacture of some hundreds thousands of theatre chairs. Such reports ve failed to deal with a number of questions on which this possibility would turn. Would e manufacturers be restricted to the so-called 'ictory" model? Would exhibitors buy these especially at the current ceiling price? Are e manufacturers whose product has the con- ence of exhibitors sufficiently clear of war ork to allow or warrant turning to theatre airs? Would conditions legally or econom- lly compel them to make the quota in large otments, or as they received orders, which ter is of course the regular way? Answers these questions most logical at this moment ongly suggest the conclusion that the manu- cture of auditorium chairs will not be re- med very soon.

COLOSSAL IS THE WORD FOR POST-WAR THEATRE NEEDS

DATA gathered by National Theatre Supply confirms the general observation, which has seemed inescapable, the post-war equipment requirements of theatres will be of unprecented amount and urgency.

"We found no theatres," reports Walter E. Green, president of NTS, "in which at least one equipment item will not be urgently needed just as quickly as wartime restrictions are lifted and it becomes available.

"In our talks with exhibitors we were amazed to find so many planning to break ground for new theatres. Sites have been selected and purchased, and plans drawn. Showmen await only the green light to start building."

Drapes of Fireproof Glass

FABRICS OF GLASS were included among the subjects discussed at the Institute on Textiles and Clothing at Michigan State College in July. Because of their natural non-inflammability, fabrics woven of glass fiber have been a development of special interest to theatre operation since their inception, and during the past year their original limitations as a decorative material has been to a large degree overcome.

"It is now possible," the textile industry representatives were told by Leon Chastel, manager of Thortel Fireproof Fabrics, New York, "to dye the fabrics in many brilliant solid colors and shades. Stripes, figures and prints have been developed in a variety sufficient to meet all decorative needs."

The non-inflammability of glass fabrics indicates, he predicted, that places of public assembly would always be their chief users.

"In weight most of these fiberglas materials compare with damask or heavy satin," Mr. Chastel said. "They fall into attractive folds, but do not retain wrinkles. All of them can be dry-cleaned, and the whites can be laundered and ironed. They are moth-proof, and they will not rot, stretch or sag under changes in humidity."

In the theatre glass fabrics will doubtless come into widespread use after the war as decorative drapes and stage curtains. They are not adapted to furniture because they cannot be subjected to friction (although we seem to recall pictures in newspapers of models displaying dresses of glass, Mr. Chastel declared that the friction factor also rules out fiberglas for clothing).

Chemical Processing Makes Wood as Hard as Metal

"Imagine," writes Dr. J. F. T. Berline in a recent issue of the du Pont house organ, "soft woods transformed to metallic hardness; poplar made harder than teak and rivaling steel in rigidity!"

And he tells how that has become possible by the development of the *methylolurea* treatment, which consists in processing woods with that chemical for the purpose of greatly extending the usefulness of woods and reducing or eliminating their undesirable characteristics.

"Wood is an excellent product," he asserts, but points out: "It dries slowly; checks, splits and warps during drying. It is inflammable; it rots. Insects eat and bore holes in it. Wood is not dimensionally stable; it swells in damp weather, shrinks in dry weather, tends to warp in any weather. . . " Other shortcomings of natural wood are listed. But—

"When wood is impregnated with certain self-reactive chemicals which also react with the wood components so as to form a resin with the wood, the resulting product becomes dimensionally stable in spite of atmospheric changes. It becomes hard, stiff, dense and durable."

Plywoods are as amenable to the treatment as lumber; and shavings, even sawdust, can be made fit for moulded objects. And dye can be introduced into the processing chemicals to provide desired color.

Here is something definite as an improvement in post-war building materials.

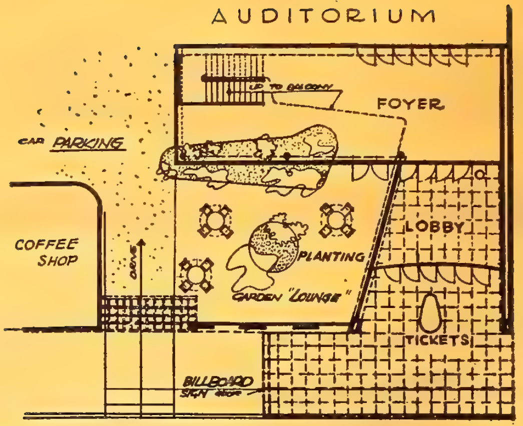
Wartime Population Shifts

Study of the Government population figures issued this month in an effort to learn something about population shifts likely to figure in planning for post-war business is not too arduous work for July and about as productive as a hot summer afternoon ought to be. Of the changes between July 1, 1940 and the same date in 1943, in which 25 states an dthe District of Columbia gained residents, while 23 states lost, the most significant would seem to be the increases in Washington, Oregon and California, which amounted to approximately 17%,13% and 22%, respectively. Natural resources, the distance of the Pacific Coast from the industrial East and Midwest, advising development of Far Western industry; renewed and possibly extended trade with the Far East; and the attractions of a climate running less to extremes than the East and South, support belief that a substantial part of these gains will be maintained. Elsewhere, however, these factors are less obvious.

—*G. S.*

ACCENT ON GLASS

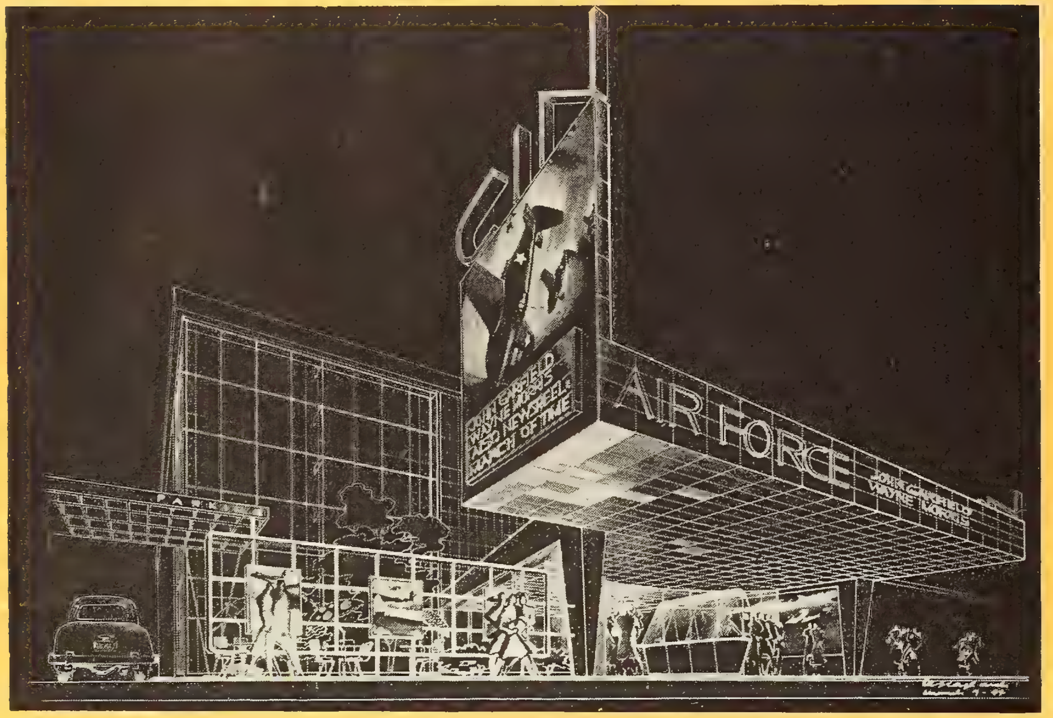
in two designs for the post-war theatre


AUDITORIUM
UP TO BALCONY
FOYER
CAR PARKING
COFFEE SHOP
DRIVE
LOBBY
PLANTING
GARDEN "LOUNGE"
TICKETS
BILLBOARD SIGN ABOVE

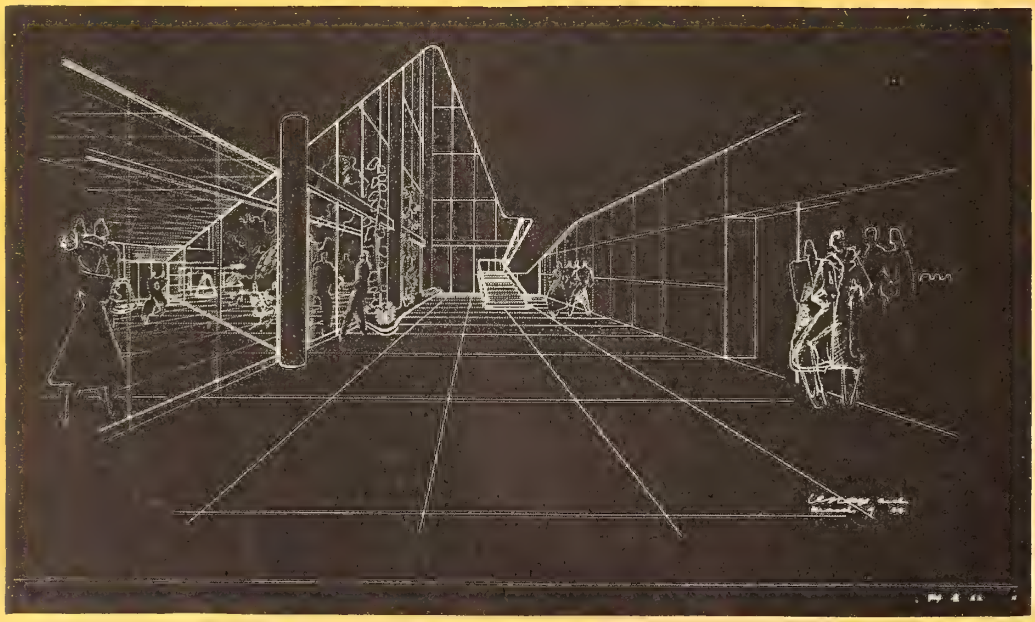
By

WILLIAM LESCAZE
Architect, New York

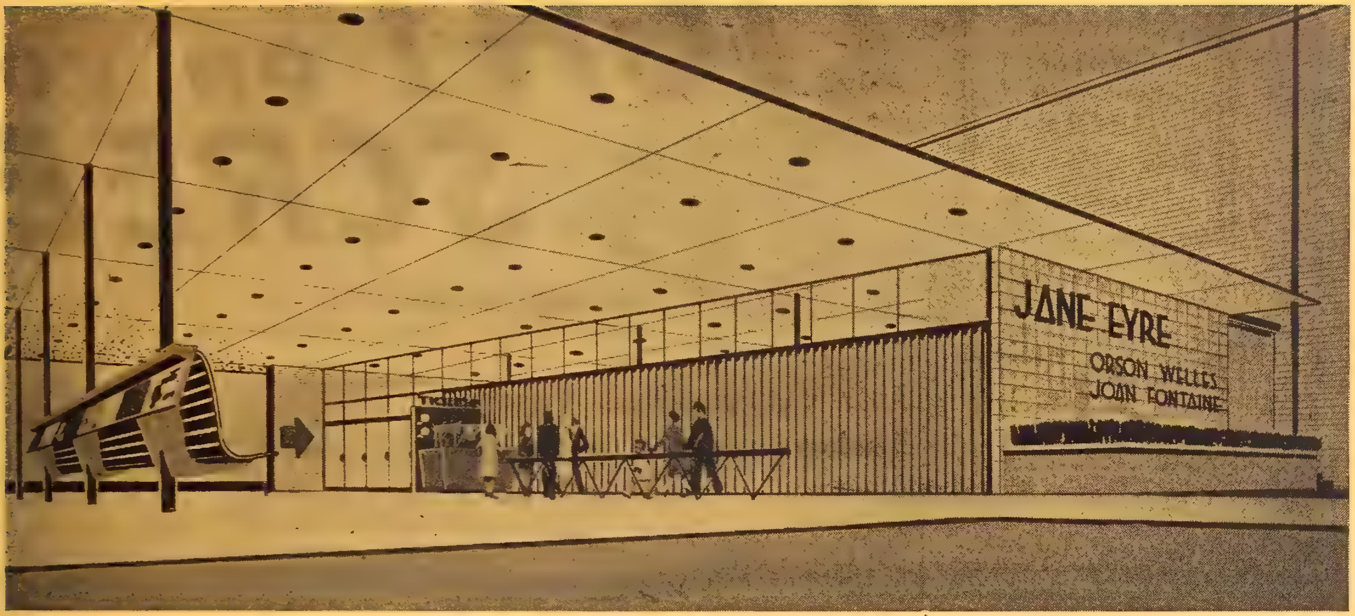
Seeking an effect of openness and brilliancy, Mr. Lescaze, who has long been one of the most original exponents of modern architecture, has combined the various types of architectural glass with modern light sources in a scheme that is also interesting in its plan, which includes, as an adjunct of the foyer, a garden lounge. For display, aluminum glazed cases are set against an aluminum glazed trellis along one side of the garden lounge. To supplement the silhouette letter attraction panels, a transparency display is suggested for the roof of the marquee. An island ticket booth would be of turret-top design, with the upper enclosure entirely of multi-plate safety glass. Soffits of both the marquee and vestibules would be glazed with tapestry translucent glass illuminated from behind. Visibility of the interior is provided by two sets of Herculite glass doors, and the foyer would look out on the garden lounge through plate glass. The general plan of the forward part of the theatre is indicated in the plan drawing at top of page.


JOHN GARFIELD
WAYNE MORRIS
ALSO NEWSREEL
MARCH OF TIME
AIR FORCE
JOHN GARFIELD
WAYNE MORRIS
PARKING

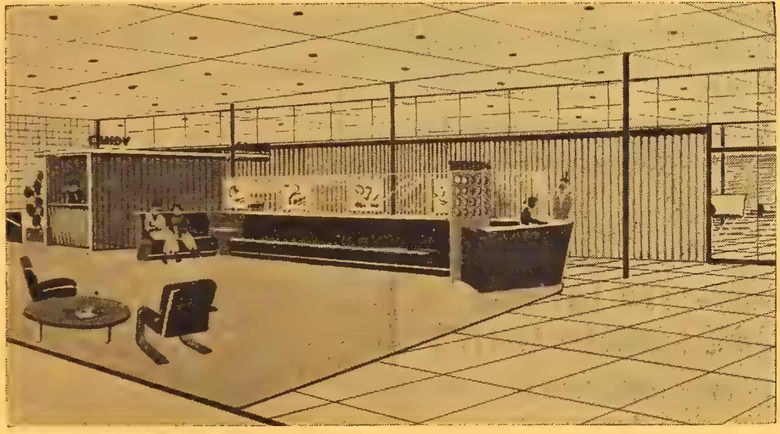
FRONT AND VESTIBULE



FOYER WITH GARDEN LOUNGE


JANE EYRE
ORSON WELLES
JOAN FONTAINE

PERSPECTIVES OF ENTRANCE AREA: From street (above); from interior (below)



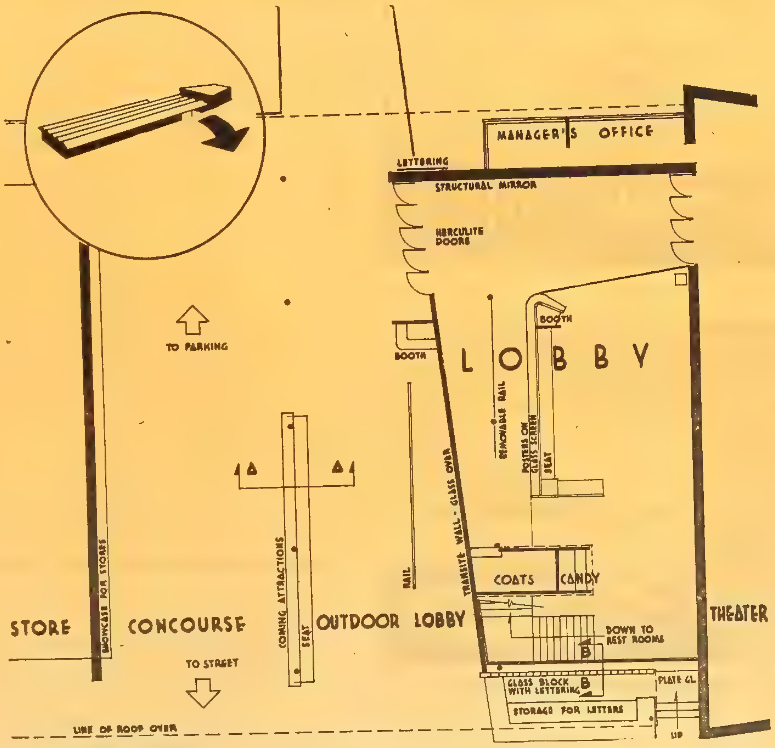
By G. HOLMES PERKINS
and ROBERT A. LITTLE
Architects, Washington, D. C.

The designers of this treatment have envisaged a theatre at the end of a row of shops (see circled inset in the plan drawing). They have described their scheme thus:

"Part of this covered space becomes an open lobby for the theatre, incorporating ticket booth, seat for waiting, and showcase provision for posters of coming attractions. Inside, provision is made for ticket-buyers to stand in line without stringing out onto the sidewalk (influence of wartime Washington). The lounge is separated from the heavy traffic out of the theatre between shows.

"Decora glass block wall is used on street facade of lobby, as background for title of film being shown. Light from inside the lobby, plus moving pattern of people inside, should make this a colorful advertising feature. The entire opposite wall, extending outdoors, beyond Herculite doors, is treated in flesh-tinted mirrors to increase spaciousness and lead patrons into the lobby.

"A conventional bank type counter-seat, with low glass screen above, is used inside the lobby to separate the lounge from the doors and from patrons waiting for tickets."


MANAGER'S OFFICE
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STRUCTURAL MIRROR
HERCULITE DOORS
BOOTH
BOOTH
L O B B Y
REMOVABLE RAIL
POSTERS ON GLASS SCREEN
SEAT
TO PARKING
RAIL
TRANSITE WALL - GLASS OVER
COATS
CANDY
STORE
SHOWCASE FOR STORES
CONCOURSE
COMING ATTRACTIONS
SEAT
OUTDOOR LOBBY
THEATER
DOWN TO REST ROOMS
B
TO STREET
GLASS BLOCK WITH LETTERING
B
PLATE GL.
STORAGE FOR LETTERS
UP
LINE OF ROOF OVER

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and high intensity 13.6 mm x 22″ (machined for adapters), which provide 20 minutes more burning time per trim. Low intensity carbons are not processed.

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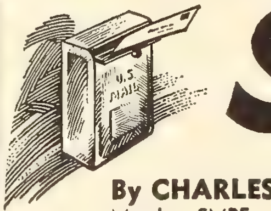

By CHARLES E. SHULTZ
Member SMPE . . . Honorary Life Member LOCAL 365, IATSE & MPMO

Soft Versus Sharp-Focus Backgrounds in Close-Ups

AN ASPECT of present-day projection—one might say, of the modern motion picture that is out of the usual trend of these discussions, develops from an interesting question received from Thomas S. Watts, projectionist of the Virginia theatre in Chicago. He writes:

"It has been my observation in projecting pictures, good, bad and otherwise, that the 'depth of focus' of pictures has not developed in keeping with other scientific advancements of the industry.

"I find that it is a very easy matter to bring into sharp focus the characters and elements in the foreground of a picture, but in nearly all pictures the background characters and elements are diffused and blurred. Would you please explain why this condition exists?

"My equipment is first-class, and the opt system is in good shape, and I have a v superior light on the screen. I have tr various methods of focusing in trying to cl up this background blurr, to no avail. Is the fault of the set camera on the product lot while the picture is being filmed?"

► The "fault" to which you refer, Projecti ist Watts, has long been considered good tistic photography by many experts in field, but not by *all* of those who are con ered authorities on the subject. While I sl not "take sides" on the merits and disadv tages of "subject-of-interest-emphasis" thr the photographic technique of purposely th ing the background into "softened obscur I think that a general discussion of a re trend toward the photographic productio pictures having equal sharpness throug will be interesting to many projectionist

To get a clear picture of the problem us start at the beginning by examining

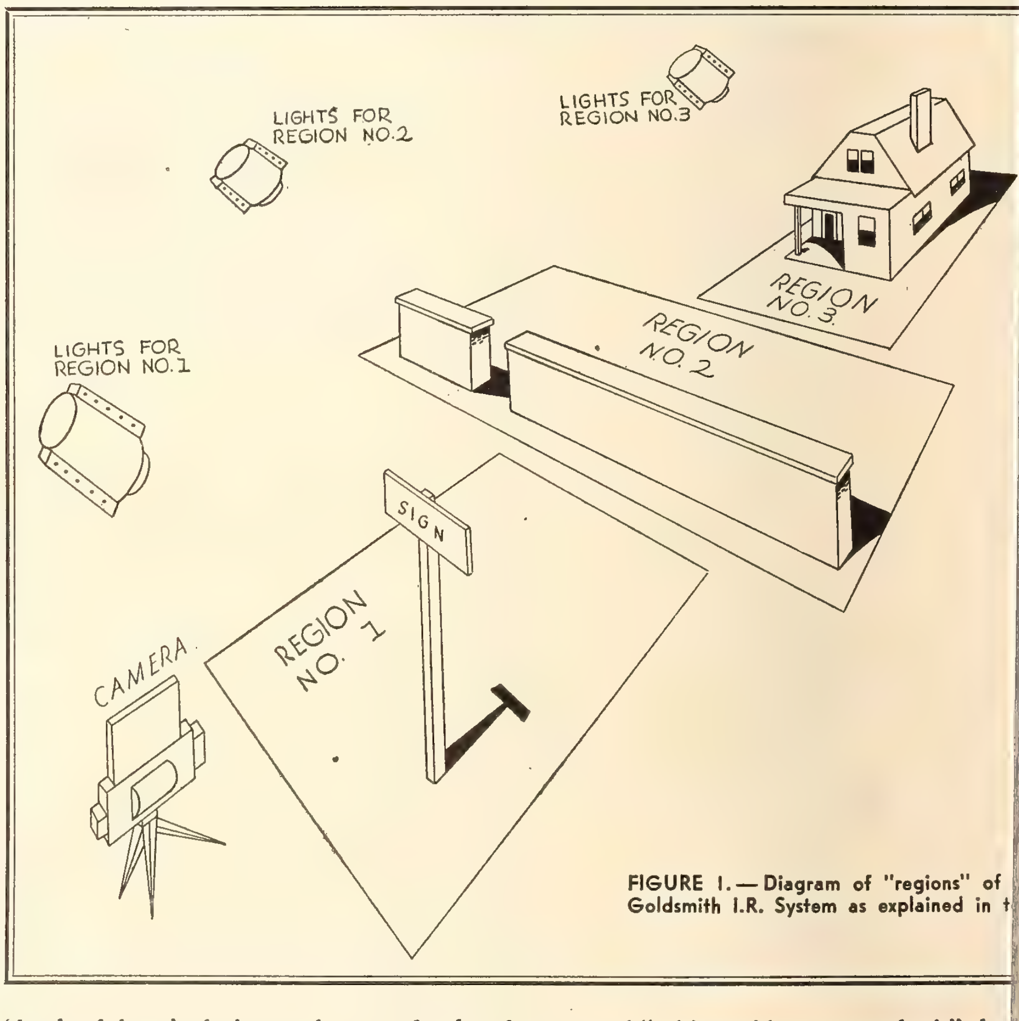

FIGURE 1.—Diagram of "regions" of Goldsmith I.R. System as explained in t

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M
THE WORLD'S OUTSTANDING INDUSTRIAL DESIGNERS
SUPPLY DEALERS' EXPERIENCE IN PROJECTION PRACTICE
OUTSIDE CONSULTING ENGINEERS
AMERICA'S MOST TALENTED PROJECTIONISTS
will come that great new post-war
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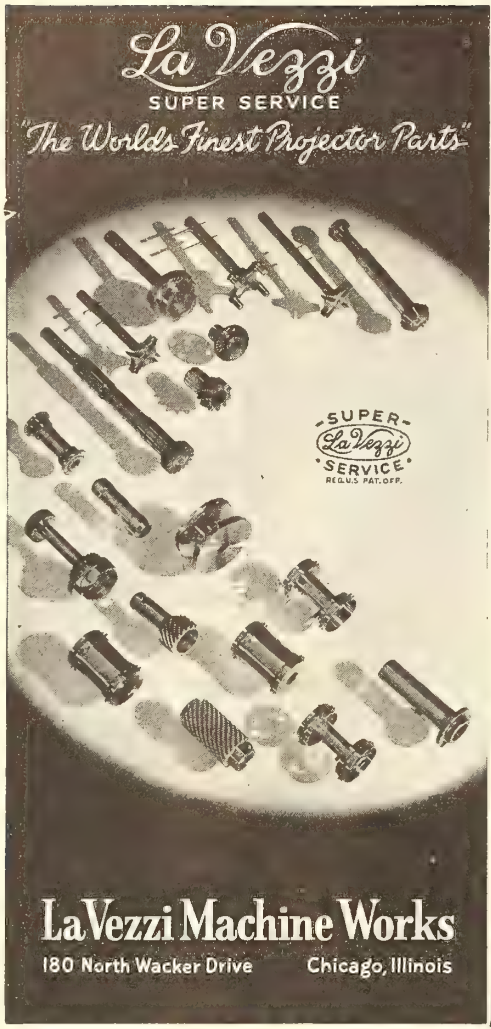

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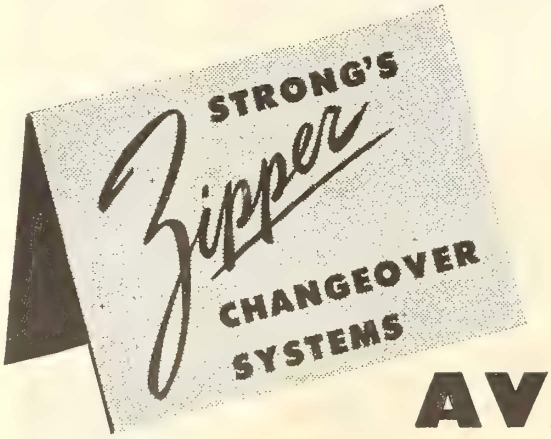

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technical side of the condition that produce blurred background. For example, let us suppose that a motion picture camera is focuse upon a figure 100 feet distant from its lens and that the background is 50 feet behind th figure. At these distances the figure and th background will be just about equally shar with a lens of average focal length.

Now let's imagine that the camera move up in the direction of the figure, and that th cameraman keeps the figure in constant focu as he moves up. As he moves forward, th background will slowly "slide out" of focu until he reaches a "close-up" position for th figure. At this point the background will b blurred beyond identification because the dept of focus of the photographic lens is not grea enough to image sharply the figure at clos range, and the background 50 feet away, a the same time.

Just *how* badly blurred the backgroun will be when the figure is sharply focused d pends upon the focal length of the lens, t extent to which the lens has been "stopp down," and the difference in distance betwe the figure and the background. If the le is of long focal length with a high "stop" d ameter, and the distance from the figure the background is great, the blurring will a maximum. If the focal length of the le is short, with a very small "stop" openi and the distance from the figure to the bac ground is short, it is entirely possible that t background will be sharp and clear.

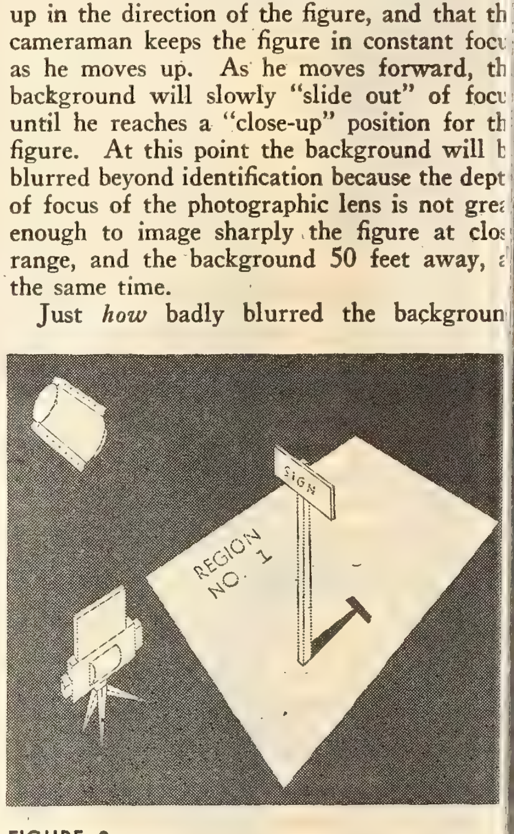

FIGURE 2

These three natural optical limitations te to produce blurred backgrounds on close-u shots. Because many experts believe that this e fect is pleasing, little has been done until r cently to correct it. The believers of "bac ground obscurity" hold to the conviction th focal contrast between the figure of centr interest and the less important backgrou holds the attention of the observer to t character around which the action revolv

Hans Dreier, prominent Hollywood a director, does not share this belief. He w reported to have made the following observ tion concerning the matter: "Such a set-u sometimes means the construction of large se which are subsequently overlooked because t camera is so close to the actor that everythi else is out of focus."

Orson Welles rebelled completely when produced his picture "Citizen Kane;" usi short focal length lenses "stopped down" produce tremendous depth of focus, he accomplished the seemingly impossible by "comi up" with a feature picture in which all pa

"On the right, the Zamboogie Theatre, last word in theatre architecture!"

ZAMBOOGIE THEATRE

A Signal Corps Photo

● True open-air style. Note the circus-type seats, and the rustic-type sign. No matinee today. But tonight here's the brightest spot on the main drag.

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of every scene were equally sharp. Ma
hailed this technique as a real forward st
but one disadvantage presented itself as a blo
to general usage. The short focal length len
produced a distorted perspective which Well
used to great advantage in heightening t
dramatic effects, but which were found unc
sirable for general application. Additional
a much higher illumination was required l
cause of the small lens openings.

To produce the desired photographic sha
ness over the entire set and avoid the un
sirable perspective distortion and increased
lumination requirement, a system was int
duced to The Society of Motion Picture E
gineers in the Fall of 1941, by the noted c
sulting engineer, Dr. Alfred N. Goldsmi
This method is known as "The I. R. Syste
and is covered by U. S. patents.

Briefly, the system divides the set into s
eral "focal regions" which are separately
cused upon the photographic film by mea
of an attachment upon the camera called
"diffo." The function of the "diffo" is
bring each "region" into focus separately
the exact time, during which that "regio
is illuminated by synchronized set lights. T
"diffo" is a disc which contains optical eleme
that swing into place before the cam
aperture at predetermined relationship to
separately controlled set lights.

To translate all that double talk, let's t
an example of exactly what happens duri
the exposure of a single frame by the I.R. S
tem. Let us suppose that there are three "
gions" before the camera. The first "regio

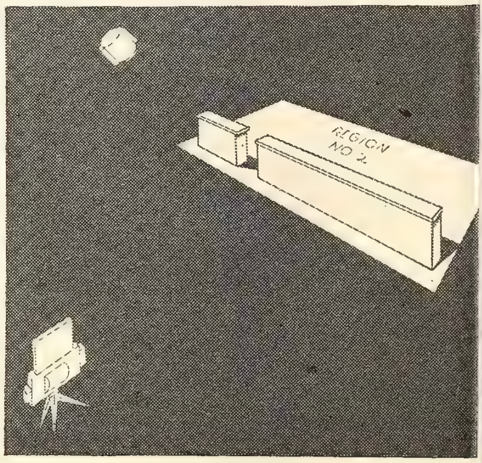

FIGURE 3

extends from the camera lens to a distance
10 feet away. The second "region" is fr
10 feet before the camera to 30 feet aw
The third "region" is from 30 feet from
camera to infinity. The set lights are
ranged in separate banks which can be indiv
ually turned on and off and flood each "regi
without lighting any other "region" (
Figure 1). During the exposure of a sin
"frame" of film the following things take pla

1. The shutter of the camera opens. T
lights fall upon "region" No. 1 just as
"diffo" swings a lens of the proper focus
place before the camera aperature to shar
image "region" No. 1 (*See Figure* 2).

2. The lights flooding "region" No. 1
out just as the lights covering "region"
2 come on. The "diffo" swings a lens of
proper focus in place before the camera a
ture to sharply image "region" No. 2 (
Figure 3).

3. The lights flooding "region" No. 2

COPPER still critical!

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COPPER is still on the critical shortage list of essential war materials. It was never more necessary that every last possible ounce of it be saved.

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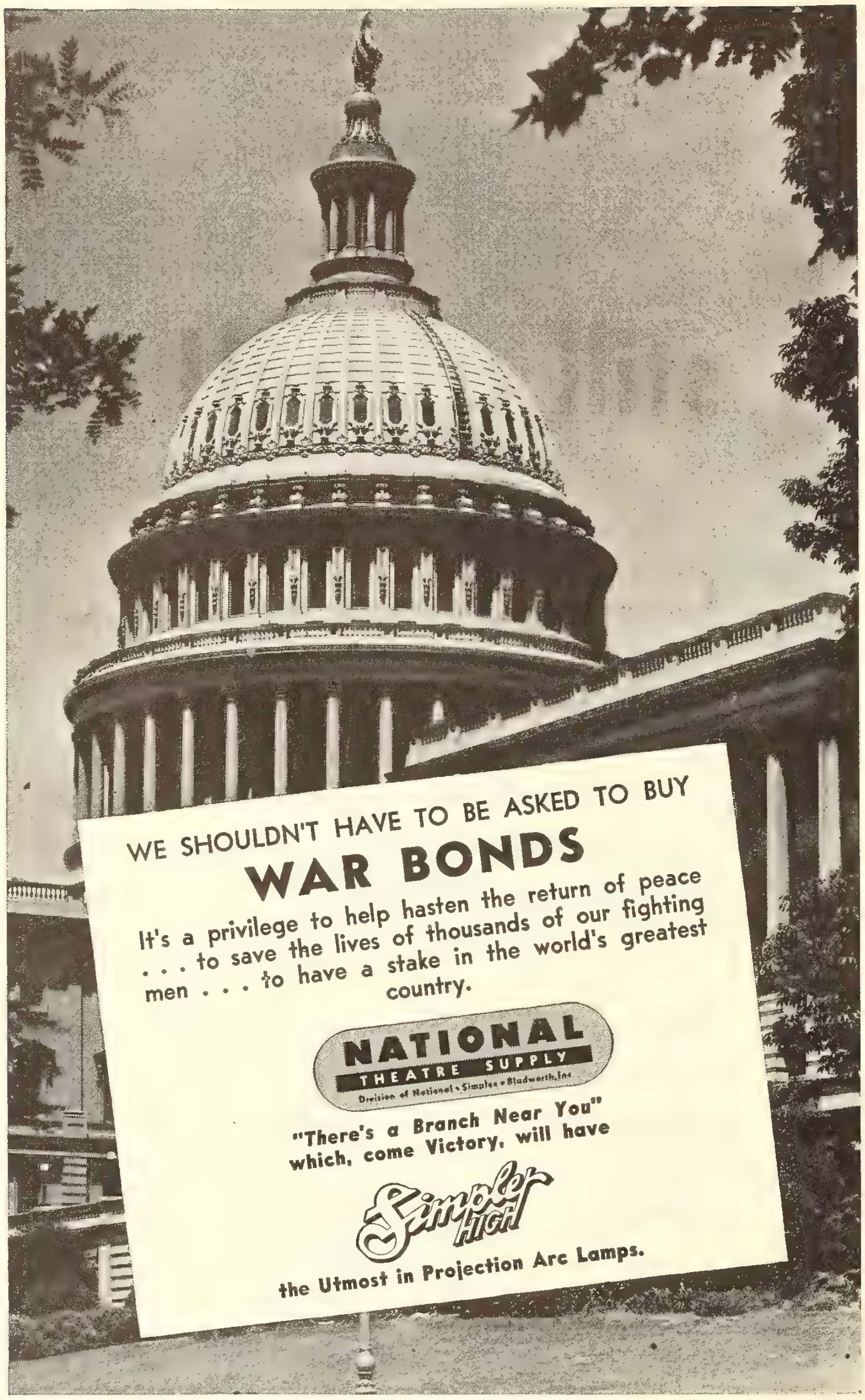
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out just as the lights covering "region" No. come on. The "diffo" swings a lens of tl proper focus to image "region" No. 3 sharpl into place before the camera aperture (*se Figure* 4).

4. The camera shutter closes and a sing frame of film has been exposed with the thre separate images of the three "regions."

The finished exposure does not show sign of separate exposures as each "shot" has fitte in with the others like the interlocked piec of a jigsaw puzzle. The resulting picture a pears as an even image of the entire set wi every part in sharp focus.

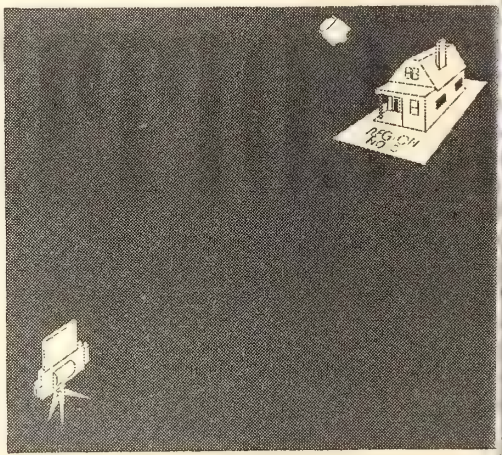


FIGURE 4

That is the story of the latest attempts t ward a solution of your problem, Projection Watts and I believe it answers your questi

•

Handling Condenser Lenses So as To Reduce Breakage

A COUPLE of issues back made a few suggestions for avoiding co denser element breakage for projectioni using the high-intensity rotating positive ty arcs, and published a projectionist's idea f reducing pitting. No mention was made front condenser breakage, however, and P jectionist Andrew J. Seeley of The R Keith theatre in Syracuse sends an intere ing letter concerning his problem with fro condenser breakage. His story of the ca and solution of this problem follows:

"In the good old days when high-intens illumination first made its debut, the mat of condenser breakage was quite a proble The projectionist was quite helpless in efforts to combat this problem if he maintair proper operating currents and voltages. B front and rear condensers would last ab a week, and when removed from the mou they consisted of some eight pieces of brol glass where each of the condensers had be One or both of the replacements wo fracture in the first two hours of operati

"One method of alleviating this condit was to use a clear piece of mica in back the rear condenser. In those days the scr mount was used, and a very nice job of cutt and fitting could be accomplished.

"In late years, larger theatres and lar screens have been in vogue and a great amo of study and research has been devoted to problem of increased condenser breakage w the demand of higher currents and result higher temperatures.

"With the introduction of the pres

heric condenser combination, consisting of · sphero-cylindrical and sphero-aspheric, or re commonly called parabolic meniscus, ch the tremendous increase in light, as com-ed with the old plano-convex type up to) amperes, the ideal condition has very arly been achieved, in so far as breakage oncerned. With proper care and precautions handling and mounting (especially with old type of mounting still used in the all & Connolly HC3 lamps) the condition be reduced to a minimum.

"As an example of a typical case in point, et of condensers which had been in service two years suddenly produced a front ndenser fracture. All avenues which would ise this were investigated, such as ventila-n, care in mounting, and care in operation the lamp (for example, not opening the nphouse door too soon, which may cause rmal shock).

"It was found that during this period the r condenser had become badly chipped due washing in a porcelain bowl. This chipped ndenser caused improper seating in the unt, which in turn gave the front con-ser less room for expansion. Due to the t that the front condenser has a higher efficient of expansion, it was the one to cture. To decrease the chances of a recurrence of this trouble, a spacer ring of ⅛-inch was inserted in the mount to insure proper room for expansion and the condensers were washed in a wood chopping bowl thereafter.

"In the more modern types of high-intensity nps, such as the Peerless Hy-Candescent, screw mount is again used, reducing the ance of error in leaving the proper amount room for expansion."

I believe that Projectionist Seeley's letter aks for itself and offers an especially good nmon-sense suggestion in the idea of the oden chopping bowl in which to wash con-ser elements. Thanks for this one, Friend eley; you may be responsible for helping ny of us to reduce condenser chipping and akage.

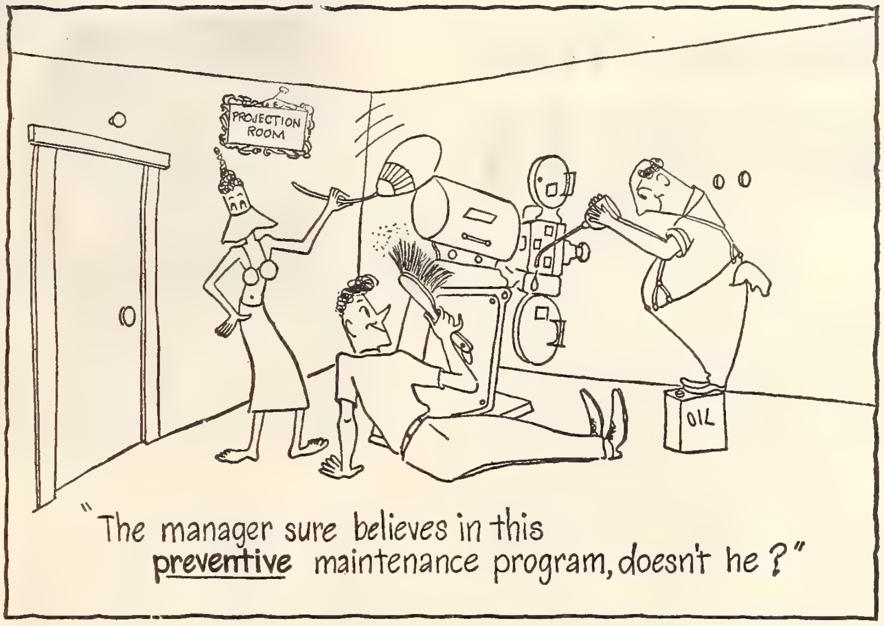
•

ow Would You Have Your ost-War Projection Room?

n the preceding issue of BETTER THEATRES, ic plans for post-war theatres of 500 and)0 seats were presented. I was invited to n the group of planners, to deal with tain phases of the plans directly related projection and projection lighting. During conferences preceding the completion of s article it occurred to me repeatedly how le was really known about the important t that television would play in shaping the ure projection room.

I had been asked to prepare a drawing of post-war projection room based upon my ception of the requirements that might be icipated.

My reaction to this request was a refusal "stick out" my neck by preparing a plan a projection room designed to house mo-n picture and television of absolutely un-own size, shape and electrical requirements. my humble opinion, anyone that attempts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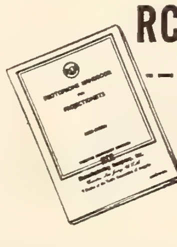

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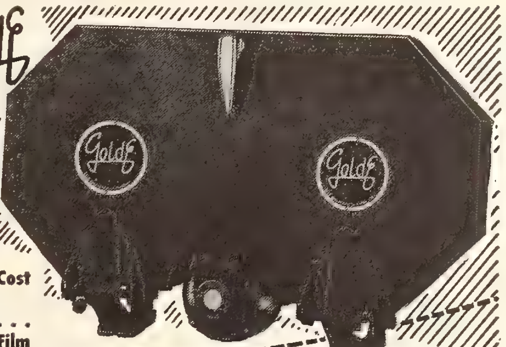

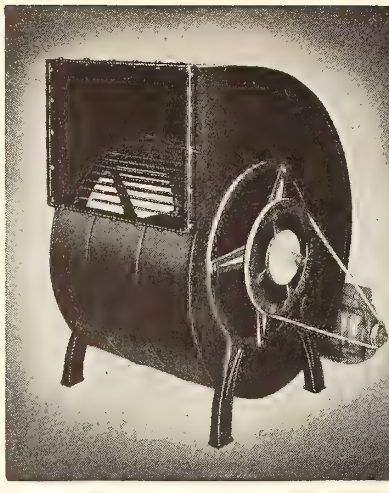

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to portray the post-war projection room assumes the same responsibility as that of drawing up plans for a suitable garage for the post-war family helicopter. Both are pretty obscure as to exact requirements, and any definite plans at this moment can only be based on a "hunch." "Hunches" pay off with very uncertain regularity, and I think that plans for the post-war projection room should be based on *definite* facts. Remember, you and I will have to live and work in these projection rooms for many a moon to come. In the interest of common sense, let's plan that family helicopter garage *after* we have the helicopter, and that post-war projection room *when* the television equipment to be used in it has been standardized.

Let's get one point absolutely *clear,* however. I very definitely do not mean to impl that this offers us an "out" for dismissing th entire matter and waiting patiently for someone else to make the next move. Quite th contrary, this offers us all a unique opportunit to do a little constructive thinking of ou own about the things *we* would like to se included in that post-war projection room.

These columns have published many excellent ideas received from working projectionists regarding improvements in post-war projection, and we shall be most happy to co tinue to bring these ideas to the attention o our readers. We offer you the opportunity make *your* voice heard regarding your prefe ences concerning the post-war projection roo in which you will some day find yourse working. It's your turn to do something abo your future surroundings right now wh there is yet time. Start pitching!

•

Some Things You Know—But Have You Done 'Em?

I RECENTLY dropped in the offices of the St. Cloud Amuseme Corporation for a chat with Al Sloan, t general manager. Al is an old friend of m who began his career as a projectionist a now is part owner of a group of 15 theat in Northern New Jersey that are, in humble opinion, unusual in their project excellence for theatres of their size. Al take very real interest in all matters pertaining the operation of these theatres, and his servations on projection matters have b published in this column before.

During the course of our conversation so of the "little things" concerning good preser tion were discussed. It is my opinion that so of these little, but obviously important, thi that are so often neglected in the hurry everyday operation should be brought to attention of our readers. I asked Al to s a letter to the column with his personal c ments on a few of these minor conditio that letter follows:

"We enjoy your articles very much find them a real aid to better projection. occurred to me that there are many sm things around the theatre which affect picture, but which have nothing to do w the type of equipment being used, or its c dition. Yet the damaging effects of these c ditions are very real. Every one of th things, in itself, is obvious, and so petty, t one might wonder if it is worth mentioni but it is a safe bet that almost all thea

(*Continued on page* 73)

See how postwar theaters may use G-E lighting to provide attractive atmosphere, to give helpful guide light along the stairs to the balcony. Lakewood Theater, Dallas. ▶

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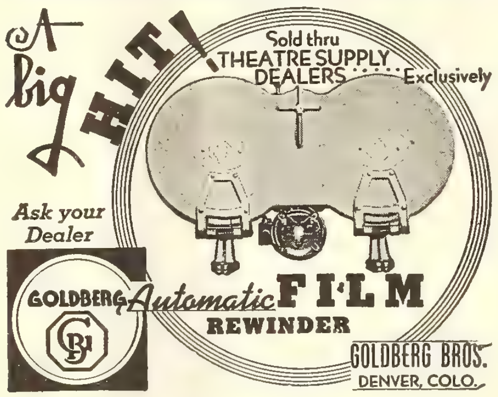

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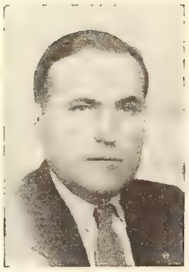


John J. Sefing's

WAYS & MEANS

in operation, installation, maintenance

John J. Sefing is a graduate mechanical engineer and has long specialized in theatre wor

The Best Way to Install Shadow-Box Display Frames

THE DISPLAY of posters and stills advertising current and coming attractions is so important to the prosperity of a theatre that it is marvelous how often arrangements for such display have been thought of as something to be merely tacked on, instead of being planned for from the blue-print stage of the project. In new construction or remodeling substantial enough to require an architect, the exhibitor should confer closely with his designer in the planning of the work to ensure physical provisions best suited to his particular advertising requirements. Locations should be worked out according to the situation and floor plan of the theatre; and a sensible number of display frames decided upon to take the fullest advantage of those locations without unsightly invasion of the design.

Then there is the question of the kind of display frame. When these advertis facilities are left until after the building been erected, there is only the choice of flat kind, consisting in a posting board cove with a glass frame, if an obtruding box new wall construction is to be avoided. order to illuminate the display effectively w out resorting to an outside light source s as a ceiling reflector, a shadow-box must employed, and its recessing to set flush v the wall, and its safe wiring, should be a of the working plans.

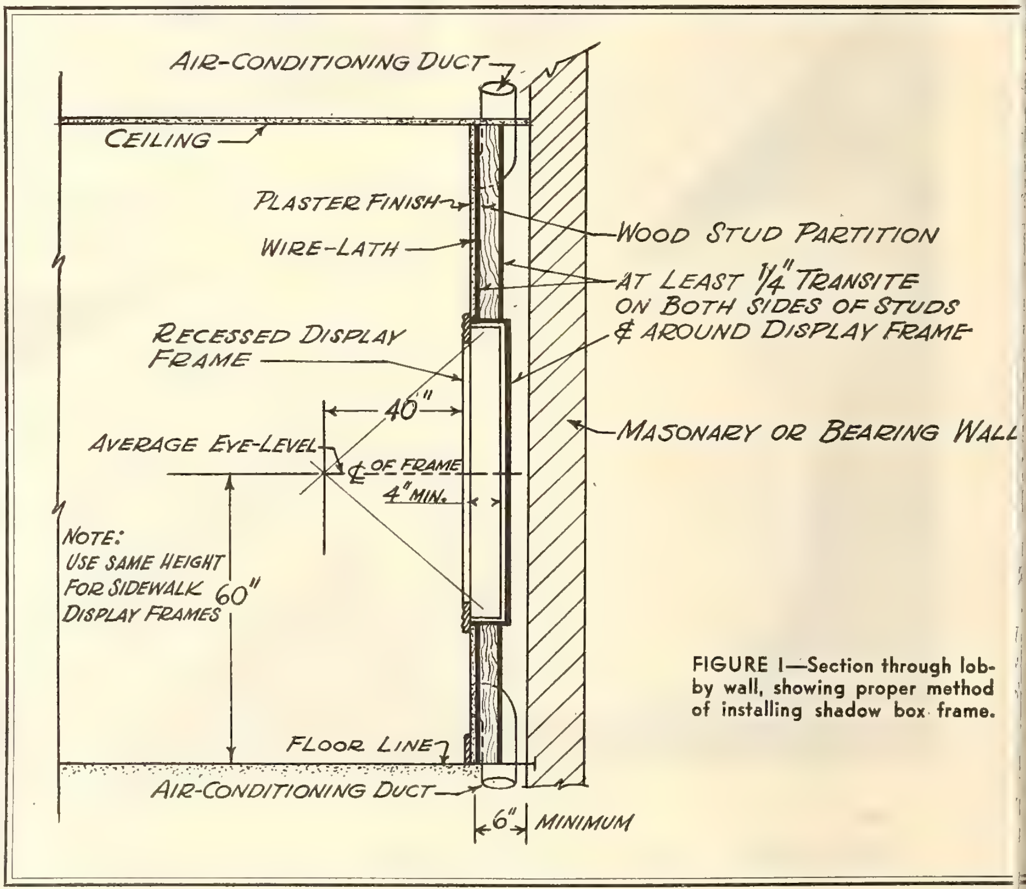

AIR-CONDITIONING DUCT
CEILING
PLASTER FINISH
WIRE-LATH
WOOD STUD PARTITION
AT LEAST 1/4" TRANSITE ON BOTH SIDES OF STUDS & AROUND DISPLAY FRAME
RECESSED DISPLAY FRAME
40"
AVERAGE EYE-LEVEL
℄ OF FRAME
4" MIN.
MASONARY OR BEARING WALL
NOTE: USE SAME HEIGHT FOR SIDEWALK DISPLAY FRAMES
60"
FLOOR LINE
AIR-CONDITIONING DUCT
6" MINIMUM

FIGURE 1—Section through lobby wall, showing proper method of installing shadow box frame.

CONSTRUCTION PROVISIONS

Where the side walls of the lobby or f are of solid masonry, the shadow-box typ display frame should be installed in an tended furred wall in order to get the pr depth for installation. In this way there e no necessity to cut into the hard solid all to bring these frames, and the space ehind the furred wall will serve for air-nditioning ducts or recessed radiators.

These extended walls should be absolutely ireproof. Where wood studs are used, they hould be covered on both sides with at least 4-inch transite or other fireproof material. ver this, wire lath and plaster can be applied. ost city fire and building code regulations equire and insist on this kind of installation.

It is important that the center of these isplay frames be 60 inches, from the floor r sidewalk, which is the average adult eye vel.

When these recessed type frames are to be nstalled in the outside side walls, their exact ize and particular hole or recess can be rovided in the masonry; also, the necessary onduit and wiring circuits can be specified o take care of the type of lighting to be used. he space in this shadow-box should be roperly designed so that the lamps, any ecessary transformers, etc., are entirely idden from the outside. The lights should e arranged so that the advertising material s uniformly illuminated. Lumiline or fluoescent lamps should be installed vertically in ach corner of the frame and masked comletely with the proper width of frame work. he standard size of this frame is 40 inches ide, 60 inches high, and 5 inches deep. With he tubes installed vertically on the largest imension there will be a better spill of light n the attraction, whereas if installed horzontally—that is, on the top and bottom—a ark area will result at the center of the rame.

Proper wood or lead shield grounds should e provided in the masonry for fastening the rames solidly in place. Over each such openng a proper iron lintel should be installed o help carry the load off the frame in case here is any settling of the wall. Failure to ake this provision will cause the frame to ecome warped and the front door panel impossible to open as the wall settles on its framework. The outside edges of the frame where t meets the masonry wall should be caulked water-tight with caulking cement.

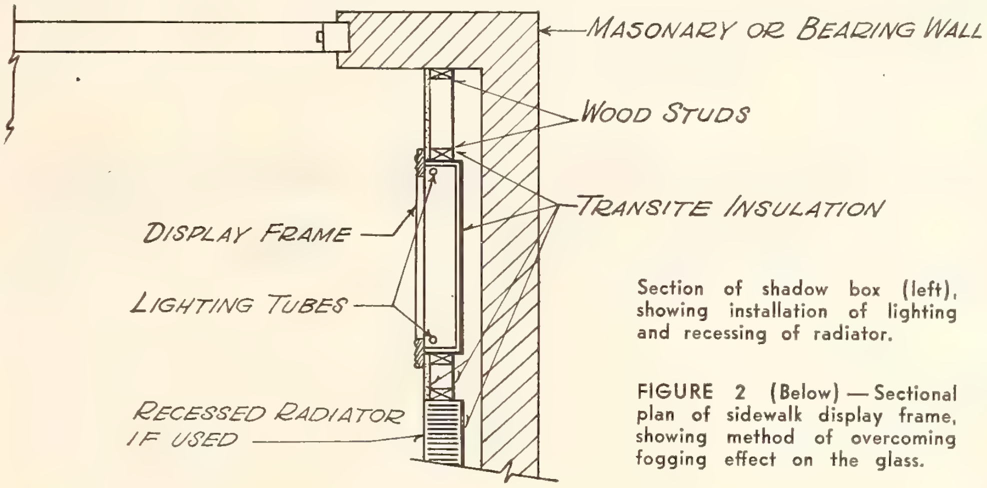
FRAME VENTILATION

Vent holes should be provided in each frame to help dissipate the fogging effect due to outside temperature changes. It is a good idea to take a very small duct or pipe tap from the theatre ventilating system and run it to each display frame at the side, picking up each frame in this manner until all are ventilated, in series, by moving air.

When fluorescent tubes are used in frames exposed to the weather they may go on and off as temperature varies. The method described of tapping into the theatre ventilating system during the cooler months will eliminate such interruptions in illumination.

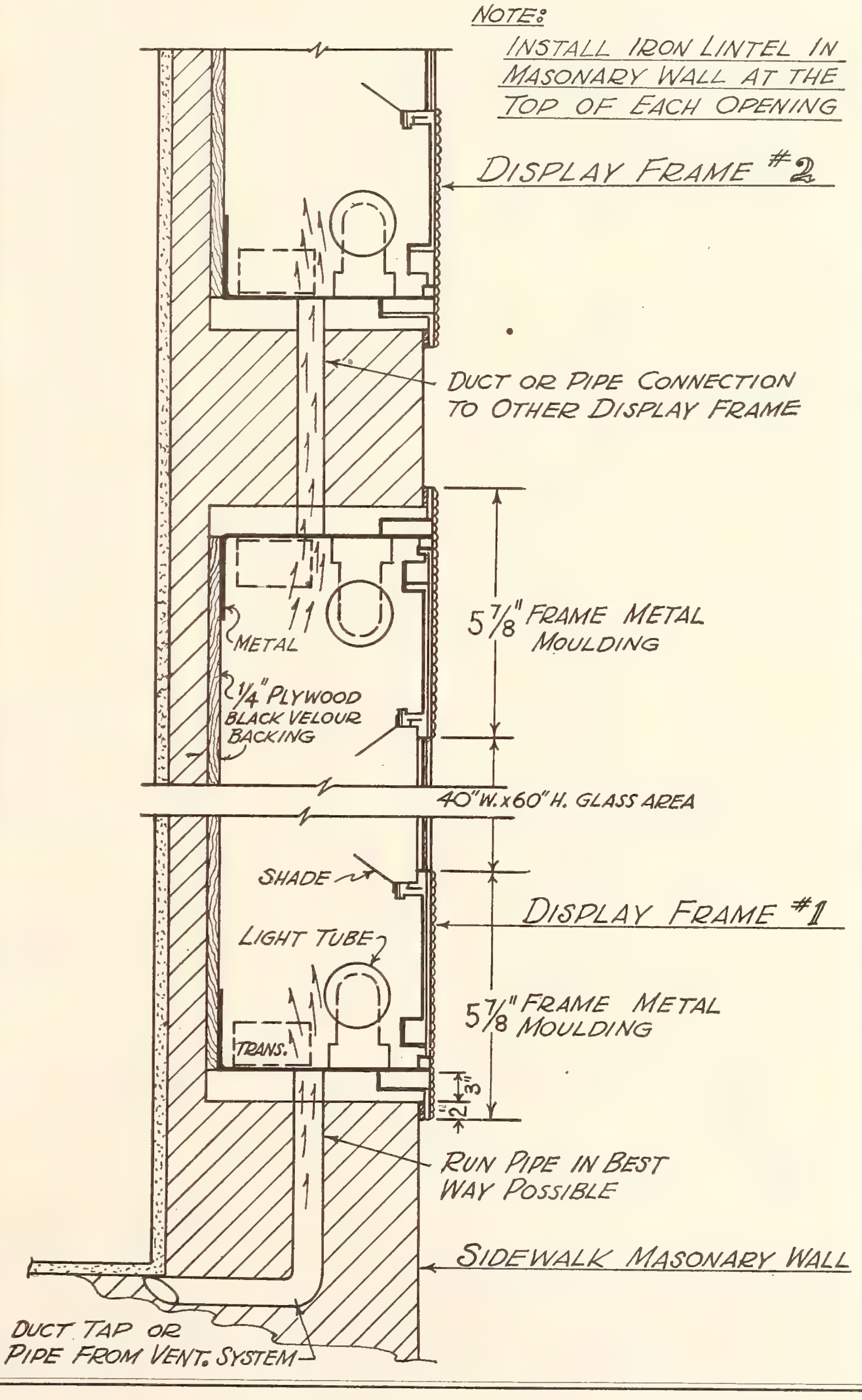
It is well to have the locks on the display frames of the same type so that a single key will fit all.

Display frames have been commonly made entirely of wood; while fairly good for inside installation wood frames do not hold up when installed outside. Another type is the kalamein stainless steel, which also deteriorates in time when exposed to the weather. The best type is the aluminum or bronze alumilited extruded frame; this stands up excellently


MASONARY OR BEARING WALL
WOOD STUDS
TRANSITE INSULATION
DISPLAY FRAME
LIGHTING TUBES
RECESSED RADIATOR IF USED

Section of shadow box (left), showing installation of lighting and recessing of radiator.

FIGURE 2 (Below) — Sectional plan of sidewalk display frame, showing method of overcoming fogging effect on the glass.


NOTE:
INSTALL IRON LINTEL IN MASONARY WALL AT THE TOP OF EACH OPENING
DISPLAY FRAME #2
DUCT OR PIPE CONNECTION TO OTHER DISPLAY FRAME
METAL
1/4" PLYWOOD BLACK VELOUR BACKING
5 7/8" FRAME METAL MOULDING
40"W.x60"H. GLASS AREA
SHADE
DISPLAY FRAME #1
LIGHT TUBE
TRANS.
5 7/8" FRAME METAL MOULDING
3"
2"
RUN PIPE IN BEST WAY POSSIBLE
SIDEWALK MASONARY WALL
DUCT TAP OR PIPE FROM VENT. SYSTEM

outdoors as well as indoors and does not require painting. This type of frame should be relatively inexpensive after the war because of our increased production of aluminum. Plastic will be similarly available and should prove excellent for display frames.

The Right Tools and Know-How Keeps Commutators Ship-Shape

RECENT CHECKING of troubles developing in generators and motors has shown that defects have developed not so much from hard usage of the equipment as from the use of improper tools in servicing and maintenance work. In nearly every instance the equipment would have been better off if no maintenance work had been done at all! It could be seen at a glance that the wrong type of tools had been used and the work done very haphazardly. Everything from a penknife to a horseshoeing file had been used in working on the commutator. Of course, the excuse is that there is a war going on, that tools and materials are hard to obtain, and that even if they were readily available, the right type to purchase was not known.

STONES AND THEIR USE

Tools that can be safely used are simple and can be easily made at any workshop. Take, for instance, the stones used in grinding down the commutator bars. These commutator stones should be readily available at almost any hardware, electrical or building supply store, and with a little ingenuity the wooden handles and attachment blocks can be put on with very little effort (*see Figure* 3).

The proper use of these stones should be thoroughly understood. Now a commutator is a very rugged part of the generator or motor, *mechanically*, but very sensitive *electrically*, and when operated over a long period of time under severe conditions and improper maintenance, troubles can arise.

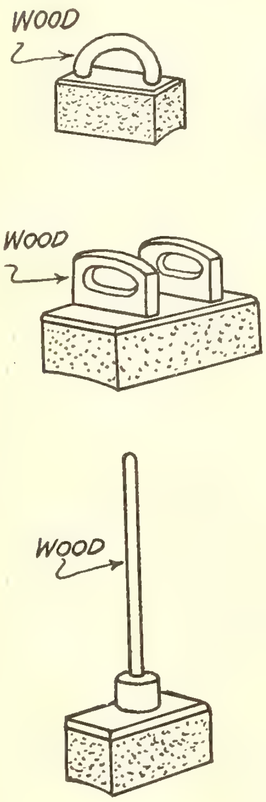


FIGURE 3

HIGH BARS

When unusually singing noises are heard, the cause is usually a high commutator bar or bars. In such a case use a wooden mallet or a stout block of wood carefully and gently in hammering down the high bar, but first loosen the end nuts and grind true the outside face of the commutator by using the stone. Make sure that all copper dust, solder, carbonized oil and grit are removed between all the bars so as to be sure not to cause any short circuits.

Excessive sparking at the commutator can be caused by scored or grooved bar faces, loose or high bars, and dirt accumulation as well as high mica between the bars.

INSULATION UNDER-CUTTING

Long and heavy sparking around the entire commutator face is usually caused by heavy accumulation of carbon or copper dust wedges in or on the mica insulation between the bars. When this sparking is of a bluish-green color, the trouble is that the mica insulation is under-cut too deeply and foreign material has lodged itself between the bars. This foreign material should be removed carefully by the use of a stiff brush and the commutator face be stoned smooth. Then check the under-cut slots of the mica to make sure that the depression is not over 1/32 of an inch below the face of the commutator.

It is very important that these slots in the mica insulation between the commutator bars be cut correctly and uniformly throughout with no haphazard guess work (*see Figure* 4); and important, too, that the proper slotting or under-cutting tool be used so as to obtain an exact 1/32 of an inch depression. These tools are illustrated in *Figures* 5 *and* 6; when properly used they will give an exact V-slotting or under-cutting job.

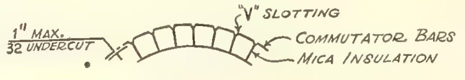


FIGURE 4

HOW TO USE TOOLS

In using these tools, an even motion the full width of the commutator face should be employed instead of a jerky short swipe of the file. After each such motion of the file, the slot should be checked for depth; each sl then should be filed in the same way un every slot around the circumference of t commutator is correctly under-cut. Th a stiff brush should be used to remove particles of dust left in these slots.

In this mica under-cutting, either a V-sl or a square one can be cut, except that slotting should be used where the generat is installed in extremely dusty surroundin The square slotting job works out quite s isfactorily where the generator or motor located in a reasonably dust-free area. Ne ertheless, both types require periodical clea ing with a stiff brush or a swipe of the sl ting file or hacksaw.

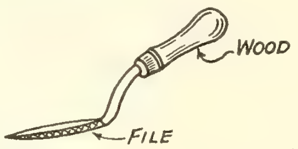


FIGURE 5

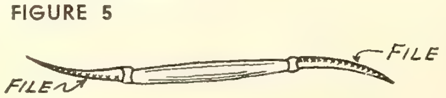


FIGURE 6

HANDLING SLOTTING TOOL

In *Figure* 7 is shown a slotting tool square mica under-cutting work; it should used the same as a V-slotting file. This part ular tool is very simple in its makeup; it cou be easily made in almost any local worksh

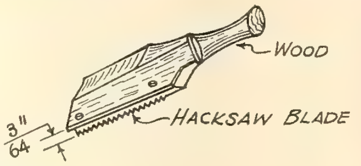


FIGURE 7

After the mica under-cutting is complet or high or loose commutator bars are set do properly in place, the entire commutator f should be thoroughly cleaned of all forei matter before applying the hand stone grinding. In the use of either one of three types of hand stones shown make su that the hand does not contact any metal moving part, and especially make sure that loosely hanging shirt sleeve, tie or coat be sucked into the revolving commutat After these precautions are taken, move stone evenly from one end to the other of commutator face so that a smooth even s face is obtained throughout. Then check commutator face, and especially the mica sulation, for correct finish after applying stone for a few moments. After this ope tion, give a further fine smooth finish to face by using a tool as shown in *Figure*

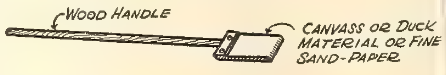


FIGURE 8

which is made of a wooden handle and a bl k of wood on which No. 000 sandpaper, a d k material, or canvas can be wrapped. In us g this polisher, hold the polishing material tig ly against the commutator face and then m e it slowly from one end to the other the ll width, until a high polish is obtained. T n use a stiff-haired brush to remove any d st that may still cling to the face or within e mica slot insulation.

If these simple precautions and maintena ce methods are followed, commutator trou es in the theatre should be reduced to an abso te minimum.

AVE YOU DONE THESE?

(*Continued from page* 68)

allowing their pictures to be damaged at least one of these little conditions. Here some that come to my mind.

1. The black masking around the picture uld fit correctly; should not be crooked or ging; and should extend into the picture ugh to eliminate fuzzy edges. The mask uld have right-angle corners, keystone be- eliminated by filing apertures or by mask- in enough farther at the bottom than at top to make the right angle corners. Round square corners are a matter of opinion.

2. Stage borders which are allowed to g low enough to be in the picture can be reat annoyance to patrons. If the border ight in color the appearance of a bright ie will shine on the border and attract ntion from the picture.

3. The general appearance of the stage, the relation of the screen to it, is hurt ie screen is off-center to the drapes around or the borders over it are not hanging ight.

4. Bright objects behind the screen can ect picture light back through the screen orations in a manner which can be very oying to patrons in certain seats in the itorium. You would never see this unless happened to sit in those particular seats. ood rule is to paint everything behind screen black.

5. Much has been said about bright run- lights causing 'glare spots' by being too e to the line of vision of the patron, but y theatres still have them.

6. Screen illumination should be calculated ng into consideration all running lights in theatre turned on. In other words, the al picture light is the light from your ector less the light placed on the screen he house running lights.

7. The Technicolor producers often rec- nend practically no running lights for ect projection of color pictures. I have d others say that the theatre can be as t as you want it to be, as long as you pensate for this by additional light from r projector. That is a point that can be ed.

8. Some pictures are hurt during matinee early evening performances by outside rs which allow daylight to flash all over theatre when they are opened. Even in- or lighting can do the same thing if poorly rolled.

9. Radiators in the orchestra pit can cause waves to 'float through the picture.'

10. Improperly shaded projection room ts can throw distracting light flashes across auditorium ceiling.

Maybe your readers can add to this list. of the above items are very simple, and obvious, but it is a safe bet that few tres have a perfect score."

Y THE WAY

Did you know that one of the worst esults of pitting on a glass mirror is the ifficulty that it causes in cleaning? An ld razor blade will do a fine job of re- ioving the particles of metal from the urface that catch the rag and prevent roper cleaning of the reflector.

CATALOG BUREAU

Authentic information on equipment, furnishings and materials will be sent theatre executives, architects and projectionists indicating their interests in the coupon below. Refer to item by number from following list whenever possible; otherwise explain in the space indicated for numbers in the coupon.

ADVERTISING

101—Advertising projectors
102—Cutout devices
103—Display frames
104—Flashers
105—Lamps, incand. reflector
106—Lamps, incand. flood
107—Letters, changeable
108—Marquees
109—Reflectors, roundel type
110—Signs, theatre name
111—Neon transformers

AIR SUPPLY

201—Air Cleaners, electrical
202—Air washers
203—Blowers & fans
204—Coils (heat transfer)
205—Compressors
206—Control equipment
207—Cooling towers
208—Diffusers
209—Filters
210—Furnaces & boilers
211—Grilles, ornamental
212—Heaters, gas unit
213—Humidifiers
214—Insulation
215—Motors
216—Oil burners
217—Ozone generators
218—Radiators
219—Stokers
220—Temperature indicators
221—Well water pumps

ARCHIT'RE & DECORATION

301—Decorating service
302—Drapes
303—Fabric, wall
304—Fibre boards & tiles
305—Glass blocks & tiles
306—Glass murals
307—Leatherette for walls
308—Luminescent paints
309—Mirrors
310—Paint, lacquers, etc.
311—Porcelain enamel
312—Roofing
313—Terrazzo
314—Wood veneer

GENERAL MAINTENANCE

401—Brooms & brushes
402—Carpet shampoo
403—Cleaning compounds
404—Detergents
405—Disinfectants
406—Gum remover
407—Ladders, safety
408—Perfumes
409—Polishes
410—Sand urns
411—Snow melting crystals
412—Soap, liquid
413—Vacuum cleaners

FLOOR COVERINGS

501—Asphalt tile
502—Carpeting
503—Carpet, fluorescent
504—Carpet lining
505—Concrete paint
506—Linoleum
507—Mats, rubber

LIGHTING

601—Black-light equipment
602—Cove strips & reflectors
603—Dimmers
604—Downlighting equipment
605—Fluorescent lamps
606—Lumiline lamps
607—Luminaires
(See also Advertising, Stage)

LOUNGE FURNISHINGS

701—Ash trays
702—Chairs, sofas, tables
703—Cosmetic tables, chairs
704—Mirrors
705—Statuary

OFFICE

801—Accounting systems
802—Communicating systems

PROJECTION

901—Acoustic materials
902—Acoustic service
903—Amplifiers
904—Amplifier tubes
905—Cabinets, accessory
906—Cabinets, carbon
907—Cabinets, film
908—Changeovers
909—Condenser lenses
910—Effect projectors
911—Exciter lamps
912—Fire extinguishers
913—Fire shutters
914—Hearing aids
915—Lamps, projection arc
916—Microphones
917—Mirror guards
918—Motor-generators
919—Photoelectric cells
920—Projectors, standard
921—Projectors, 16-mm.
922—Projector parts
923—Projection, rear
924—Public address systems
925—Rectifiers
926—Reel end alarms
927—Reels
928—Reflectors (arc)
929—Renovators, film
930—Rewinders
931—Rheostats
932—Safety devices, projector
933—Screens
934—Speakers & horns
935—Splicers
936—Soundheads
937—Stereopticons
938—Tables
939—Voltages regulators
940—Waste cans, self-closing

SEATING

1001—Ash trays (chair back)
1002—Chairs
1003—Chair covers
1004—Chair refinishing
1005—Expansion bolts
1006—Fastening cement
1007—Latex cushions
1008—Upholstering fabrics

SERVICE & TRAFFIC

1101—Directional signs
1102—Drinking cups
1103—Drinking fountains
1104—Uniforms

STAGE

1201—Curtains & drapes
1202—Curtain controls
1203—Curtain tracks
1204—Lighting equipment
1205—Rigging & hardware
1206—Scenery
1207—Switchboards

TICKET SALES

1301—Box offices
1302—Changemakers
1303—Signs, price
1304—Speaking tubes
1305—Tickets
1306—Ticket choppers
1307—Ticket holders
1308—Ticket registers

TOILET

1401—Fixtures
1402—Paper dispensers
1403—Paper towels
1404—Soap dispensers
(See also Maintenance)

VENDING

1501—Beverage Dispensers
1502—Candy counters
1503—Candy machines
1504—Popcorn machines
1505—Phonographs, automatic

BETTER THEATRES CATALOG BUREAU COUPON

Mail to Better Theatres, Rockefeller Center, New York. Write in numbers.

Name .... **Theatre** ....

Address ....

METHODS in MANAGEMENT

A department for newcomers to theatre operation

Supervising Projection

By CHESTER FRIEDMAN

Editor, Managers' Round Table

IN PREVIOUS articles in this series, emphasis has been on giving the newcomer a general pattern to follow. The outline having been established, we can tackle some of the details, and we begin with projection.

The relationship between the manager and his projectionist sometimes become strained because the manager is not sufficiently aware of the difference between poor projection and unavoidable occurrences.

Care is the prime requisite for avoiding accidents and breakdowns. For this reason, an ample supply of the more critical parts should be on hand at all times. When the projectionist advises you that certain parts should be ordered, don't wait until you have a breakdown—order them!

The conscientious projectionist does not have to be told to clean and maintain his equipment; and nearly all union contracts arrange for the projectionist to report early enough to check the equipment before show time.

You may find that after your show has been running for part of the day, the image on the screen suddenly goes out of focus, causing the picture to blur. This may occur on a changeover from one machine to another. Investigation perhaps will show that the projectionist found it necessary to clean the lens, and did it while the other machine was running. This is no reason for the manager to assume a belligerent attitude—dirt can accumulate *during* a performance. Habitual bad changeovers are, of course, inexcusable. Changeover marks are discernible to the manager as well as to the projectionist, so responsibility for cutting a reel too abruptly causing a blank screen, is easily established.

Sometimes faulty changeovers are caused by a motor which does not pick up the required speed. If repairs are needed for the motor, have it attended to without delay.

The screen should be consistently watched by the manager while he is on the floor; in his absence, the assistant or a competent usher should report any irregularities. A hair, piece of lint from a cleaning rag, or dust lodged in the aperture plate becomes highly magnified on the screen; if the projectionist does not see it, notify him.

Any fluctuation in screen brightness should be called to the projectionist's attention. If part of the screen shows a blue or brownish reflection, it is an indication that the carbons are not arcing properly.

The more common faults which the manager will encounter in his sound system are hum (usually caused by a bad tube in the amplifier or soundhead), and a noise which sounds like the putt-putt of a motor boat. This latter trouble occurs when the film sprocket holes are not riding properly on the sprockets. Since the film can thus be damaged, haste is advised in notifying the projectionist.

If there is no sound immediately after a changeover has been made, the projectionist may have neglected to throw the sound control over to the second machine. A few warnings should be enough.

At no time when there is a breakdown or complete stop in the show is it advisable for the manager to call the projection room on the house phone. Obviously the projectionist cannot devote his time to getting the show back on the screen if he has to answer your questions. In these cases *walking up* to projection room is recommended—the manager will thus have an opportunity to cool off during the climb, and the projectionist time to pursue efforts to restore the show.

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Said 'n' Don

STATEMENTS AND REPOR
ABOUT THEATRE EQUIPME
MATERIALS AND SERVIC
AND THOSE WHO SELL TH

Broader Equipment Policy

The line of theatre equipment offere
the RCA Victor Division after the war wi
expanded to include such products as
torium chairs, carpeting, etc., as well as
jection and sound equipment, it has beer
nounced by Homer B. Snook, sales ma
of the Theatre Equipment Section.

This augmented line of theatre equip
will also be available to foreign th
through its international department, ac
ing to J. M. Knaut, manager. It wi
distributed through RCA's international
sidiaries and distributors.

In the domestic field two new RCA
tributors have been appointed. They a
Capital City Supply Company, Inc., At
and the Dixie Theatre Supply Company,
lotte, N. C. In addition to these—and
dealers are to be acquired—RCA's ros
dealers is comprised of:

Capitol Theatre Supply, Boston; United
tor & Film Corp., Buffalo; Joe Goldberg, Ch
Mid-West Theatre Supply, Cincinnati; G
Brothers, Denver; Ernie Forbes, Detroit;
western Theatre Equipment, Houston; M
Theatre Supply, Kansas City; John P. Filbe
Angeles; Theatre Equipment & Supply Co
Milwaukee; Frosch Theatre Supply, Minne
Delta Theatre Supply, New Orleans; Capit
tion Picture Supply, New York; Oklahoma
tre Supply, Oklahoma City; Penn Theatre
ment, Philadelphia; Superior Motion Pictu
ply, Pittsburgh; Western Theatre Equipmen
land, Ore.; Elmer H. Brient, Richmond, Va.
Rockenstein, St. Louis; Inter-Mountain
Supply, Salt Lake City; Walter G. Predd
Francisco; United Theatre Supply, Tamp

•

Bob Bostwick, manager of National
Supply's Memphis branch, has been awar
1944 *"Award of Appreciation" annually p*
by the Independent Theatre Owners of A
The bronze plaque includes in its inscripti
outstanding achievement in establishing go
better understanding and closer co-operati
the independent exhibitor."

•

New Publications

HERTNER PRODUCTS: A markedly
some 12-page brochure has been issued
Hertner Electric Company of Clevel
tell the story of the company's contr
to the motion picture industry and oth
nesses, and to the war. The product
trated and dramatized in many drawi
photographs, range from the well
Transverter and multi-speed motors a
in theatres, to battery charging equipm
generators used in mines, power plant
WHAT FORMICA IS!: A 32-page bo
vest-pocket dimensions has been publ
the Formica Insulation Company of
nati, describing comprehensively the
ment, characteristics and applications
mica laminated plastics to architect
terior decoration and machinery. Th
contains many photographs showing
tion methods.

PRODUCT DIGEST

SHOWMEN'S REVIEWS
SHORT SUBJECTS
ADVANCE SYNOPSES
RELEASE CHART BY COMPANIES
THE RELEASE CHART

This department deals with new product from the point of view of the exhibitor who is to purvey it to his own public.

---

ince You Went Away

A-Vanguard—An Epic of the Home Front

y TERRY RAMSAYE

Compelling address to the screen audiences of America is made by David O. Selznick in is strangely contrived examination of the United States at war. Its drama is in the emo- ons of a wife whose husband has gone in the service overseas, with incidental episodic re- tions in the home he left behind him. It makes velvety approach to realism, with suave rection and sleek telling of a story that is mostly moods which flow past like cloud shadows a lake.

That is all there is of story content. Implied d behind it, if the spectator is sufficiently nscious, is the great thundering story of the ar, which comes in only as echoes come, ignant in their distance.

The strongest element of the offering is in e excellence of the performances of all the ayers and stars of a cast bejewelled with apable personalities. They have been utilized ith a great skill. It all has been so contrived, has so happened, that each player is re- ired mostly to play himself. It is type cast- g of a high order.

The story is simple and plotless, although there e sub-plots aplenty. Tim Hilton, advertising an, has volunteered, won a commission, and gone to war. His wife, played by Claudette Col- rt, with two daughters, played by Jennifer Jones d Shirley Temple, is left to maintain and man- e the home, and not quite enough money to do In time, the husband is reported officially issing in action." The presumptions of course e dire. One Lt. Anthony Willett, U.S.N.R., is ly represented by Joseph Cotten, pal of her hus- nd and one time his rival, appears upon the ene and occupies it, with wellbred complications, mptations, creating the main suspense, but achiev- g no damage.

The home which Mr. Selznick described as "The merican Fortress" is hardly typical or average merican. It looks like about fifty thousand llars worth of Greenwich, Conn., complete with wns and gardens. Also despite some delays the grocery bill, there's a scene which indi- tes that there is always Scotch on the sideboard. ane, the adolescent elder daughter, falls into an my boy love affair—Jennifer Jones and Robert alker—portrayed with a high nervous tension d consummate skill. That, incidentally, is a iracle if you happen to know how Miss Jones d Mr. Walker, then married, were not getting ong off stage.

There are by-paths of the tale which show limpses of army training camp life, hospitals, re- abilitation processes, a psychiatrist at work, ship- ards, ordeals of wartime travel—the home front.

The dramatic climax is reached, at long, long st with Mrs. Hilton at the telephone receiving e official cable message which says her husband alive and safe. Miss Colbert plays it alone and ith striking competency. She has carried a ight story a great distance.

Little Miss Temple, who has not been seen for spell, plays her sub-adolescent part with pleasant race. Monty Woolley, in the role of Colonel Smollett does a merry job of the testy old softy. Soda, the bulldog, venerable and stage-wise, rates a mention, too. Hattie McDaniel, cast as Fidelia, the cook-in-the-house, has a highly conspicuous part, starred in the show if not in the billing.

There are other imposing names, including Lionel Barrymore and Alla Nazimova, but their parts have the quality of after-thought inserts in the tale, contributing little to the narration.

With this picture Mr. Selznick emerges among the credits as author of the screenplay, which took its origin from a little volume of letters, carrying the title "Since You Went Away," taken mainly from a column in the *Dayton Journal Herald*, written by Margaret Buell Wilder. When Mr. Selznick was writing this the producer in him dominated the author. Also he found himself here and there laden with "message" resulting in some interludes irrelevant to the narration and contributing to the extraordinary time devoted to the telling. The patriot seems to have at times dominated the producer. Mr. Selznick feels deeply.

John Cromwell's direction is distinguished. The photography by Stanley Cortez and Lee Garmes is superbly effective in many sequences and over-all of high order. The musical treatment and the sound recording are also notably excellent.

Reviewed at a preview showing before an after-dinner audience of six hundred miscellaneous and mainly "name" persons at the Museum of Modern Art in New York. Thirty per cent were in tears, twenty per cent proved their hard-eyed sophistication and the rest were not sure how they felt. Reviewer's Rating: Excellent.

Release date, not set. Running time, 251 min. PCA number to be issued. General audience classification.

Anne Hilton	Claudette Colbert
Jane, her eldest daughter	Jennifer Jones
Lt. Anthony Willett, U.S.N.R	Joseph Cotten
Bridget ("Brig"), her younger daughter	Shirley Temple
Colonel Smollett	Monty Woolley
The Clergyman	Lionel Barrymore
Corporal William G. Smollett II, The Colonel's grandson	Robert Walker

Hattie McDaniel, Nazimova, Keenan Wynn, Gordon Oliver, Lloyd Corrigan, Jane Devlin, Agnes Moorehead, Albert Basserman, Guy Madison, Craig Stevens, Jackie Moran, Anne Gillis.

Dragon Seed

M-G-M—China Under Aggression

Here is told in terms of one man's family Pearl S. Buck's story of China under aggression. The telling compares directly to no other save the same studio's telling of the same writer's story of China under famine, "The Good Earth." This film parallels that one in breadth of subject, scale of production, rate of development and all other technological aspects, including the use of tint.

The spread of interest in and sympathy for China since 1937 in which the first Buck story was told theatregoers suggests that this production is destined to surpass "The Good Earth" in point of public appreciation and patronage.

In common with its predecessor, "Dragon Seed" is a picture of vast proportions, from the record-sized exterior sets constructed for the filming to the world-sized theme it dramatizes. Likewise in common with the "Good Earth," the picture proceeds slowly about the business of establishing its setting in space and time—a small Chinese village and the surrounding farm area in 1937—and familiarizing the audience with the identities, characteristics and tendencies of the numerous principals. In the early portions of the picture, by this means, the keynote—that peace is man's right and all men are brothers—is sounded gently but repeatedly, providing an effective background for the shock of war when it comes to topple the farmers' fortunes and most of their beliefs.

The sequences that follow profit from this long preparation. The falling of the first enemy bomb upon the uncomprehending farmers is a moment of sheer drama. The arrival of the invader, to sack the farms and outrage the women, is harsher but powerful stuff. The gradual breaking up of the family, some to join the caravan of city dwellers transporting the mechanisms of manufacture a thousand miles inland, and one to the city to serve the invader as a Quisling, continues on a level of sustained suspense. There is no letdown until one member of the family, played by Katharine Hepburn, has poisoned the general staff of the invading force, caused the death of the Quisling and been forgiven by her husband. Here the picture virtually stops. The extensive portion which follows, picking up momentum with difficulty, depicts application of the scorched earth policy to the farmlands.

Perhaps because the subject matter is of an immensity to overshadow individual performances, the players do not stand out, one above the other, save as the allotment of dialogue to each makes him seem to. Walter Huston's is the key role, Miss Hepburn's is of next importance and Turhan Bey's next, the others being evenly balanced. Akim Tamiroff's portrayal of the Quisling, a type of character far out of his vein, is an achievement.

The picture was produced by Pandro Berman, working with one of MGM's biggest budgets of the year, and directed by Jack Conway and Harold S. Bucquet from a script by Marguerite Roberts and Jane Murfin. For handling a tremendous subject well, all rate credit.

Previewed at studio. Reviewer's Rating: Good. —WILLIAM R. WEAVER.

Release date not set. Running time, 148 min. PCA No. 10,000. General audience classification.

Jade	Katharine Hepburn
Ling Tan	Walter Huston
Ling's wife	Aline MacMahon
Wu Lien	Akim Tamiroff

Hurd Hatfield, J. Carrol Naish, Agnes Moorehead, Henry Travers, Robert Rice, Robert Lewis, Frances Rafferty, Jacqueline de Vit, Clarence Lung, Paul E. Burns, Anna Demetrio.

The Seventh Cross

M-G-M—Germany's Underground

This is not a war picture, nor is it the kind of anti-Nazi film which audiences have become accustomed to viewing. It is a picture about men who were hunted, seven men who escaped from a Nazi concentration camp, in the Germany of 1936, before the war. There are no windy speeches, no sensationalized scenes of brutality but rather an ingenious use of a minimum of dialogue and concentration on action and acting. The treatment is fresh, human and appealing and the film depicts sharply the fear and terror which grip men and women when Fascist gangsters take over a country.

"The Seventh Cross" is MGM's thoughtful, expert screen translation of Anna Seghers best seller. It stars Spencer Tracy, presenting him in a role which should newly endear him to his millions of fans and bring into the fold many new Tracy adherents. The casting of the picture, down to the smallest bit part, has been done with extraordinary care and intelligence.

Pandro S. Berman, producer, and Fred Zinnemann, director, have fashioned a moving film of warmth, heart and drama.

The story is simple. Seven men escape from the Westhophen concentration camp. They are from Germany's underground. Six are caught. The camp commandant orders six trees in the courtyard to be cut down and made into crosses, one for each man. The seventh cross remains empty. The Nazis can't capture George Heisler.

There is a three-cornered man-hunt, the Nazis trying to find George, played by Tracy, George's desperate attempts to find his friends in the underground and the frustrating attempts of his friends to find George.

Here are the subtleties of human behavior under stress realistically portrayed with dramatic suspense reaching a high pitch. The seventh cross becomes symbolic of the people's resistance to Fascism the world over.

George emerges from the concentration camp without hope, without faith in his fellow man. His experience has left with him the tragic feeling there is no one he can trust. Through each link in the chain which eventually leads him to his underground friends his faith in man returns. His returning faith through the people who help him even though they know the cost, and his triumphant escape from Germany are the meaty kernels extracted by MGM's faithful craftsmen from the Seghers novel. And it all adds up to good motion picture, with all the ingredients of suspense and drama.

Tracy is exceptionally fine as George. Signe Hasso plays the simple role of a hotel chambermaid, who befriends George in his hour of greatest need, with haunting beauty and depth. Hume Cronyn as Paul Roeder, friend of George, is true in the part, as is Jessica Tandy, Mrs. Cronyn in real life and Mrs. Roeder in the film. Others in the cast lend reality and substance to the film through effective performances.

The picture is outstanding in many respects, not the least of which are the contributions of two comparative newcomers. This is one of the first screenplays written by Helen Deutsch, well-known Broadway theatrical press agent, who has done a very creditable job. Zinnemann was a short subjects director for MGM until 1939.

This is the kind of film which should receive widespread word-of-mouth advertising, similar to that given MGM's "Journey for Margaret."

Viewed at an MGM projection room in New York before a small audience of trade press representatives. Reviewer's Rating: Excellent.—JEANNETTE E. SAMUELSON.

Release date not set. Running time, 111 min. PCA No. 10,084. General audience classification.

George Heisler	Spencer Tracy
Toni	Signe Hasso
Paul Roeder	Hume Cronyn
Liesel Roeder	Jessica Tandy

Agnes Moorehead, Herbert Rudley, Felix Bressart, Ray Collins, Alexander Granach, Katherine Locke, George Macready, Paul Guilfoyle, Steven Geray, Kurt Katch, Karen Verne, Konstantin Shayne, George Suzanne, John Wengraf, George Zucco, Steven Muller, Eily Malyon.

Reviews received too late for this Section are printed in the regular news pages of the Herald and are reprinted the following week in Product Digest for their reference value.

West of the Rio Grande

Monogram—Western

A touch of timeliness is added to this Johnny Mack Brown-Raymond Hatton vehicle by its insistence upon the right and privilege of the American citizen to vote on matters concerning his welfare.

The story, by Betty Burbridge, tells of the attempts of a cheap politician and his followers to terrorize the residents of the county into forfeiting their right to vote. When the attempt fails, the villains resort to treachery and gunplay. But Brown, assuming the identity of a notorious bandit, and Hatton, disguised as a schoolteacher, arrive on the scene in time to forestall the machinations of the villains, and the election results in a triumph for the American way of life.

The cast is uniformly competent. Hatton and Lloyd Ingraham, the latter depicting a Civil War veteran, contribute some gentle comedy. Kenneth MacDonald is a convincing villain, and Jack Rockwell handles his assignment gracefully. Charles J. Rigelow supervised the production, and Lambert Hillyer directed.

Seen at the Hitching Post theatre in Hollywood, where a matinee audience appeared satisfied. Reviewer's Rating: Good.—THALIA BELL.

Release date, August 5, 1944. Running time, 57 min PCA No. 10,110. General audience classification.

Nevara	Johnny Mack Brown
Sandy	Raymond Hatton
Ethan Boyd	Dennis Moore
Trooper	Lloyd Ingraham

Kenneth MacDonald, Frank LaRue, Art Fowler, Hugh Prosser, Edmund Cobb, Steve Clark, Jack Rockwell, Hal Price, John Merton.

Wing and a Prayer

20th-Fox—Story of Carrier X

This is one explanation of the Battle of Midway, the battle which turned the Japs from invasion of Hawaii and America. It is also the story of a carrier, the story of "Torpedo Squadron Five" on that carrier, and the story of a former motion picture star in naval service. It is, too, a story of men without women; and it is a story of mounting drama and some ingenuity of base, to which the Navy and Twentieth Century-Fox have given their best.

Its basic motif, while ingenious, is nevertheless a weakness, and one upon which critics and possibly naval men at home and in audiences at sea may seize. That is, the reluctance of officers to impart to their men the necessity for a course apparently dishonorable, in this instance, avoidance of action with the enemy; and the corollary inability of the men to perceive not merely the motive for the tactic, but even that it is a tactic. For the plot revolves about the mysterious wanderings of "Carrier X," which was asked, in a plan conceived by the naval chief of staff, after Pearl Harbor had decimated our fleet, to be seen by the Japs in four separate locations in the Eastern Pacific, and then to return to the area of Midway and to avoid fighting. By this, the staff hoped to convince the Japs our fleet was scattered, and that their main force might attack Pearl Harbor again, through Midway, this time for occupation.

To balance what might appear here to be a tale of maneuver, dry and without romance, the picture has given in forms graphic and comic many and varied aspects of life aboard a carrier; and especially it tells of the emotions, spurting and simmering, of the taut men of Squadron Five.

When the carrier's mission is completed, when the battle of Midway is won, when the survivors relax—the harshness and the tragedy are resolved by the overwhelming sweep of victory and the rush of understanding.

All of the men are splendid in their performances and never mawkish, although the roles are in several instances cliches. Don Ameche, as a flight officer without deviation from naval toughness, is fine; William Eythe, as the motion picture star, who has to live down his fame and his "Oscar," turns in a restrained and therefore effective job in Hollywood's bow to sons in service. Charles Bickford looks all of a ship's captain; and Dana Andrews, a squadron commander.

Henry Hathaway's direction, under producers William A. Bacher and Walter Morosco, from Jerome Cady's story, is responsible for this aid t national morale.

Seen in a New York projection room. Reviewer's Rating: Good.—FLOYD ELBERT STONE.

Release date, August. Running time, 97 mins. PCA No. 10004. General audience classification.

Bingo Harper	Don Amech
Moulton	Dana Andrew
Oscar Scott	William Eyth
Captain Waddell	Charles Bickfor
Admiral	Sir Cedric Hardwick

Kevin O'Shea, Richard Jaeckel, Henry Morgan, Richar Crane, Glenn Langan, Renny McEvoy, Robert Bailey Reed Hadley, George Mathews, B. S. Pully, Dave Willock, Murray Alper, Charles Lang, Irving Bacon, John Miles, Joe Haworth, Charles Smith, Ray Teal, Matt Mc Hugh, Charles Trowbridge, John Kelly, Larry Thompson, Billy Lechner.

SHORT SUBJECTS

DEVIL BOATS (WB)

PT Boats in Action (9004)

This Warner short was produced with the co operation of the U. S. Navy, and opens in a ship yard wherein various parts are being assemble for the building of the Navy's PT boats. A vetera worker appearing in the film is Frederick Bulkeley, father of PT Boat Commander John Bulkeley. Flashing back to the Detroit Packard factory, methods used in the manufacture of th engines for the tiny vessels are revealed. Wit Warren Douglas playing the role of Bob Palme we find him leaving the factory for a commissio in the Navy, and follow him through indoctrination school, through the PT base at Melvill Rhode Island, the camera recording his activiti right into battle.

Release date August 12, 1944 20 *minut*

BROTHER BRAT (WB)

Merrie Melodies (9711)

In this latest of Leon Schlesinger's Merr Melodies an aircraft worker at Blockheed is searching for someone to care for her baby while s works in the plant. Porky comes along and tak the job, and finds he is no match for the fa talking brat, getting the worse of each encounte When mother returns home Porky admits defe

Release date, July 15, 1944 7 *minut*

UNITED STATES MARINES ON REVIEW (WB)

Musical Marines (9106)

The film opens with the Marine's San Die Base Band playing "Marine Hymn" followed "I Love a Parade," complete with male chor The Women Marines then sing a song especial written for them, followed by a specialty numb rendered by the Ridge Runners, "There's Nobo Home on the Range." After the Base Band h offered "My Silent Love," Dick Jurgens lea his group in "G.I. Blues." The picture conclud with "Marching Along Together" and "Song the Marines." Interspersed with the music a shots of Marines in action the world over.

Release date, July 8, 1944 20 *minu*

ADVANCE SYNOPSES
and information

RANGE LAW
(Monogram)

PRODUCER: Charles J. Bigelow. DIRECTOR: Lambet Hillyer. PLAYERS: Johnny Mack Brown, Raymond Hatton, Sarah Padden, Eleh Hall, Lloyd Ingraham, Marshall Reed, Jack Ingram.

WESTERN. Sent to save Pop McGee, who has been framed on a rustling charge, Nevada and Sandy rescue him from jail, trap a killer hired to do away with them, and obtain a confession. In quick succession they round up the heads of a gang plotting to get Pop's ranch and bring law and order to another frontier town.

FRONTIER LAW
(Producers Releasing Corp.)

PRODUCER: Alexander-Stern. DIRECTOR: Oliver Drake. PLAYERS: Dave O'Brien, Jim Newill, Guy Wilkerson, Patricia Knox, Jack Ingram, Stan Jolley, Ken Duncan.

WOMAN GANGSTER vs. RUSTLERS. The woman owner of a frontier town saloon is secretly the brains of a rustling gang. The driver of the stagecoach loves her and stages a fake robbery, hiding the strong box. He is a twin brother of Tex, the Ranger hero. When the three Ranger pals are called on to solve the crimes, they trace them to the woman gangster, find the twin brother and also the hidden strong box. Belle, the woman, and Nevada, head of her henchmen, are killed.

THE CORN IS GREEN
(Warners)

PRODUCER: Jack Chertok. DIRECTOR: Irving Rapper. PLAYERS: Bette Davis, John Dall, Joan Loring, Nigel Bruce, Rhys Williams, Mildred Dunnock.

DRAMA. In this story of life in a small Welsh coal-mining town, Bette Davis plays the part of a schoolteacher who befriends a young man of talent and intelligence. She helps him through school and college, and later adopts his child.

THE THIN MAN GOES HOME
(M-G-M)

PRODUCER. Everett Ruskin. DIRECTOR: Richard Thorpe. PLAYERS: William Powell, Myrna Loy, Gloria DeHaven, Lucile Watson, Harry Davenport, Ed Brophy, Anita Bolster, Leon Ames, Doug Morrow, Anne Revere.

COMEDY-MYSTERY. Nick Charles, Nora, and Asta return in another of the Thin Man series. Nick goes to his home town of Willow Springs on a secret mission. His father, the town's leading physician, is rather sour because Nick became a detective instead of a doctor. Nora follows Nick, determined to prove to his father that Nick is really a genius. A series of murders involved in an espionage plot give Nick and Nora a chance to prove their case.

COWBOY FROM LONESOME RIVER
(Columbia)

PRODUCER: Jack Fier. DIRECTOR: Benjamin Kline. PLAYERS: Charles Starrett, Pinky Tomlin, Vi Athens, Jimmy Wakely Trio, Ozzie Waters.

RANGER vs. LAND GRABBER. Charles Starrett heads the Mesa Valley ranchers trying to break Matt Conway's grip on the community, held by charging exorbitant water rates. A senator and his girl secretary return from the Capital, where a bill pends to convert the water company to a municipal project. Conway kills the senator, gets the secretary in league with him and imports the senator's black-sheep brother to impersonate him. The bogus senator goes to the Capital and starts to hijack the bill. Starrett follows, a task force of ranchers is organized, and in a night club brawl, the needed evidence is uncovered. The community gets its municipal water project.

TOMORROW THE WORLD
(United Artists)

PRODUCER: Lester Cowan. DIRECTOR: Leslie Fenton. PLAYERS: Frederic March, Betty Field, "Skippy" Homeier, Agnes Moorehead, Edit Angold.

DOMESTIC DRAMA. A 12-year-old German refugee is given asylum in the American home of a professor. The child has been thoroughly indoctrinated with Nazi philosophy. He brings havoc to the household, and attempts to kill the professor's daughter. Eventually, however, he is successfully re-educated and Americanized.

THE DEVIL'S BROOD
(Universal)

PRODUCER: Paul Malvern. DIRECTOR: Erle C. Kenton. PLAYERS: Lon Chaney, Boris Karloff, Anne Gwynne, Peter Coe, George Zucco, J. Carrol Naish, Sig Ruman, Elena Verdugo.

HORROR. In this newest of horror pictures Universal has all three of it's leading horror characters, Dracula, Frankenstein, and the Wolfman. Dr. Neimann, mad scientist, escapes from prison with a hunchback killer. They take over a traveling chamber of horrors, revive Dracula, who kidnaps and hypnotizes the young daughter-in-law of the burgomaster. Niemann restores the Wolfman and Frankenstein to life only to lose his own life with Frankenstein in a marsh.

EMPIRE OF THE WEST
(Columbia)

PRODUCER: Jack Fier. DIRECTOR: Benjamin Kline: PLAYERS: Charles Starrett, Vi Athens, Walter "Dub" Taylor, Jimmy Wakely, Lloyd Bridges, Netta Packer, William Gould, Singing Cowboys.

WESTERN. In another of the Starrett series the star is a mineralogist falsely accused of murder who manages to free himself from the clutches of the law and uncover the plot in which the girl ward of a rancher is involved. One of a combine seeking the big ranch on the California-Nevada state line for gambling purposes had married the girl, involving her with the gang and subsequent murder.

SLICK CHICK
(Universal)

PRODUCER: Warren Wilson. DIRECTOR: Edward Lilley. PLAYERS: Martha O'Driscoll, Noah Beery, Jr., Fuzzy Knight, David Bruce.

COMEDY. When the son of an aircraft manufacturer quarrels with his fiancee, daughter of a big motor executive, the stock of the aircraft company dips sharply zero-ward. When they wed, the stock soars. They leave on a honeymoon in South America on the same boat with a young doctor. Ahe bride suffers severe sneezing fits, which the doctor believes are caused because she is allergic to her groom. A fluke reveals the real cause of her allergy and true love appears to have smooth sailing ahead.

NEVADA
(RKO Radio)

PRODUCER: Herman Schlom. DIRECTOR: Edward. Killy. .PLAYERS: .Bob .Mitchum, Nancy Gates, Anne Jeffreys, Craig Reynolds, Richard Martin.

WESTERN. Jim, a rancher, kills a desperado who has beaten a barroom attendant to death. After the killing he finds refuge with his friends, Hedy and Hen, brother and sister, who own a ranch nearby. Their cattle is being run off by rustlers. In order to unmask the bandits, Jim is forced to disguise himself as a rustler. But in the end he rounds up the thieves, explains everything satisfactorily, and marries Hedy.

BLACK MAGIC
(Monogram)

PRODUCERS: Philip N. Krasne, James S. Burkett. DIRECTOR: Phil Rosen. PLAYERS: Sidney Toler, Mantan Moreland, Frances Chan, Joe Crehan, Jacqueline DeWit, Ralph Peters, Helen Beverly.

MYSTERY MELODRAMA. Charlie Chan undertakes to solve the murder of a psychic medium who has been shot durilng a seance. Many mysterious and seemingly supernatural incidents take place, but Charlie discovers the mechanical apparatus which caused the pheriomena, traps the killer, and departs on a well-earned vacation.

EVE KNEW HER APPLES
(Columbia)

PRODUCER: Wallac MacDonald. DIRECTOR: Will Jason. PLAYERS: Ann Miller, William Wright, Ray Walker, Robert Williams.

COMEDY WITH MUSIC. A top radio singer meets a newspaper man who mistakes her for an escaped murderess. This leads to various complications, especially after the newspaper man falls in love with her. Ultimately matters are straightened out, and the two are wed.

BLOCK BUSTERS
(Monogram)

PRODUCERS: Sam Katzman, Jack Dietz. DIRECTOR: Wallace W. Fox. PLAYERS: Leo Gorcey, Huntz Hall, Billy Benedict, Roberta Smith, Harry Langdon, Minerva Urecal, Noah Beery, Charlie Murray, Jr., others.

COMEDY-DRAMA. A wealthy family, formerly from the east side of the town, finds that the grandson is growing up to become a pampered sissy. Grandmother decides something drastic must be done. She moves back to the old neighborhood and, with the aid of the East Side Kids, the young man is transformed into a regular American boy.

HEROES OF THE SAGEBRUSH
(Columbia)

ASSOCIATE PRODUCER: Jack Fier. DIRECTOR: Benjamin Kline. PLAYERS: Charles Starrett, Constance Worth, Dub Taylor, Jimmy Wakeley and his Saddle Pals.

WESTERN WITH MUSIC. Starrett heads a radio troupe robbed by a youngster in a little western town. When the boy comes up for trial the judge sends him to a boys' ranch at the suggestion of Constance Worth, a young newspaper woman. Starrett and Wakeley, masking themselves and playing the roles of night riders, discover the man operating the ranch is exploiting the boys put under his care. They run him out of town, put the ranch on an honest basis, with the slightest touch of romance between Wakeley and Miss Worth backgrounding the finale.

RELEASE CHART
By Companies

For Stars, Running Time, Review and oth
Service Data references, turn to the alphabetic
Release Chart starting on page 2010. Comple
listing of 1942-43 Features, by company, in ord
of release, may be found on pages 1508 a
1509 of the Product Digest Section in the Augu
28, 1943 issue.

COLUMBIA

Prod. No.	*Title*	*Release Date*
5201	Hail to the Rangers	Sep. 16,'43
5031	Doughboys in Ireland	Oct. 7,'43
5003	Sahara	Oct. 14,'43
5034	Chance of a Lifetime	Oct. 26,'43
5016	Is Everybody Happy?	Oct. 28,'43
5202	Silver City Raiders	Nov. 4,'43
5024	Return of the Vampire	Nov. 11,'43
5017	There's Something About a Soldier	Nov. 30,'43
5009	The Heat's On	Dec. 2,'43
5021	Crime Doctor's Strangest Case	Dec. 9,'43
5029	Klondike Kate	Dec. 16,'43
5203	Cowboy in the Clouds	Dec. 23,'43
5005	What a Woman!	Dec. 28,'43
5036	The Racket Man	Jan. 18,'44
5020	Swing Out the Blues	Jan. 20,'44
5022	Beautiful but Broke	Jan. 28,'44
5204	The Vigilantes Ride	Feb. 8,'44
5006	None Shall Escape	Feb. 3,'44
5220	Cowboy Canteen	Feb. 8,'44
5042	The Ghost That Walks Alone	Feb. 10,'44
5018	Nine Girls	Feb. 17,'44
5038	Sailor's Holiday	Feb. 24,'44
5013	Hey Rookie	Mar. 9,'44
5039	Two Man Submarine	Mar. 16,'44
5205	Sundown Valley	Mar. 23,'44
5032	The Whistler	Mar. 30,'44
5001	Cover Girl	Apr. 6,'44
5015	Jam Session	Apr. 13,'44
5028	Girl in the Case	Apr. 20,'44
5206	Wyoming Hurricane	Apr. 20,'44
5035	Black Parachute	May 4,'44
5004	Once Upon a Time	May 11,'44
5041	Underground Guerillas	May 18,'44
5207	Riding West	May 18,'44
5023	Stars on Parade	May 25,'44
5010	Address Unknown	June 1,'44
5043	They Live in Fear	June 15,'44
5208	The Last Horseman	June 22,'44
5040	She's a Soldier Too	June 29,'44
....	Louisiana Hayride	July 13,'44
....	Secret Command	July 20,'44
....	U-Boat Prisoner	July 25,'44
....	Shadows in the Night	July 27,'44
....	Mr. Winkle Goes to War	Aug. 3,'44
....	Cry of the Werewolf	Aug. 17,'44
....	Soul of Monster	Aug. 17,'44
....	Kansas City Kitty	Aug. 24,'44
....	Swing in the Saddle	Aug. 31,'44
....	Cowboy from Lonesome River	Not Set
....	Cyclone Prairie Rangers	Not Set
...	Saddle Leather Law	Not Set
....	A Song to Remember	Not Set
...	Sagebrush Heroes	Not Set
...	Impatient Years	Not Set
....	Rough Ridin' Justice	Not Set
....	Carolina Blues	Not Set
....	Tonight and Every Night	Not Set
....	Ever Since Venus	Not Set
....	Meet Miss Bobby Socks	Not Set
....	Stalk the Hunter	Not Set
....	One Mysterious Night	Not Set
....	Return of the Durango Kid	Not Set
....	Texas Rifles	Not Set
....	Sergeant Mike	Not Set
....	The Unwritten Code	Not Set
....	Eve Knew Her Apples	Not Set
...	Tomorrow You Die	Not Set

MGM

Prod. No.	*Title*	*Release Date*
	Block 5	
401	Salute to the Marines	Sep.,'43
402	Above Suspicion	Sep.,'43
403	I Dood It	Sep.,'43
404	Swing Shift Maisie	Oct.,'43
405	Best Foot Forward	Oct.,'43
406	Adventures of Tartu	Oct.,'43
407	Dr. Gillespie's Criminal Case	Nov.,'43
408	Young Ideas	Nov.,'43
409	Girl Crazy	Nov.,'43
410	Lassie Come Home	Dec.,'43
411	The Man from Down Under	Dec.,'43
412	Whistling in Brooklyn	Dec.,'43
	Block 6	
413	Thousands Cheer	Jan.,'44
414	The Cross of Lorraine	Jan.,'44
415	Lost Angel	Jan.,'44
490	Madame Curie	Feb.,'44
417	Cry "Havoc"	Feb.,'44
422	Song of Russia	Feb.,'44
418	Rationing	Mar.,'44
416	A Guy Named Joe	Mar.,'44
419	Broadway Rhythm	Mar.,'44
420	See Here, Private Hargrove	Mar.,'44
421	The Heavenly Body	Apr.,'44
423	Swing Fever	Apr.,'44
	Block 7	
424	Andy Hardy's Blonde Trouble	May,'44
425	Gaslight	May,'44
426	Meet the People	May,'44
427	Three Men in White	June,'44
428	Two Girls and a Sailor	June,'44
	Block 8	
429	Bathing Beauty	July,'44
430	The Canterville Ghost	July,'44
	SPECIAL	
466	Tunisian Victory	Apr. 28,'44
491	The White Cliffs of Dover	June,'44
....	An American Romance	Special
....	Dragon Seed	Special
....	Kismet	Not Set
....	Seventh Cross	Not Set
....	Meet Me in St. Louis	Not Set
....	National Velvet	Not Set
....	Marriage Is a Private Affair	Not Set
....	Secrets in the Dark	Not Set
....	Thirty Seconds Over Tokyo	Not Set
....	Mrs. Parkington	Not Set
....	The Picture of Dorian Gray	Not Set
....	Barbary Coast Gent	Not Set
....	Lost in a Harem	Not Set
....	Maisie Goes to Reno	Not Set
....	Ziegfeld Follies	Not Set
....	Thin Man Goes Home	Not Set
....	Son of Lassie	Not Set
....	Cloud Busters	Not Set
....	Music for Millions	Not Set
....	Anchors Aweigh	Not Set
....	The Home Front	Not Set

MONOGRAM

Prod. No.	*Title*	*Release Date*
....	Melody Parade	Aug. 27,'43
....	Spotlight Scandals	Sep. 24,'43
....	The Unknown Guest	Oct. 22,'43
....	The Texas Kid	Nov. 26,'43
....	Death Valley Rangers	Dec. 3,'43
....	Mr. Muggs Steps Out	Dec. 10,'43
....	Women in Bondage	Jan. 10,'44
....	Where Are Your Children?	Jan. 17,'44
....	Westward Bound	Jan. 17,'44
...	The Sultan's Daughter	Jan. 24,'44
....	Raiders of the Border	Jan. 31,'44
.. .	Charlie Chan in the Secret Service	Feb. 14,'44
....	Voodoo Man	Feb. 21,'44
..	Million Dollar Kid	Feb. 28,'44
....	Sweethearts of the U.S.A.	Mar. 18,'44
....	Arizona Whirlwind	Mar. 18,'44
....	Partners of the Trail	Apr. 1,'44
....	Lady Let's Dance	Apr. 15,'44
....	Hot Ryhthm	Apr. 22,'44
....	Outlaw Trail	Apr. 29,'44
....	Law Men	May 6,'44
....	Detective Kitty O'Day	May 13,'44
....	The Chinese Cat	May 20,'44
....	Follow the Leader	June 3,'44
....	Sonora Stagecoach	June 10,'44
....	Return of the Ape Man	June 24,'44
....	Range Law	July 1,'44
....	Johnny Doesn't Live Here Any More	July 8,'44
....	Are These Our Parents?	July 15,'44
....	Three of a Kind	July 22,'44
....	West of the Rio Grande	Aug. .5,'44
....	Marked Trails	Aug. 15,'44
....	Call of the Jungle	Aug. 19,'44
....	Leave It to the Irish	Aug. 26,'44
....	The Utah Kid	Aug. 26,'44
....	Oh, What a Night	Sep. 2,'44
....	Charlie Chan in Black Magic	Sep. 9,'44
....	Block Busters	Sep. 16,'44
	1944-45	
....	When Strangers Marry	Sep. 23,'44
....	A Wave, A WAC and a Marine	Sep. 30,'44
....	Mugg Meets a Deadline	Not Set
...	Land of Outlaws	Not Set
....	Shadows of Suspicion	Not Set
....	The Girl Next Door	Not Set
....	Little Devils	Not Set
...	Alaska	Not Set
....	Law of the Valley	Not Set

PARAMOUNT

Prod. No.	*Title*	*Release Date*
	Block 1	
4301	Let's Face It	
4302	The Good Fellows	
4303	True to Life	
4304	Tornado	
4305	Hostages	
	SPECIAL	
4331	City that Stopped Hitler	
	Block 2	
4306	Henry Aldrich Haunts a House	
4307	Riding High	
4308	Minesweeper	
4309	No Time for Love	
	Block 3	
4311	Henry Aldrich Boy Scout	
4312	Miracle of Morgan's Creek	
4313	Timber Queen	
4314	Standing Room Only	
4315	The Uninvited	
	SPECIAL	
4338	For Whom the Bell Tolls	
4336	Lady in the Dark	
4337	The Story of Dr. Wassell	
4335	Going My Way	
	OWI-WAO	
T3-1	The Memphis Belle	Apr. 14,'44
	Block 4	
4316	The Navy Way	
4317	The Hour Before the Dawn	
4318	You Can't Ration Love	
	Block 5	
4321	And the Angels Sing	
4322	Henry Aldrich Plays Cupid	
4323	The Hitler Gang	
4324	Gambler's Choice	
4325	Double Indemnity	
	Block 6	
4326	Hail the Conquering Hero	
4327	Take It Big	
4328	Henry Aldrich's Little Secret	
4329	I Love a Soldier	
4330	The Great Moment	
	1944-45	
	Block 1	
....	Rainbow Island	Sep. 29,
....	Till We Meet Again	Oct. 13,
....	National Barn Dance	Oct. 27
....	Our Hearts Were Young and Gay	Nov. 10
....	Dark Mountain	Nov. 17
	Block 2	
....	Practically Yours	Nov. 22
....	Frenchmen's Creek	Not Set
....	Ministry of Fear	Not Set
....	The Man in Half-Moon Street	Not Set
....	Incendiary Blonde	Not Set
....	Road to Utopia	Not Set
....	And Now Tomorrow	Not Set
....	One Body Too Many	Not Set
....	Bring on the Girls	Not Set
....	Murder, He Says	Not Set
....	Two Years Before the Mast	Not Set
....	Her Heart in Her Throat	Not Set
....	Here Come the Waves	Not Set
....	Kitty	Not Set
....	A Medal for Benny	Not Set
....	Out of this World	Not Set
....	Double Exposure	Not Set

PRC PICTURES

Prod. No.	*Title*	*Release Date*
405	Submarine Base	July 2
401	Isle of Forgotten Sins	Aug. 1
411	Danger! Women at Work	Aug. 2
459	Blazing Frontier	Sep. 1
406	Tiger Fangs	Sep. 1
412	The Girl from Monterrey	Oct. 4
451	Return of the Rangers	Oct. 2
460	Devil Riders	Nov. 1
452	Boss of Rawhide	Nov. 2
402	Harvest Melody	Nov. 2
407	Jive Junction	Dec. 2
461	The Drifter	Dec. 2
453	Gunsmoke Mesa	Jan.
403	Career Girl	Jan. 1
408	Nabonga	Jan. 2
454	Outlaw Roundup	Feb. 1
409	Men on Her Mind	Feb. 1
462	Frontier Outlaws	Mar.
414	Lady in the Death House	Mar. 1
463	Thundering Gun Slingers	Mar. 2
413	The Amazing Mr. Forrest	Mar. 2
455	Guns of the Law	Apr. 1
419	The Monster Maker	Apr. 1
422	Shake Hands With Murder	Apr. 2
456	The Pinto Bandit	Apr. 2
420	Men of the Sea	Apr. 3
464	Valley of Vengeance	May
418	The Contender	May 1
457	Spook Town	June
415	Waterfront	June 1
465	Fuzzy Settles Down	July 2
458	Brand of the Devil	July 3
404	Minstrel Man	Aug.
417	Seven Doors to Death	Aug.
416	Delinquent Daughters	Aug. 1
421	Machine Gun Mama	Aug. 1
466	Rustler's Hideout	Sep. 1
....	Bluebeard	Not Se
....	Swing Hostess	Not Se
....	When the Lights Go On Again	Not Se
....	Ghost Town	Not Se
....	Texas Wildcats	Not Se
....	At the Post	Not Se

RKO

Prod. No.	*Title*	*Release Date*
	Block 1	
40	[illegible] Fallen Sparrow	
402	Adventures of a Rookie	
403	The Seventh Victim	

Prod. No.	Title	Release Date
04	So This Is Washington	
05	A Lady Takes a Chance	

Block 2

Prod. No.	Title	Release Date
06	The Iron Major	
07	Gangway for Tomorrow	
08	Government Girl	
09	Gildersleeve on Broadway	
10	The Falcon and the Coeds	

SPECIAL

Prod. No.	Title	Release Date
51	The North Star	
52	Up in Arms	
92	Snow White and the Seven Dwarfs (R)	
61	Goyescas	

Block 3

Prod. No.	Title	Release Date
11	Around the World	
12	The Ghost Ship	
13	Tarzan's Desert Mystery	
14	Rookies in Burma	
15	Higher and Higher	

Block 4

Prod. No.	Title	Release Date
16	Tender Comrade	
17	Passport to Destiny	
18	Curse of the Cat People	
19	Escape to Danger	
20	Action in Arabia	

Block 5

Prod. No.	Title	Release Date
21	The Falcon Out West	
22	Days of Glory	
23	Yellow Canary	
24	Seven Days Ashore	
25	Show Business	

Block 6

Prod. No.	Title	Release Date
26	Gildersleeve's Ghost	
27	Marine Raiders	
28	A Night of Adventure	
29	Step Lively	
30	Youth Runs Wild	
..	Casanova Brown	Not Set
..	Heavenly Days	Not Set
..	None but the Lonely Heart	Not Set
..	The Falcon in Mexico	Not Set
..	Mademoiselle Fifi	Not Set
..	Music in Manhattan	Not Set
..	Bride by Mistake	Not Set
..	Belle of the Yukon	Not Set
...	The Woman in the Window	Not Set
...	The Princess and the Pirate	Not Set
...	Tall in the Saddle	Not Set
...	Farewell, My Lovely	Not Set
..	Having Wonderful Crime	Not Set
...	My Pal, Wolf	Not Set
..	The Master Race	Not Set
..	The Girl Rush	Not Set
..	The Brighton Strangler	Not Set
..	Nevada	Not Set
..	Experiment Perilous	Not Set
..	Betrayal From the East	Not Set
..	Falcon in Hollywood	Not Set
..	Wonder Man	Not Set

REPUBLIC

Prod. No.	Title	Release Date
361	Fugitive from Sonora	July 1,'43
301	The Saint Meets the Tiger	July 29,'43
362	Black Hills Express	Aug. 15,'43
302	Hoosier Holiday	Sep. 13,'43
351	Beyond the Last Frontier	Sep. 18,'43
375	Death Valley Manhunt	Sep. 25,'43
363	Man from the Rio Grande	Oct. 18,'43
303	Here Comes Elmer	Nov. 15,'43
376	Overland Mail Robbery	Nov. 20,'43
306	The Deerslayer	Nov. 22,'43
304	Mystery Broadcast	Nov. 23,'43
305	Drums of Fu Manchu	Nov. 27,'43
364	Canyon City	Nov. 29,'43
307	In Old Oklahoma	Dec. 6,'43
310	Pistol Packin' Mama	Dec. 15,'43
352	Raiders of Sunset Pass	Dec. 20,'43
365	California Joe	Dec. 29,'43
309	Whispering Footsteps	Dec. 30,'43
308	O, My Darling Clementine	Dec. 31,'43
353	Pride of the Plains	Jan. 5,'44
341	Hands Across the Border	Jan. 5,'44
301	Rootin,' Tootin' Rhythm (R)	Jan. 15,'44
002	Women in War (R)	Jan. 25,'44
333	Casanova in Burlesque	Feb. 19,'44
302	The Big Show (R)	Mar. 1,'44
354	Beneath Western Skies	Mar. 8,'44
311	The Fighting Seabees	Mar. 10,'44
377	Mojave Firebrand	Mar. 19,'44

Prod. No.	Title	Release Date
312	My Best Gal	Mar. 28,'44
378	Hidden Valley Outlaws	Apr. 2,'44
355	The Laramie Trail	Apr. 3,'44
366	Outlaws of Santa Fe	Apr. 4,'44
313	Rosie the Riveter	Apr. 9,'44
3303	Oh, Susanna (R)	Apr. 15,'44
315	The Lady and the Monster	Apr. 17,'44
314	Trocadero	Apr. 24,'44
316	Jamboree	May 5,'44
342	Cowboy and the Senorita	May 12,'44
3311	Tucson Raiders	May 14,'44
3304	Melody Trail (R)	June 1,'44
317	Silent Partner	June 9,'44
320	Goodnight Sweetheart	June 17,'44
343	Yellow Rose of Texas	June 24,'44
318	Man from Frisco	July 1,'44
3312	Marshall of Reno	July 2,'44
319	Call of the South Seas	July 7,'44
356	Call of the Rockies	July 14,'44
3305	Comin' Round the Mountain (R)	July 15,'44
321	Secrets of Scotland Yard	July 26,'44
344	Song of Nevada	Aug. 5,'44
322	The Girl Who Dared	Aug. 5,'44
324	Port of 40 Thieves	Aug. 13,'44
323	Storm Over Lisbon	Not Set
....	Three Little Sisters	Not Set
....	San Fernando Valley	Not Set
....	Strangers in the Night	Not Set

1944-45

Prod. No.	Title	Release Date
461	Silver City Kid	July 20,'44
....	Sing, Neighbor, Sing	Not Set
....	Atlantic City	Not Set
....	Brazil	Not Set
....	Bordertown Trails	Not Set
....	Stagecoach to Monterey	Not Set
....	San Antonio Kid	Not Set
...	Cheyenne Wildcat	Not Set
....	Sheriff of Sundown	Not Set
....	That's My Baby	Not Set
....	My Buddy	Not Set
....	Code of the Prairie	Not Set
....	Man of Mystery	Not Set
....	Flame of Barbary Coast	Not Set
....	Lights of Old Santa Fe	Not Set
....	Firebrands of Arizona	Not Set
....	Lake Placid Serenade	Not Set
...	Vigilantes of Dodge City	Not Set

20TH-FOX

Prod. No.	Title	Release Date
401	Bomber's Moon	Aug. 6,'43
402	Heaven Can Wait	Aug. 13,'43
403	Holy Matrimony	Aug. 27,'43
404	Claudia	Sep. 3,'43
405	Wintertime	Sep. 17,'43
408	Sweet Rosie O'Grady	Oct. 1,'43
409	Paris After Dark	Oct. 15,'43
406	In Old Chicago (R)	Oct. 29,'43
407	Banjo on My Knee (R)	Oct. 29,'43
412	Guadalcanal Diary	Nov. 5,'43
414	The Battle of Russia	Nov. 5,'43
413	Dancing Masters	Nov. 19,'43
410	The Rains Came (R)	Nov. 26,'43
411	Under Two Flags (R)	Nov. 26,'43
415	Happy Land	Dec. 3,'43
416	The Gang's All Here	Dec. 24,'43
417	The Lodger	Jan. 7,'44
418	Uncensored	Jan. 21,'44
419	Lifeboat	Jan. 28,'44
420	Jane Eyre	Feb., '44
421	The Sullivans	Feb., '44
422	The Purple Heart	Mar.,'44
423	Four Jills in a Jeep	Mar.,'44
424	Buffalo Bill	Apr.,'44
425	Tampico	Apr.,'44
426	Shrine of Victory	Apr.,'44
427	Pin Up Girl	May '44
428	Bermuda Mystery	May '44
429	Eve of St. Mark	June '44
430	Ladies of Washington	June '44
431	Roger Touhy, Gangster	July '44
432	Candlelight in Algeria	July '44
433	Home in Indiana	July '44
....	Wing and a Prayer	Aug. '44

SPECIAL

Prod. No.	Title	Release Date
....	Song of Bernadette	Not Set

1944-45

Prod. No.	Title	Release Date
....	Greenwich Village	Not Set
....	Wilson	Not Set
....	In the Meantime, Darling	Not Set
....	Sweet and Low Down	Not Set
....	Keys of the Kingdom	Not Set
....	Irish Eyes Are Smiling	Not Set
....	The Big Noise	Not Set

Prod. No.	Title	Release Date
....	Something for the Boys	Not Set
....	Laura	Not Set
....	A Tree Grows in Brooklyn	Not Set
....	Thunderhead	Not Set
....	Take It or Leave It	Not Set
....	Winged Victory	Not Set
....	Sunday Dinner For a Soldier	Not Set

UNITED ARTISTS

Prod. No.	Title	Release Date
....	Yanks Ahoy	July 1,'43
....	That Nazty Nuisance	Aug. 6,'43
....	Victory Through Air Power	Aug. 13,'43
....	Hi Diddle Diddle	Aug. 20,'43
....	Johnny Come Lately	Sep. 3,'43
....	The Kansan	Sep. 10,'43
....	Bar 20	Oct. 1,'43
....	False Colors	Nov. 5,'43
....	Riders of the Deadline	Dec. 3,'43
....	Jack London	Dec. 24,'43
....	Woman of the Town	Dec. 31,'43
....	Three Russian Girls	Jan. 14,'44
....	Bridge of San Luis Rey	Feb. 11,'44
....	Texas Masquerade	Feb. 18,'44
....	Knickerbocker Holiday	Mar. 17,'44
....	It Happened Tomorrow	Apr. 7,'44
....	Voice in the Wind	Apr. 21,'44
....	Lumber Jack	Apr. 28,'44
....	Up in Mabel's Room	Apr. 28,'44
....	Mystery Man	May 31,'44
....	Song of the Open Road	June 2,'44
....	The Hairy Ape	June 16,'44
....	Forty Thieves	June 23,'44
....	Sensations of 1945	June 30,'44
....	Summer Storm	July 14,'44
....	Abroad with Two Yanks	Aug. 4,'44
....	Double Furlough	Not Set
....	Dark Waters	Not Set
....	Since You Went Away	Not Set
....	Story of G.I. Joe	Not Set
....	Guest in the House	Not Set
....	3 is a Family	Not Set
....	Tomorrow the World	Not Set
....	The Great John L.	Not Set
....	House of Dr. Edwards	Not Set

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UNIVERSAL

Prod. No.	Title	Release Date
8017	Fired Wife	Sep. 3,'43
8022	Strange Death of Adolf Hitler	Sep. 10,'43
8028	Larceny with Music	Sep. 10,'43
8024	Sherlock Holmes Faces Death	Sep. 17,'43
8009	Top Man	Sep. 17,'43
8081	Arizona Trail	Sep. 24,'43
8023	Always a Bridesmaid	Sep. 24,'43
8007	Corvette K-225	Oct. 1,'43
8005	Crazy House	Oct. 8,'43
8035	Hi Ya Sailor	Oct. 15,'43
8033	You're a Lucky Fellow, Mr. Smith	Oct. 22,'43
3062	Flesh and Fantasy	Oct. 29,'43
8013	Son of Dracula	Nov. 5,'43
8082	Frontier Law	Nov. 5,'43
8038	The Mad Ghoul	Nov. 12,'43
8030	Never a Dull Moment	Nov. 19,'43
8004	His Butler's Sister	Nov. 26,'43
8042	So's Your Uncle	Dec. 3,'43
8041	She's for Me	Dec. 10,'43
8026	Calling Dr. Death	Dec. 17,'43
8025	Moonlight in Vermont	Dec. 24,'43
8064	Gung Ho	Dec. 31,'43
8034	Sing a Jingle	Jan. 7,'44
8003	Ali Baba and the 40 Thieves	Jan. 14,'44
8021	Spider Woman	Jan. 21,'44
8083	Marshal of Gunsmoke	Jan. 21,'44
8014	Phantom Lady	Jan. 28,'44
8020	Swingtime Johnny	Feb. 4,'44
8066	The Impostor	Feb. 11,'44
8029	Weekend Pass	Feb. 18,'44
8011	Chip Off the Old Block	Feb. 25,'44
8031	Hat-Check Honey	Mar. 10,'44
8084	Oklahoma Raiders	Mar. 17,'44
8065	Ladies Courageous	Mar. 17,'44
8044	Hi Good-Lookin'	Mar. 24,'44
8027	Weird Woman	Apr. 14,'44
8016	Her Primitive Man	Apr. 21,'44
8037	Moon Over Las Vegas	Apr. 28,'44
8036	Slightly Terrific	May 5,'44
8006	Cobra Woman	May 12,'44
8032	Pardon My Rhythm	May 19,'44
8019	The Scarlet Claw	May 26,'44
8085	Boss of Boom Town	May 26,'44
8012	This Is the Life	June 2,'44
8008	The Invisible Man's Revenge	June 9,'44
8015	Ghost Catchers	June 16,'44

Prod. No.	Title	Release Date
8043	South of Dixie	June 23,'44
8002	Christmas Holiday	June 30,'44
8086	Trigger Trail	July 7,'44
8039	The Mummy's Ghost	July 7,'44
8018	Jungle Woman	July 7,'44
8045	Twilight on the Prairie	July 14,'44
8040	Allergic to Love	July 21,'44
8087	Trail to Gunsight	Aug. 18,'44
8061	Follow the Boys	Not Set

1944-45

Prod. No.	Title	Release Date
....	Gypsy Wildcat	Sep. 1,'44
....	Moonlight and Cactus	Sep. 9,'44
....	The Merry Monahans	Sep. 15,'44
....	Pearl of Death	Sep. 22,'44
....	San Diego, I Love You	Sep. 29,'44
....	The Singing Sheriff	Oct. 6,'44
....	See My Lawyer	Oct. 13,'44
....	The Climax	Oct. 20,'44
....	Babes on Swing Street	Oct. 27,'44
....	Bowery to Broadway	Nov. 3,'44
....	Dead Man's Eyes	Nov. 10,'44
....	Reckless Age	Nov. 17,'44
....	The Suspect	Nov. 24,'44
....	Patrick the Great	Not Set
....	Murder in the Blue Room	Not Set
....	The Devil's Brood	Not Set
....	House of Fear	Not Set
....	Queen of the Nile	Not Set
....	Riders of Santa Fe	Not Set
....	Can't Help Singing	Not Set
....	In Society	Not Set
....	My Baby Loves Music	Not Set
....	The Frozen Ghost	Not Set
....	The Old Texas Trail	Not Set
....	Be It Ever So Humble	Not Set
....	Night Life	Not Set
....	Beyond the Pecos	Not Set

WARNER BROS.

Prod. No.	Title	Release Date
301	Watch on the Rhine	Sep. 4,'43
330	Oklahoma Kid (R)	Sep. 11,'43
302	Murder on the Waterfront	Sep. 18,'43
303	Thank Your Lucky Stars	Sep. 25,'43
331	Song of the Saddle (R)	Oct. 2,'43
332	Prairie Thunder (R)	Oct. 2,'43
333	Cherokee Strip (R)	Oct. 2,'43
334	Empty Holsters (R)	Oct. 2,'43
335	Guns of the Pecos (R)	Oct. 2,'43
336	Land Beyond the Law (R)	Oct. 2,'43
304	Adventure in Iraq	Oct. 9,'43
305	Princess O'Rourke	Oct. 23,'43
306	Find the Blackmailer	Nov. 6,'43
307	Northern Pursuit	Nov. 13,'43
308	Old Acquaintance	Nov. 27,'43
327	Crime School (R)	Dec. 4,'43
328	Girls on Probation (R)	Dec. 4,'43
309	Destination, Tokyo	Jan. 1,'44
310	The Desert Song	Jan. 29,'44
311	In Our Time	Feb. 19,'44
325	Frisco Kid (R)	Mar. 4,'44
312	Passage to Marseille	Mar. 11,'44
313	Shine On, Harvest Moon	Apr. 8,'44
314	Uncertain Glory	Apr. 22,'44
316	Between Two Worlds	May 20,'44
317	Make Your Own Bed	June 10,'44
318	Mask of Dimitrios	July 1,'44
341	Manpower (R)	July 15,'44
342	They Made Me a Criminal (R)	July 15,'44
343	Brother Rat (R)	July 15,'44
344	The Walking Dead (R)	July 15,'44
345	Tiger Shark (R)	July 15,'44
346	Polo Joe (R)	July 15,'44
315	Adventures of Mark Twain	July 22,'44
319	Mr. Skeffington	Aug. 12,'44

1944-45

Prod. No.	Title	Release Date
401	Janie	Sep. 2,'44
402	Crime by Night	Sep. 9,'44
....	Arsenic and Old Lace	Not Set
....	Devotion	Not Set
....	The Last Ride	Not Set
....	Saratoga Trunk	Not Set
....	Conflict	Not Set
....	Rhapsody in Blue	Not Set
....	The Horn Blows at Midnight	Not Set
....	The Animal Kingdom	Not Set
....	My Reputation	Not Set
....	Cinderella Jones	Not Set
....	The Doughgirls	Not Set
....	To Have and Have Not	Not Set
....	The Very Thought of You	Not Set
....	Roughly Speaking	Not.Set
....	Objective Burma	Not.Set
....	The Conspirators	Not Set
....	The Corn Is Green	Not Set
....	Strangers In Our Midst	Not Set
....	Christmas in Connecticut	Not Set
....	Hollywood Canteen	Not Set

THE RELEASE CHART

Index to Reviews, Advance Synopses and Service Data in PRODUCT DIGEST SECTION

Release dates and running time are furnished as soon as available. Advance dates are tentative and subject to change. Running times are the official times supplied by the distributor.

All page numbers on this chart refer to pages in the PRODUCT DIGEST SECTION of MOTION PICTURE HERALD.

Consult Service Data in the PRODUCT DIGEST SECTION for Legion of Decency Rating, Audience Classification and Managers' Round Table Exploitation.

Short Subjects Chart with Synopsis Index can be found on pages 1996-1997.

Feature Product Including Coming Attractions, listed by Company, in order of release, on pages 2008-2009.

						REVIEWED			
Title	*Company*	*Prod. Number*	*Stars*	*Release Date*	*Running Time*	*M. P. Herald Issue*	*Product Digest Page*	*Advance Synopsis Page*	*Service Data Page*
ABOVE Suspicion	MGM	402	Joan Crawford-Fred MacMurray	Sept.,'43	90m	May 1,'43	1545	1081	1575
Abroad with Two Yanks	UA	....	William Bendix-Dennis O'Keefe	Aug. 4,'44	....	....	....	1889	....
Action in Arabia	RKO	420	George Sanders-Virginia Bruce	Block 4	75m	Feb. 19,'44	1762	1746	1995
Address Unknown	Col.	5010	Paul Lukas-Mady Christians	June 1,'44	72m	Apr. 29,'44	1866	1695	1947
Adventure in Iraq	WB	304	John Loder-Ruth Ford	Oct. 9,'43	64m	Sept. 25,'43	1553	1530	....
Adventure in Music	Crystal	....	Classical Music Feature	Mar. 10,'44	62m	Mar. 25,'44	1814	....	....
Adventures of a Rookie	RKO	402	Wally Brown-Alan Carney	Block 1	64m	Aug. 21,'43	1547	1471	1617
Adventures of Mark Twain	WB	315	Fredric March-Alexis Smith	July 22,'44	130m	May 6,'44	1877	936	1995
Adventures of Tartu (British)	MGM	406	Robert Donat-Valerie Hobson	Oct.,'43	103m	Aug. 7,'43	1546	....	1655
Alaska	Mono.	....	Kent Taylor-Margaret Lindsay	Not Set	....	....	....	1983	....
Ali Baba and 40 Thieves (color)	Univ.	8003	Jon Hall-Maria Montez	Jan. 14,'44	87m	Jan. 15,'44	1713	1457	1902
Allergic to Love	Univ.	8040	Martha O'Driscoll-Noah Beery, Jr.	July 21,'44	66m	May 6,'44	1877	....	....
Amazing Mr. Forrest, The (Br.)	PRC	413	Edward E. Horton-Jack Buchanan	Mar. 29,'44	71m	....	....	1747	....
American Romance, An (color)	MGM	....	Brian Donlevy-Ann Richard	Special	151m	July 1,'44	1969	1457	....
And Now Tomorrow	Para.	....	Loretta Young-Alan Ladd	1944-45	....	....	....	1715	....
And the Angels Sing	Para.	4321	Fred MacMurray-Dorothy Lamour	Block 5	95m	Apr. 22,'44	1858	1555	....
Andy Hardy's Blonde Trouble	MGM	424	Mickey Rooney-Lewis Stone	May,'44	107m	Apr. 8,'44	1833	1456	1995
Animal Kingdom, The	WB	....	Ann Sheridan-Olivia de Havilland	1944-45	....	....	....	1431	....
Are These Our Parents?	Mono.	....	Helen Vinson-Lyle Talbot	July 15,'44	73m	June 17,'44	1945	1923	....
Arizona Whirlwind	Mono.	....	Ken Maynard-Hoot Gibson	Mar. 18,'44	59m	Apr. 15,'44	1845	1746	....
Around the World	RKO	41	Kay Kyser-Joan Davis-Mischa Auer	Block 3	81m	Nov. 27,'43	1645	1457	1902
Arrowsmith (Reissue)	Film Classics	....	Ronald Coleman-Helen Hayes	Apr. 15,'45	....	Nov. 21,'31	....	....	....
Arsenic and Old Lace	WB	...	Cary Grant-Raymond Massey	1944-45	....	....	....	1806	....
Atlantic City	Rep.	...	Constance Moore-Bradford Taylor	Not Set	....	....	....	1899	....
Attack	OWI-RKO	....	War Documentary	June 12,'44	56m	June 10,'44	1933	....	....
BABES on Swing Street, 1944-45	Univ.	....	Leon Errol-June Vincent	Oct. 27,'44	....	....	....	1983	....
Banjo on My Knee (R.)	20th-Fox	407	Barbara Stanwyck-Joel McCrea	Oct. 29,'43	95m	Dec. 5,'36	1585	....	....
Bar 20	UA	....	William Boyd-Andy Clyde	Oct. 1,'43	54m	July 24,'43	1559	....	....
Barbary Coast (Reissue)	Film Classics	....	Ed. G. Robinson-Miriam Hopkins	Mar. 15,'45	90m	Oct. 5,'35	....	....	....
Barbary Coast Gent (formerly Gold Town)	MGM	....	Wallace Beery-Binnie Barnes	Not Set	....	....	....	1849	....
Bathing Beauty (color)	MGM	429	Red Skelton-Esther Williams	July,'44	101m	June 3,'44	1922	1635	....
Battle of China, The	War Dept.	....	Documentary	Not Set	65m	May 20,'44	1897	....	....
Battle of Russia	20th-Fox	414	Documentary	Nov. 5,'43	80m	Nov. 6,'43	1615	....	1766
Beautiful But Broke	Col.	5022	Joan Davis-Jane Frazee	Jan. 28,'44	74m	Feb. 5,'44	1742	1696	....
Beautiful Michoacan (Mex.)	Mohme	....	Tito Guizar-Gloria Marin	Apr. 25,'44	106m	May 6,'44	1878	....	....
Belle of the Yukon (color)	RKO	....	Randolph Scott-Gypsy Rose Lee	Not Set	....	....	....	1835	....
Beneath Western Skies	Rep.	354	Bob Livingston-Smiley Burnette	Mar. 3,'44	56m	May 20,'44	1898	1746	....
Bermuda Mystery	20th-Fox	428	Preston Foster-Ann Rutherford	May,'44	65m	Apr. 22,'44	1858	1835	....
Best Foot Forward (color)	MGM	405	Lucille Ball-William Gaxton	Oct.,'43	94m	July 3,'43	1532	1191	1617
Between Two Worlds	WB	316	John Garfield-Paul Henreid	May 20,'44	112m	May 13,'44	1885	1646	....
Beyond the Last Frontier	Rep.	351	Eddie Dew-Smiley Burnette	Sept. 18,'43	55m	Sept. 11,'43	1529	....	....
Big Show, The (Reissue)	Rep.	3302	Gene Autry	Mar. 1,'44	71m	....	....	....	....
Black Parachute, The	Col.	5035	John Carradine-Larry Parks	May 4,'44	65m	June 17,'44	1946	1806	....
Block Busters	Mono.	....	East Side Kids-Harry Langdon	Sept. 16,'44	....	....	....	2007	....
Boss of Boom Town	Univ.	8085	Rod Cameron-Vivian Austin	May 26,'44	....	....	....	1923	....
Boss of Rawhide	PRC	452	Dave O'Brien-Jim Newill	Nov. 20,'43	59m	....	....	1599	....
Bowery to Broadway, 1944-45	Univ.	....	Contract Players	Nov. 3,'44	....	....	....	1923	....
Brand of the Devil	PRC	458	Dave O'Brien-Jim Newill	July 30,'44	....	....	....	1923	....
Brazil	Rep.	....	Virginia Bruce-Tito Guizar	Not Set	....	....	....	1971	....
Bride by Mistake (formerly That Hunter Girl)	RKO	....	Laraine Day-Alan Marshall	Not Set	....	....	....	1890	....
Bridge of San Luis Rey, The	UA	....	Lynn Bari-Akim Tamiroff	Feb. 11,'44	107m	Feb. 5,'44	1742	1636	1947
Bring On the Girls (color)	Para.	....	Veronica Lake-Sonny Tufts	1944-45	....	....	....	1763	...
Broadway Rhythm (color)	MGM	419	George Murphy-Ginny Simms	Mar.,'44	115m	Jan. 22,'44	1725	1616	1995
Brother Rat (Reissue)	WB	343	Priscilla Lane-Wayne Morris	July 15,'44	89m	Oct. 15,'38	1957	....	....
Bulldog Drummond (Reissue)	Film Classics	....	Ronald Colman-Lilyan Tashman	Oct. 15,'44	....	Apr. 13,'29	....	....	....
Buffalo Bill (color)	20th-Fox	424	Maureen O'Hara-Joel McCrea	Apr.,'44	90m	Mar. 18,'44	1801	1531	1995
CALIFORNIA Joe	Rep.	365	Don Barry-Helen Talbot	Dec. 29,'43	55m	Jan. 8,'44	1706	1675	....
Call of the Jungle	Mono.	....	Ann Corio-James Bush	Aug. 19,'44	....	....	....	1913	....
Call of the Rockies	Rep.	356	Smiley Burnette-Sonny Carson	July 14,'44	57m	June 10,'44	1934	1923	....
Call of the South Seas	Rep.	319	Janet Martin-Allan Lane	July 7,'44	....	....	....	1899	....
Calling Dr. Death	Univ.	8026	Lon Chaney-Patricia Morison	Dec. 17,'43	63m	Dec. 18,'43	1673	1635	....
Candlelight in Algeria (Br.)	20th-Fox	432	James Mason-Carla Lehmann	July,'44	85m	Jan. 1,'44	1694	....	....
Candles at Nine (British)	Nat'l-Anglo	....	Jessie Matthews	Not Set	86m	July 1,'44	1970	....	....
Canterbury Tale (British)	Eagle-Lion	....	Eric Portman-Sheila Sim	Not Set	....	May 13,'44	1885	....	....

Title	Company	Prod. Number	Stars	Release Date	Running Time	— REVIEWED — M. P. Herald Issue	Product Digest Page	Advance Synopsis Page	Service Data Page
Canterville Ghost, The	MGM	430	Charles Laughton-Margaret O'Brien	July,'44	95m	May 27,'44	1909	1635	....
Canyon City	Rep.	364	Don Barry-Helen Talbot	Nov. 29,'43	55m	Nov. 13,'43	1626	1599	....
Career Girl	PRC	403	Frances Langford-Craig Wood	Jan. 11,'44	69m	Dec. 18,'43	1674	1634	....
Carolina Blues (formerly Battleship Blues)	Col.	....	Kay Kyser-Ann Miller-Victor Moore	Not Set	....	....	....	1899	....
Casanova Brown	RKO	....	Gary Cooper-Teresa Wright	Not Set	....	....	....	1806	....
Casanova in Burlesque	Rep.	333	Joe E. Brown-June Havoc	Feb. 19,'44	72m	Jan. 29,'44	1733	1676	....
Chance of a Lifetime, The	Col.	5034	Chester Morris-Jeanne Bates	Oct. 26,'43	65m	Oct. 16,'43	1586	1545	....
Charlie Chan in Black Magic	Mono.	....	Sidney Toler	Sept. 9,'44	....	....	....	....	....
Charlie Chan in Secret Service	Mono.	....	Sidney Toler-Gwen Kenyon	Feb. 14,'44	65m	Jan. 15,'44	1714	1599	....
Charlie Chan in The Chinese Cat	Mono.	....	Sidney Toler-Joan Woodbury	May 20,'44	65m	Apr. 1,'44	1826	....	....
Cherokee Strip (Reissue)	WB	333	Dick Foran	Oct. 2,'43	56m	....	....	....	....
Chip Off the Old Block	Univ.	8011	Donald O'Connor-Peggy Ryan	Feb. 25,'44	81m	Feb. 19,'44	1761	1715	1902
Christmas Holiday	Univ.	8002	Deanna Durbin-Gene Kelly	June 30,'44	92m	June 10,'44	1934	1695	1995
Cinderella Jones	WB	....	Joan Leslie-Robert Alda	1944-45	....	....	....	1746	....
City That Stopped Hitler	Para.	4331	Russian Documentary	Special	57m	Sept. 4,'43	1521	....	1655
Claudia	20th-Fox	404	Dorothy McGuire-Robert Young	Sept. 3,'43	91m	Aug. 21,'43	1558	....	1655
Climax, The (color), 1944-45	Univ.	....	Susanna Foster-Boris Karloff	Oct. 20,'44	....	....	....	1786	....
Cobra Woman (color)	Univ.	8006	Jon Hall-Maria Montez	May 12,'44	70m	Apr. 29,'44	1866	1457	1655
Comin' Round the Mountain (Reissue)	Rep.	3305	Gene Autry	July 15,'44	....	....	....	....	....
Conflict	WB	....	Humphrey Bogart-Alexis Smith	1944-45	....	....	....	1456	....
Conspirators, The	WB	....	Hedy Lamarr-Paul Henreid	1944-45	....	....	....	1850	....
Contender, The	PRC	418	Buster Crabbe-Arline Judge	May 10,'44	66m	May 13,'44	1886	1850	....
Corvette K-225	Univ.	8007	Randolph Scott-James Brown	Oct 1,'43	99m	Oct. 2,'43	1565	1240	1719
Cover Girl (color)	Col.	5001	Rita Hayworth-Gene Kelly	Apr. 6,'44	107m	Mar. 11,'44	1793	1416	1947
Cowboy Canteen	Col.	5220	Charles Starrett-Jane Frazee	Feb. 8,'44	72m	Feb. 26,'44	1774	1763	....
Cowboy in the Clouds	Col.	5203	Charles Starrett-Julie Duncan	Dec. 23,'43	55m	Jan. 8,'44	1706	1636	....
Cowboy and the Lady (Reissue)	Film Classics	....	Gary Cooper-Merle Oberon	Sept. 15,'44	90m	Nov. 12,'38	....	....	....
Cowboy and the Senorita, The	Rep.	342	Roy Rogers-Dale Evans-Mary Lee	May 12,'44	78m	Apr. 1,'44	1825	1747	....
Crazy House	Univ.	8005	Olsen and Johnson	Oct. 8,'43	80m	Oct. 23,'43	1595	1531	1719
Crime by Night	WB	402	Jane Wyman-Jerome Cowan	Sept. 9,'44	....	....	....	1091	....
Crime Doctor's Strangest Case	Col.	5021	Warner Baxter-Lynn Merrick	Dec. 9,'43	68m	Jan. 22,'44	1725	1654	....
Crime School (Reissue)	WB	327	Humphrey Bogart-Dead End Kids	Dec. 4,'43	86m	May 7,'38	1626	....	....
Cross. of Lorraine, The	MGM	414	Pierre Aumont-Gene Kelly	Jan.,'44	90m	Nov. 13,'43	1625	1457	1719
Cry "Havoc"	MGM	417	Margaret Sullavan-Ann Sothern	Feb.,'44	97m	Nov. 6,'43	1614	1555	....
Cry of the Werewolf	Col.	....	Osa Massen-Stephen Crane	Aug. 17,'44	....	....	....	1958	....
Curse of the Cat People	RKO	418	Simone Simon-Kent Smith	Block 4	70m	Feb. 19,'44	1762	1715	....
DANCING Masters, The	20th-Fox	413	Laurel and Hardy	Nov. 19,'43	63m	Oct. 30,'43	1605	1555	....
Dark Mountain	Para.	....	Ellen Drew-Robert Lowery	Block 1	....	....	....	2007	....
Dark Waters	UA	....	Merle Oberon-Franchot Tone	Not Set	....	....	....	1983	....
Days of Glory	RKO	422	Tamara Toumanova-Gregory Peck	Block 5	86m	Apr. 22,'44	1858	1636	....
Dead End (Reissue)	Film Classics	....	Humphrey Bogart-Joel McCrea	July 15,'44	90m	Aug. 7,'37	....	....	....
Dead Men's Eyes, 1944-45	Univ.	....	Lon Chaney-Jean Parker	Nov. 10,'44	....	....	....	1983	....
Death Valley Rangers	Mono.	....	Hoot Gibson-Ken Maynard	Dec. 3,'43	59m	Dec. 18,'43	1674	1555	....
Deerslayer, The	Rep.	306	Bruce Kellogg-Jean Parker	Nov. 22,'43	67m	Nov. 6,'43	1615	1599	....
Delinquent Daughters	PRC	416	June Carlson-Fifi D'Orsay	July 15,'44	72m	July 8,'44	1981	1913	....
Desert Song, The (color)	WB	310	Dennis Morgan-Irene Manning	Jan. 29,'44	96m	Dec. 18,'43	1673	872	1818
Destination, Toyko	WB	309	Cary Grant-John Garfield	Jan. 1,'44	135m	Dec. 25,'43	1685	1530	1847
Detective Kitty O'Day	Mono.	....	Jean Parker-Tim Ryan	May 13,'44	63m	Apr. 1,'44	1826	....	...
Devil Riders, The	PRC	460	Buster Crabbe-Al St. John	Nov. 5,'43	58m	Feb. 12,'44	1754	1566	....
Dixie Jamboree	PRC	....	Frances Langford-Guy Kibbee	1944-45	72m	July 15,'44	1993	1835	....
Double Furlough (formerly With All My Heart)	UA	....	Ginger Rogers-Joseph Cotten	Not Set	....	....	....	1913	....
Double Indemnity	Para.	4325	Barbara Stanwyck-Fred MacMurray	Block 5	107m	Apr. 29,'44	1866	1646	....
Doughgirls, The	WB	....	Ann Sheridan-Alexis Smith	1944-45	....	....		1835	....
Dragon Seed	MGM	....	Katharine Hepburn-Walter Huston	Special	148m	July 22,'44	2005	1675	....
Drifter, The	PRC	461	Buster Crabbe-Al St. John	Dec. 20,'43	62m	May 27,'44	1910	1606	....
Dr. Gillespie's Criminal Case	MGM	407	Lionel Barrymore-Van Johnson	Nov.,'43	89m	May 8,'43	1546	1192	....
Dr. Paul Joseph Goebbels	Frank	....	Paul Andor-Claudia Drake-Donald Woods	Not Set	....	....	....	1599	....
Drums of Fu Manchu	Rep.	305	Henry Brandon-William Royle	Nov. 27,'43	68m	Nov. 13,'43	1626	1606	....
EMPTY Holsters (Reissue)	WB	334	Dick Foran	Oct. 2,'43	62m	....	....	....	....
Escape to Danger (British)	RKO	419	Eric Portman-Ann Dvorak	Block 4	83m	Feb. 5,'44	1742	....	....
Eve of St. Mark, The	20th-Fox	429	Michael O'Shea-Anne Baxter	June,'44	96m	May 20,'44	1897	1636	1947
Ever Since Venus	Col.	...	Alan Mowbray-Ann Savage	Not Set	....	....	....	1971	....
FALCON and the Coeds, The	RKO	410	Tom Conway-Jean Brooks	Block 2	68m	Nov. 6,'43	1615	1599	....
Falcon in Mexico, The	RKO	....	Tom Conway-Mona Maris	Not Set	....	....	....	1971	....
Falcon Out West, The	RKO	421	Tom Conway-Barbara Hale	Block 5	64m	Mar. 4,'44	1782	....	....
Fallen Sparrow, The	RKO	401	Maureen O'Hara-John Garfield	Block 1	93m	Aug. 21,'43	1547	1182	1719
False Colors	UA	....	William Boyd	Nov. 5,'43	65m	Nov. 6,'43	1614	1431	....
Fanny by Gaslight (Brit.)	Gains.-GFD	....	Phyllis Calvert-James Mason	Not Set	108m	May 27,'44	1910	....	....
Farewell, My Lovely	RKO	....	Dick Powell-Anne Shirley	Not Set	....	....	....	1971	....
Fighting Seabees, The	Rep.	311	John Wayne-Susan Hayward	Mar. 10,'44	100m	Jan. 22,'44	1725	1616	1847
Find the Blackmailer	WB	306	Faye Emerson-Jerome Cowan	Nov. 6,'43	55m	Oct. 23,'43	1594	....	....
Fired Wife	Univ,	8017	Robert Paige-Louise Allbritton	Sept. 3,'43	73m	Sept. 4,'43	1521	....	....
Flesh and Fantasy	Univ.	8062	Charles Boyer-Barbara Stanwyck	Oct. 29,'43	94m	Sept. 18,'43	1541	1058	1766
Follow the Boys	Univ.	8061	Stage and Screen Entertainers	Not Set	119m	Apr. 1,'44	1825	1635	1995
Follow the Leader	Mono.	....	East Side Kids	June 3,'44	65m	July 1,'44	1970	1606	....
Forty-eight Hours (British) (formerly Went the Day Well?)	AFE	....	Leslie Banks-Basil Sydney	June 28,'44	90m	Nov. 14,'42	1981	....	....
Forty Thieves	UA	....	William Boyd-Andy Clyde	June 23,'44	60m	June 24,'44	1958	....	....
For Whom the Bell Tolls (color)	Para.	4338	Gary Cooper-Ingrid Bergman	Special	168m	July 17,'43	1546	855	1719
Four Jills in a Jeep	20th-Fox	423	Kay Francis-Carole Landis	Mar.,'44	89m	Mar. 18,'44	1802	1676	1995
Frenchman's Creek (color)	Para.	....	Joan Fontaine-Arturo de Cordova	1944-45	....	....	....	1416	....
Frisco Kid (Reissue)	WB	325	James Cagney-Margaret Lindsay	Mar. 4,'44	77m	Nov. 2,'35	1726	....	....
Frontier Law	Univ.	8082	Russell Hayden-Jennifer Holt	Nov. 5,'43	55m	....	....	1606	....
Frontier Outlaws	PRC	462	Buster Crabbe-Al St. John	Mar. 4,'44	58m	....	....	1746	....

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Fuzzy Settles Down	PRC	465	Buster Crabbe-Al St. John	July 25,'44	....	....	....	1937	....
GAMBLER'S Choice	Para.	4324	Chester Morris-Nancy Kelly	Block 5	65m	Apr. 29,'44	1867	1850	....
Gang's All Here, The (color)	20th-Fox	416	Alice Faye-Carmen Miranda	Dec. 24,'43	103m	Dec. 4,'43	1653	1530	1847
Gangway for Tomorrow	RKO	407	Margo-Robert Ryan-John Carradine	Block 2	69m	Nov. 6,'43	1614	1566	...
Gaslight	MGM	425	Charles Boyer-Ingrid Bergman	May,'44	114m	May 16,'44	1885	1786	1995
Ghost Catchers, The	Univ.	8015	Olsen and Johnson	June 16,'44	68m	June 10,'44	1935	1835	...
Ghost Ship, The	RKO	412	Richard Dix-Edith Barrett	Block 3	69m	Dec. 11,'43	1666	1646	....
Ghost That Walks Alone, The	Col.	5042	Arthur Lake-Lynn Roberts	Feb. 10,'44	63m	Feb. 19,'44	1762	1696	....
Gildersleeve on Broadway	RKO	409	Harold Peary-Billie Burke	Block 2	65m	Oct. 23,'43	1595	1566	....
Gildersleeve's Ghost	RKO	426	Harold Peary-Marion Martin	Block 6	64m	June 24,'44	1957	1786	....
Girl Crazy	MGM	409	Mickey Rooney-Judy Garland	Nov.,'43	99m	Aug. 7,'43	1558	1191	1766
Girl from Monterrey, The	PRC	412	Armida-Edgar Kennedy	Oct. 4,'43	61m	Sept. 25,'43	1554	1509	....
Girl in the Case, The	Col.	5028	Edmund Lowe-Janis Carter	Apr. 20,'44	64m	June 3,'44	1921	1806	....
Girls on Probation (Reissue)	WB	328	Jane Bryan-Ronald Reagan	Dec. 4,'43	63m	Oct. 29,'38	1626	....	....
Girl Who Dared, The	Rep.	322	Lorna Gray-Peter Cookson	Aug. 5,'44	....	....	....	1899	....
Going My Way	Para.	4335	Bing Crosby-Rise Stevens	Special	126m	Feb. 26,'44	1773	1763	....
Goldwyn Follies, The (Reissue)	Film Classics	....	Adolphe Menjou-Zorina	May 15,'45	120m	Jan. 29,'38	....	....	....
Good Fellows, The	Para.	4302	Cecil Kellaway-Helen Walker	Block 1	70m	Aug. 14,'43	1559	1191	....
Good-night, Sweetheart	Rep.	320	Bob Livingston-Ruth Terry	June 17,'44	67m	June 10,'44	1935	1850	....
Government Girl	RKO	408	Olivia de Havilland-Sonny Tufts	Block 2	93m	Nov. 6,'43	1614	1416	1766
Goyescas (Spanish)	RKO	461	Musical Feature	Special	110m	May 20,'44	1898	....	....
Great Moment, The	Para.	4330	Joel McCrea-Betty Field	Block 6	83m	June 10,'44	1934	912	....
Great Mr. Handel, The (color) (British)	Midfilm	....	Wilfred Lawson-Elizabeth Allan	Sept. 9,'43	89m	Sept. 18,'43	1542	....	...
Greenwich Village (color)	20th-Fox	....	Don Ameche-Carmen Miranda	1944-45	....	....	....	1676	....
Guadalcanal Diary	20th-Fox	412	Preston Foster-William Bendix	Nov. 5,'43	93m	Oct. 30,'43	1605	1457	1766
Guest in the House	UA	....	Anne Baxter-Ralph Bellamy	Not Set	....	....	....	1983	....
Gung Ho	Univ.	8064	Randolph Scott-Grace McDonald	Dec. 31,'43	88m	Dec. 25,'43	1686	1599	1847
Gunsmoke Mesa	PRC	453	Dave O'Brien-Jim Newill	Jan. 3,'44	59m	June 17,'44	1946	1635	....
Guns of the Law	PRC	455	Dave O'Brien-Jim Newill	Apr. 10,'44	55m	....	....	1806	....
Guns of the Pecos (Reissue)	WB	335	Dick Foran	Oct. 2,'43	56m	....		..	....
Guy Named Joe, A	MGM	416	Spencer Tracy-Irene Dunne	Mar.'44	120m	Dec. 25,'43	1686	1431	1902
Gypsy Wildcat (color), 1944-45	Univ.	....	Marie Montez-Jon Hall	Sept. 1,'44	....	....	....	1675	....
HAIL the Conquering Hero	Para.	4326	Eddie Bracken-Ella Raines	Block 6	100m	June 10,'44	1933	1696	....
Hail to the Rangers	Col.	5201	Charles Starrett	Sept. 16,'43	57m	Nov. 27,'43	1646	1055	....
Hairy Ape, The	UA	....	William Bendix-Susan Hayward	June 16,'44	91m	May 20,'44	1897	1763	....
Halfway House, The (British)	Ealing	....	Francoise Rosay-Mervyn Johns	Not Set	95m	Mar. 4,'44	1781	....	....
Hands Across the Border	Rep.	341	Roy Rogers-Ruth Terry	Jan. 5,'44	73m	Dec. 11,'43	1665	1545	....
Happy Land	20th-Fox	415	Don Ameche-Frances Dee	Dec. 3,'43	75m	Nov. 13,'43	1625	1555	1766
Harvest Melody	PRC	402	Rosemary Lane-Johnny Downs	Nov. 22,'43	71m	Oct. 9,'43	1574	1545	....
Hat-Check Honey	Univ.	8031	Grace McDonald-Leon Errol	Mar. 10,'44	69m	Mar. 1,'44	1794	1746	....
Having a Wonderful Crime	RKO	....	Pat O'Brien-George Murphy	Not Set	....	....	....	1971	....
Heat's On, The	Col.	5009	Mae West-Victor Moore	Dec. 2,'43	79m	Dec. 4,'43	1653	1555	1818
Heaven Can Wait (color)	20th-Fox	402	Don Ameche-Gene Tierney	Aug. 13,'43	112m	July 24,'43	1578	1240	1617
Heaven Is Around the Corner (British)	Nat'l-Anglo	....	Will Fyffe-Leni Lynn	Not Set	100m	Mar. 18,'44	1802	....	....
Heavenly Body, The	MGM	421	William Powell-Hedy Lamarr	Apr.,'44	94m	Jan. 1,'44	1693	1555	1947
Heavenly Days	RKO	....	Fibber McGee and Molly	Not Set	....	....	....	1817	....
Henry Aldrich, Boy Scout	Para.	4311	Jimmy Lydon-Charlie Smith	Block 3	65m	Jan. 8,'44	1706	1696	1902
Henry Aldrich Haunts a House	Para.	4306	Jimmy Lydon-Charlie Smith	Block 2	73m	Nov. 6,'43	1614	1566	1766
Henry Aldrich's Little Secret	Para.	4328	Jimmy Lydon-Charlie Smith	Block 6	74m	June 10,'44	1933	1747	....
Henry Aldrich Plays Cupid	Para.	4322	Jimmy Lydon-Charlie Smith	Block 5	64m	Apr. 22,'44	1858	1431	....
Here Comes Elmer	Rep.	303	Al Pearce-Dale Evans	Nov. 15,'43	74m	Oct. 16,'43	1585	....	....
Her Primitive Man	Univ.	8016	Louise Allbritton-Robert Paige	Apr. 21,'44	79m	Apr. 8,'44	1833	1675	....
Hey, Rookie	Col.	5013	Ann Miller-Larry Parks	Mar. 9,'44	77m	May 6,'44	1877	1654	....
Hidden Valley Outlaws	Rep.	378	Bill Elliott-Gabby Hayes	Apr. 2,'44	55m	Apr. 8,'44	1834	1806	....
Hi Diddle Diddle	UA	....	Martha Scott-Adolphe Menjou	Aug. 20,'43	73m	July 31,'43	1559	1375	1617
Hi Good-Lookin'	Univ.	8044	Eddie Quillan-Harriet Hilliard	Mar. 24,'44	62m	Mar. 18,'44	1801	1763	....
Higher and Higher	RKO	415	Michele Morgan-Frank Sinatra	Block 3	90m	Dec. 11,'43	1665	1616	1847
His Butler's Sister	Univ.	8004	Deanna Durbin-Franchot Tone	Nov. 26,'43	93m	Nov. 13,'43	1625	1555	1766
Hitler Gang, The	Para.	4323	Robert Watson-Victor Varconi	Block 5	99m	Apr. 29,'44	1865	1675	....
Hi Ya Sailor	Univ.	8035	Donald Woods-Elyse Knox	Oct. 15,'43	63m	Oct. 9,'43	1574	1531	....
Holy Matrimony	20th-Fox	403	Monty Woolley-Gracie Fields	Aug 27,'43	87m	Aug. 28,'43	1547	1431	1655
Home in Indiana (color)	20th-Fox	433	Walter Brennan-Lon McAllister	July,'44	103m	May 27,'44	1909	1634	1995
Hoosier Holiday	Rep.	302	Dale Evans-George Byron	Sept. 13,'43	72m	Aug. 28,'43	1547	....	....
Horn Blows at Midnight, The	WB	....	Jack Benny-Alexis Smith	1944-45	....	....	....	1715	....
Hostages	Para.	4305	Luise Rainer-William Bendix	Block 1	87m	Aug. 14,'43	1579	1277	1766
Hotel Reserve (British)	RKO	....	James Mason-Lucie Mannheim	Not Set	89m	June 17,'44	1945	....	....
Hot Rhythm	Mono.	....	Dona Drake-Robert Lowery	Apr. 22,'44	79m	Mar. 4,'44	1783	1763	....
Hour Before the Dawn, The	Para.	4317	Veronica Lake-Franchot Tone	Block 4	74m	Mar. 4,'44	1781	1555	....
I DOOD It	MGM	403	Red Skelton-Eleanor Powell	Sept.,'43	102m	July 31,'43	1579	1191	1719
I Love a Soldier	Para.	4329	Paulette Goddard-Sonny Tufts	Block 6	106m	June 10,'44	1934	1675	....
Impatient Years, The	Col.	....	Jean Arthur-Lee Bowman-Charles Coburn	Not Set	....	....	....	1849	....
Impostor, The	Univ.	8066	Jean Gabin-Allyn Joslyn	Feb. 11,'44	94m	Feb. 12,'44	1754	1616	1847
Incendiary Blonde (color)	Para.	....	Betty Hutton-Arturo de Cordova	1944-45	....	....	....	1675	....
In Old Chicago (Reissue)	20th-Fox	406	Alice Faye-Tyrone Power-Don Ameche	Oct. 29,'43	94m	Jan. 8,'38	1542	....	....
In Old Oklahoma	Rep.	307	John Wayne-Martha Scott	Dec. 6,'43	102m	Oct. 23,'43	1593	....	1719
In Our Time	WB	311	Ida Lupino-Paul Henreid	Feb. 19,'44	110m	Feb. 5,'44	1741	1416	1902
In the Meantime, Darling	20th-Fox	..	Jeanne Crain-Frank Latimore	1944-45	...	....	....	1850	....
Invisible Man's Revenge, The	Univ.	8008	Jon Hall-Evelyn Ankers	June 9,'44	78m	June 3,'44	1921	1849	....
Irish Eyes Are Smiling (color)	20th-Fox	....	Monty Woolley-Dick Haymes	1944-45	....	....	....	1835	....
Iron Major, The	RKO	406	Pat O'Brien-Ruth Warrick	Block 2	85m	Oct. 23,'43	1593	1555	1719
Is Everybody Happy?	Col.	5016	Ted Lewis-Nan Wynn	Oct. 28,'43	78m	Nov. 27,'43	1646	1545	1655
Isle of Forgotten Sins	PRC	401	John Carradine-Gale Sondergaard	Aug. 15,'43	84m	July 3,'43	1532	1339	1617
It Happened Tomorrow	UA	....	Dick Powell-Linda Darnell	Apr. 7,'44	84m	Mar. 25,'44	1813	1675	1995

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JACK London	UA	....	Michael O'Shea-Susan Hayward	Dec. 24,'43	93m	Nov. 27,'43	1645	1554	1847
Jamboree	Rep.	316	George Byron-Ruth Terry	May 5,'44	71m	Apr. 1,'44	1825	1817	....
Jam Session	Col.	5015	Ann Miller-Jess Barker	Apr. 13,'44	77m	May 13,'44	1886	1806	1947
Jane Eyre	20th-Fox	420	Orson Welles-Joan Fontaine	Feb.,'44	96m	Feb. 5,'44	1741	1240	1847
Janie	WB	401	Joyce Reynolds-Robert Hutton	Sept. 2,'44	.	....	....	1747	....
Jeannie (British)	English	....	Barbara Mullen-Michael Redgrave	Oct. 1,'43	85m	Aug. 23,'43	1593	....	....
Jive Junction	PRC	407	Dickie Moore-Tina Thayer	Dec. 20,'43	64m	Nov. 20,'43	1633	1606	....
Johnny Come Lately	UA	....	James Cagney-Grace George	Sept. 3,'43	97m	Aug. 28,'43	1559	1375	1719
Johnny Doesn't Live Here	Mono.	....	Simone Simon-James Ellison	July 8,'44	79m	May 13,'44	1886	1826	....
Jungle Woman	Univ.	8018	Evelyn Ankers-J. Carrol Naish	July 7,'44	60m	May 27,'44	1910	1899	....
KANSAN, The	UA	....	Richard Dix-Jane Wyatt	Sept. 10,'43	79m	June 19,'43	1547	1182	....
Kansas City Kitty	Col.	....	Joan Davis-Jane Frazee	Aug. 24,'44	....	....	....	1923	....
Keys of the Kingdom	20th-Fox	....	Sir Cedric Hardwicke-Roddy McDowall	1944-45	....	....	....	1806	...
Kid from Spain (Reissue)	Film Classics	....	Eddie Cantor-Lyda Roberti	Aug. 15,'44	90m	Nov. 7,'32	....	....	....
Kid Millions (Reissue)	Film Classics	....	Eddie Cantor-Ann Sothern	Jan. 15,'45	92m	Oct. 27,'34	....	....	....
Kings of the Ring	Lewis-Lesser	....	Fight Film Feature	Jan. 22,'44	95m	Jan. 29,'44	1735	....	....
Kismet (color)	MGM	....	Ronald Colman-Marlene Dietrich	Not Set	...	....	....	1635	...
Klondike Kate	Col.	5029	Ann Savage-Tom Neal	Dec. 16,'43	64m	Feb. 5,'44	1742	1636	....
Knickerbocker Holiday	UA	....	Nelson Eddy-Charles Coburn	Mar. 17,'44	85m	Mar. 4,'44	1781	1635	1818
LAD from Our Town	Artkino	....	Russian Feature	Oct. 6,'43	65m	Oct. 16,'43	1586	....	....
Ladies Courageous	Univ.	8065	Loretta Young-Geraldine Fitzgerald	Mar. 17,'44	88m	Mar. 25,'44	1814	1616	1995
Ladies of Washington	20th-Fox	430	Ronald Graham-Trudy Marshall	June,'44	61m	May 20,'44	1898	1849	....
Lady and the Monster, The	Rep.	315	Vera Ralston-Richard Arlen	Apr. 17,'44	86m	Mar. 18,'44	1801	....	1995
Lady in the Dark (color)	Para.	4336	Ginger Rogers-Ray Milland	Special	100m	Feb. 12,'44	1753	1091	1995
Lady in the Death House	PRC	414	Lionel Atwill-Jean Parker	Mar. 15,'44	58m	Mar. 25,'44	1814	1746	....
Lady, Let's Dance	Mono.	....	Belita-James Ellison	Apr. 15,'44	88m	Jan. 29,'44	1735	1599	....
Lady Takes a Chance, A	RKO	405	Jean Arthur-John Wayne	Block 1	86m	Aug. 21,'43	1547	1240	1655
Land Beyond the Law (Reissue)	WB	336	Dick Foran	Oct. 2,'43	55m	....	....	....	....
Land of the Outlaws	Mono.	....	Johnny Mack Brown	Not Set	....	....	....	1983	....
Laramie Trail, The	Rep.	355	Bob Livingston-Smiley Burnette	Apr. 3,'44	55m	Mar. 25,'44	1814	1786	....
Lassie Come Home (color)	MGM	410	Roddy McDowall-Edmund Gwenn	Dec.,'43	90m	Aug. 21,'43	1546	1240	1766
Last Horseman, The	Col.	5208	Russell Hayden-Dub Taylor	June 22,'44	54m	July 1,'44	1969	1890	....
Last Ride, The	WB	....	Richard Travis-Eleanor Parker	1944-45	....	....	....	1115	....
Laura	20th-Fox	....	Gene Tierney-Dana Andrews	1944-45	....	....	....	1899	....
Law Men	Mono.	....	Johnny Mack Brown	May 6,'44	55m	July 1,'44	1970	1817	....
Leave It to the Irish	Mono.	....	James Dunn-Wanda McKay	Aug. 26,'44	....	....	....	1923	....
Let's Face It	Para.	4301	Bob Hope-Betty Hutton	Block 1	76m	Aug. 7,'43	1559	1277	1766
Lifeboat	20th-Fox	419	Tallulah Bankhead-William Bendix	Jan. 28,'44	96m	Jan. 15,'44	1713	1616	1995
Life and Death of Colonel Blimp (British)	Archers-Gen'l	....	Anton Walbrook-Roger Livesey	Not Set	163m	July 10,'43	1413	....	....
Lodger, The	20th-Fox	417	Laird Cregar-Merle Oberon	Jan. 7,'44	84m	Jan. 8,'44	1705	1636	1902
Lost Angel	MGM	415	Margaret O'Brien-James Craig	Jan.,'44	91m	Nov. 6,'43	1613	1555	1995
Lost in a Harem	MGM	....	Bud Abbott-Lou Costello	Not Set	..	....	....	1850	....
Louisiana Hayride	Col.	....	Judy Canova-Richard Lane	July 13,'44	67m	....	....	1890	....
Lumber Jack	UA	....	William Boyd-Andy Clyde	Apr. 28,'44	63m	Apr. 8,'44	1834	1763	....
MACHINE Gun Mama (formerly Mexican Fiesta)	PRC	421	Armida-El Brendel	Aug. 2,'44	....	....	....	1889	....
Madame Curie	MGM	490	Greer Garson-Walter Pidgeon	Feb.,'44	124m	Nov. 20,'43	1633	1416	1995
Mademoiselle Fifi (formerly The Silent Bell)	RKO	....	Simone Simon-Kurt Kreuger	Not Set	....	....	....	1958	....
Mad Ghoul, The	Univ.	8038	Evelyn Ankers-David Bruce	Nov. 12,'43	65m	Oct. 23,'43	1594	1586	....
Maisie Goes to Reno	MGM	....	Ann Sothern-John Hodiak	Not Set	....	....	....	1971	....
Make Your Own Bed	WB	317	Jack Carson-Jane Wyman	June 10,'44	82m	May 20,'44	1898	1715	1995
Man from Down Under, The	MGM	411	Charles Laughton-Binnie Barnes	Dec.,'43	103m	Aug. 7,'43	1547	....	....
Man from 'Frisco	Rep.	318	Michael O'Shea-Anne Shirley	July 1,'44	91m	Apr. 29,'44	1866	1835	....
Man from the Rio Grande, The	Rep.	363	Don Barry-Twinkle Watts	Oct. 18,'43	55m	Oct. 2,'43	1566	....	....
Men in Half Moon Street, The	Para.	....	Nils Asther-Helen Walker	1944-45	..	....	....	1747	....
Manpower (Reissue)	WB	341	Edward G. Robinson-George Raft	July 15,'44	103m	July 5,'41	1957	....	....
Marine Raiders	RKO	427	Pat O'Brien-Ruth Hussey	Block 6	90m	June 24,'44	1957	1696	....
Marked Trails	Mono.	....	Hoot Gibson-Veda Ann Borg	Aug. 15,'44	....	....	....	1971	....
Marriage Is a Private Affair	MGM	....	Lana Turner-John Hodiak	Not Set	....	....	....	1806	....
Marshal of Gunsmoke	Univ.	8083	Tex Ritter-Russell Hayden	Jan. 21,'44	.	....	....	1676	....
Marshal of Reno	Rep.	3312	Bill Elliott-Bobby Blake	July 2,'44	54m	July 8,'44	1981	1923	....
Mask of Dimitrios, The	WB	318	Sydney Greenstreet-Peter Lorre	July 1,'44	95m	June 10,'44	1934	1746	....
Master Race, The	RKO	....	Carl Esmond-Osa Massen	Not Set	....	....	....	1983	....
Meet Me in St. Louis (color)	MGM	....	Judy Garland-Margaret O'Brien	Not Set	....	....	....	1715	....
Meet the People	MGM	426	Dick Powell-Lucille Ball	May,'44	100m	Apr. 8,'44	1834	1456	1902
Melody Trail (Reissue)	Rep.	3304	Gene Autry	June 1,'44	....	....	....	....	....
Memphis Belle, The (color)	Para.-WAC	T3-1	War Documentary	Apr. 14,'44	41m	Mar. 25,'44	1813	....	....
Men of the Sea (British)	PRC	420	Wilfred Lawson-Mary Jerrold	Apr. 30,'44	50m	....	....	1890	....
Men on Her Mind	PRC	409	Mary Beth Hughes-Edward Norris	Feb. 12,'44	67m	Feb. 5,'44	1743	1715	....
Merry Monahans, The, 1944-45	Univ.	....	Donald O'Connor-Peggy Ryan	Sept. 15,'44	.	....	....	1786	....
Million Dollar Kid, The	Mono.	...	East Side Kids	Feb. 28,'44	65m	Feb. 26,'44	1774	1676	....
Minesweeper	Para.	4308	Richard Arlen-Jean Parker	Block 2	66m	Nov. 6,'43	1615	1606	1818
Ministry of Fear	Para.	....	Ray Milland-Marjorie Reynolds	1944-45	...	....	....	1616	....
Minstrel Man	PRC	404	Benny Fields-Gladys George	July 1,'44	69m	July 1,'44	1970	....	....
Miracle of Morgan's Creek, The	Para.	4312	Eddie Bracken-Betty Hutton	Block 3	98m	Jan. 8,'44	1705	1079	1947
Mojave Firebrand	Rep.	377	Bill Elliott-Gabby Hayes	Mar. 19,'44	55m	Jan. 29,'44	1734	....	....
Monster Maker, The	PRC	419	J. Carrol Naish-Ralph Morgan	Apr. 15,'44	65m	Mar. 11,'44	1794	....	....
Moonlight and Cactus, 1944-45	Univ.	....	Andrews Sisters-Leo Carillo	Sept. 9,'44	....	....	....	1746	....
Moonlight in Vermont	Univ.	8025	Gloria Jean-Fay Helm	Dec. 24,'43	62m	Dec. 25,'43	1686	1635	....
Moon Over Las Vegas	Univ.	8037	Anne Gwynne-David Bruce	Apr. 28,'44	69m	Apr. 15,'44	1845	1785	....
Mr. Muggs Steps Out	Mono.	...	East Side Kids	Dec. 10,'43	63m	Dec. 25,'43	1686	1555	....
Mr. Skeffington	WB	319	Bette Davis-Claude Rains	Aug. 12,'44	127m	May 27,'44	1909	1654	....
Mr. Winkle Goes to War	Col.	....	E. G. Robinson-Robert Armstrong	Aug. 3,'44	80m	July 15,'44	1993	1817	....
Mrs. Parkington	MGM		Greer Garson-Walter Pidgeon	Not Set	...	.....		1835	..
Mummy's Ghost, The	Univ.	8039	John Carradine-Lon Chaney	July 7,'44	61m	May 13,'44	1886	1763	....
Murder, He Says	Para.	....	Fred MacMurray-Marjorie Main	1944-45	....	....	....	1983	....
Murder in the Blue Room	Univ.	....	Anne Gwynne-Donald Cook	Not Set	....	....	....	1971	....

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Murder on the Waterfront	WB	302	John Loder-Ruth Ford	Sept. 18,'43	49m	July 31,'43	1579	....	....
Music in Manhattan	RKO	....	Anne Shirley-Dennis Day	Not Set	....	....	....	1958	....
My Best Gal	Rep.	312	Jane Withers-Jimmy Lydon	Mar. 28,'44	67m	Mar. 18,'44	1802	1696	....
My Reputation	WB	....	Barbara Stanwyck-George Brent	1944-45	....	....	....	1695	....
Mystery Broadcast	Rep.	304	Nils Asther-Ruth Terry	Nov. 23,'43	63m	Oct. 23,'43	1595	1586	....
Mystery Man	UA	....	William Boyd-Andy Clyde	May 31,'44	58m	July 1,'44	1969	....	....
NABONGA	PRC	408	Buster Crabbe-Fifi Dorsey	Jan. 25,'44	73m	Mar. 4,'44	1783	1634	1902
National Barn Dance	Para.	....	Jean Heather-James Brown	Block 1	....	....	....	1849	....
National Velvet (color)	MGM	....	Mickey Rooney-Jackie Jenkins	Not Set	....	....	....	1763	....
Navy Way, The	Para.	4316	Robert Lowery-Jean Parker	Block 4	74m	Feb. 26,'44	1774	1747	1995
Never a Dull Moment	Univ.	8030	Ritz Bros.-Frances Langford	Nov. 19,'43	60m	Nov. 6,'43	1615	1351	....
Night of Adventure, A	RKO	428	Tom Conway-Jean Brooks	Block 6	65m	June 3,'44	1921	1850	....
Nine Girls	Col.	5018	Ann Harding-Evelyn Keyes	Feb. 17,'44	78m	Mar. 18,'44	1802	1676	1902
No Greater Love (Russian)	Artkino	....	Russian feature	Mar. 3,'44	71m	Mar. 4,'44	1782	....	1902
None But the Lonely Heart	RKO	....	Cary Grant-Ethel Barrymore	Not Set	....	....	....	1826	....
None Shall Escape	Col.	5006	Marsha Hunt-Alexander Knox	Feb. 3,'44	85m	Jan. 15,'44	1713	1695	1995
Northern Pursuit	WB	307	Errol Flynn-Julie Bishop	Nov. 13,'43	94m	Oct. 23,'43	1593	1471	1847
North Star, The	RKO-Goldwyn	451	Walter Huston-Anne Baxter	Special	105m	Oct. 16,'43	1585	1305	1766
Norway Replies	Hoffberg	....	Documentary on Norway	Feb. 25,'44	61m	Mar. 4,'44	1782	....	....
No Time for Love	Para.	4309	Claudette Colbert-Fred MacMurray	Block 2	83m	Nov. 13,'43	1625	855	1818
OBJECTIVE, Burma	WB	....	Errol Flynn-Henry Hull	1944-45	....	....	....	1983	....
Oh, Susanna (Reissue)	Rep.	3303	Gene Autry	Apr. 15,'44	59m	....	....	....	....
Oh, What a Night	Mono.	....	Edmund Lowe-Marjorie Rambeau	Sept. 2,'44	....	....	....	1923	....
Oklahoma Kid (Reissue)	WB	330	James Cagney-Humphrey Bogart	Sept. 11,'43	80m	Mar. 18,'39	1482	....	....
Oklahoma Raiders	Univ.	8084	Tex Ritter-Fuzzy Knight	Mar. 17,'44	....	....	....	1785	....
Old Acquaintance	WB	308	Bette Devis-Miriam Hopkins	Nov. 27,'43	110m	Nov. 6,'43	1613	1192	1902
O My Darling Clementine	Rep.	308	Frank Albertson-Lorna Grey	Dec. 31,'43	68m	Dec. 4,'43	1653	1636	....
On Approval (British)	Box-Brook.	....	Clive Brook-Beatrice Lillie	Not Set	80m	May 27,'44	1910	....	....
Once Upon a Time	Col.	5004	Cary Grant-Janet Blair	May 11,'44	89m	Apr. 29,'44	1867	1616	1995
One Body Too Many	Para.	....	Jack Haley-Jean Parker	1944-45	....	....	....	1850	....
One Heavenly Night (Reissue)	Film Classics	....	Evelyn Laye-John Boles	Feb. 15,'45	....	Oct. 25,'30	....	....	....
One Inch from Victory	Scoop	....	Documentary on Russia	Apr. 25,'44	67m	May 6,'44	1878	....	....
Our Hearts Were Young and Gay	Para.	....	Diana Lynn-Gail Russell	Block 1	....	....	....	1746	....
Outlaw Roundup	PRC	454	Dave O'Brien-Jim Newill	Feb. 10,'44	55m	....	....	1715	....
Outlaw Trail, The	Mono.	....	Hoot Gibson-Bob Steele	Apr. 29,'44	55m	Apr. 1,'44	1826	1786	....
Outlaws of Sante Fe	Rep.	366	Don Barry-Wally Vernon	Apr. 4,'44	54m	Mar. 18,'44	1802	....	....
Overland Mail Robbery	Rep.	376	Bill Elliott-Anne Jeffreys	Nov. 20,'43	55m	Oct. 23,'43	1594	....	....
PARDON My Rhythm	Univ.	8032	Gloria Jean-Patric Knowles	May 19,'44	61m	May 6,'44	1878	1785	....
Paris After Dark	20th-Fox	409	George Sanders-Brenda Marshall	Oct. 15,'43	85m	Oct. 9,'43	1573	1545	....
Partners of the Trail	Mono.	....	Johnny Mack Brown-Raymond Hatton	Apr. 1,'44	54m	Mar. 4,'44	1782	1747	....
Passage to Marseille	WB	312	Humphrey Bogart-Michele Morgan	Mar. 11,'44	109m	Feb. 19,'44	1761	1616	1995
Passport to Destiny (formerly Passport to Adventure)	RKO	417	Elsa Lanchester-Gordon Oliver	Block 4	64m	Jan. 29,'44	1734	1636	....
Patrick the Great	Univ.	....	Donald O'Connor-Peggy Ryan	Not Set	....	....	....	1675	....
Pearl of Death, 1944-45	Univ.	....	Basil Rathbone-Nigel Bruce	Sept. 22,'44	....	....	....	1983	....
People's Avengers (Russian)	Artkino	....	War Documentary	June 15,'44	56m	June 24,'44	1958	....	....
Phantom Lady	Univ.	8014	Ella Raines-Franchot Tone	Jan. 28,'44	87m	Jan. 29,'44	1733	1675	1995
Picture of Dorian Gray, The	MGM	....	George Sanders-Angela Lansbury	Not Set	....	....	....	1899	....
Pinto Bandit	PRC	456	Dave O'Brien-Jim Newill	Apr. 27,'44	56m	June 17,'44	1946	1826	....
Pin Up Girl (color)	20th-Fox	427	Betty Grable-Joe E. Brown	May,'44	83m	Apr. 22,'44	1857	1531	1995
Pistol Packin' Mama	Rep.	310	Ruth Terry-Bob Livingston	Dec. 15,'43	64m	Dec. 11,'43	1666	1654	1818
Polo Joe (Reissue)	WB	346	Joe E. Brown	July 15,'44	65m	Sept. 26,'36	1957	....	....
Port of 40 Thieves	Rep.	324	Stephanie Bachelor-Richard Powers	Aug. 13,'44	58m	June 24,'44	1958	....	....
Practically Yours	Para.	....	Claudette Colbert-Fred MacMurray	Block 1	....	....	....	1806	....
Pride of the Plains	Rep.	353	Robert Livingston-Smiley Burnette	Jan. 5,'44	56m	Dec. 4,'43	1653	....	....
Princess and the Pirate, The (color)	RKO-Goldwyn	....	Bob Hope-Virginia Mayo	Not Set	....	....	....	1889	....
Princess O'Rourke	WB	305	Olivia de Havilland-Robert Cummings	Oct. 23,'43	94m	Sept. 25,'43	1553	962	1655
Purple Heart, The	20th-Fox	422	Dana Andrews-Richard Conte	Mar.,'44	99m	Feb. 26,'44	1773	1654	194
QUEEN and the Cardinal	French	....	Georges Milton-Robert Le Vigan	May 31,'44	91m	June 10,'44	1935	....	...
RACKET Man, The	Col.	5036	Tom Neal-Jeanne Bates	Jan. 18,'44	64m	Jan. 8,'44	1706	1676	...
Raiders of the Border	Mono.	....	Johnny Mack Brown	Jan. 31,'44	53m	Jan. 15,'44	1714	....	...
Raiders of Sunset Pass	Rep.	352	Eddie Dew-Smiley Burnette	Dec. 20,'43	56m	Dec. 25,'43	1686	1457	...
Rainbow Island (color)	Para.	....	Dorothy Lamour-Eddie Bracken	Block 1	....	....	....	1654	...
Rains Came, The (Reissue)	20th-Fox	410	Myrna Loy-Tyrone Power	Nov. 26,'43	95m	Sept. 9,'39	1574	....	...
Range Law	Mono.	....	Johnny Mack Brown	July 1,'44	57m	May 13,'44	1886	....	...
Rationing	MGM	418	Wallace Beery-Marjorie Main	Mar.,'44	93m	Jan. 29,'44	1734	1616	199
Reckless Age, 1944-45	Univ.	....	Gloria Jean-Judy Clark	Nov. 17,'44	....	....	....	1983	...
Resurrection (Mexican)	Clasa	....	Lupita Tovar-Emilio Tuero	Apr. 10,'44	88m	Apr. 29,'44	1867	....	...
Return of the Ape Man	Mono.	....	Bela Lugôsi-John Carradine	June 24,'44	60m	July 8,'44	1981	1606	...
Return of the Rangers	PRC	451	Dave O'Brien-Jim Newill	Oct. 26,'43	60m	Oct. 16,'43	1585	1545	...
Return of the Vampire	Col.	5024	Bela Lugosi-Frieda Inescourt	Nov. 11,'43	69m	Feb. 5,'44	1742	1599	...
Rhapsody in Blue	WB	....	Joan Leslie-Robert Alda	1944-45	....	....	....	1530	...
Riders of the Deadline	UA	....	William Boyd	Dec. 3,'43	70m	Jan. 15,'44	1714	1696	...
Riding High (color)	Para.	4307	Dorothy Lamour-Dick Powell	Block 2	88m	Nov. 6,'43	1613	1431	184
Riding West	Col.	5207	Charles Starrett-Shirley Patterson	May 18,'44	58m	....	....	1835	...
Road to Utopia	Para.	...	Bing Crosby-Bob Hope-D. Lamour	1944-45	....	....	....	1715	...
Roger Touhy, Gangster	20th-Fox	431	Preston Foster-Lois Andrews	July,'44	65m	May 27,'44	1910	1362	199
Rookies in Burma	RKO	414	Alan Carney-Wally Brown	Block 3	62m	Dec. 11,'43	1666	1646	...
Rootin', Tootin' Rhythm (Reissue)	Rep.	3301	Gene Autry	Jan. 15,'44	61m	....	....	....	...
Rosie the Riveter	Rep.	313	Jane Frazee-Frank Albertson	Apr. 9,'44	75m	Mar. 25,'44	1814	1785	...
Roughly Speaking	WB	....	Rosalind Russell-Jack Carson	1944-45	....	....	....	1983	...
Rustler's Hideout	PRC	466	Buster Crabbe-Al St. John	Sept. 2,'44	....	....	....	1971	...
SAHARA	Col.	5003	Humphrey Bogart-Bruce Bennett	Oct. 14,'43	97m	Oct. 2,'43	1565	1305	171
Saint Meets the Tiger, The	Rep.	301	Hugh Sinclair-Jean Gillis	July 29,'43	70m	Aug. 7,'43	1471	....	...

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Saint That Forged a Country, The (Mex.)	Clasa-Mohme	....	Ramon Novarro-Gloria Marin	May 25,'44	106m	June 10,'44	1935	....	....
Sailor's Holiday	Col.	5038	Arthur Lake-Jane Lawrence	Feb. 24,'44	61m	Apr. 15,'44	1845	1696	....
Salute to the Marines (color)	MGM	401	Wallace Beery-Fay Bainter	Sept.,'43	101m	July 31,'43	1579	1057	1655
San Fernando Valley	Rep.	....	Roy Rogers-Dale Evans	Not Set	....	....	....	1971	....
San Diego, I Love You, 1944-45	Univ.	....	Louise Allbritton-Jon Hall	Sept. 29,'44	....	....	....	1983	....
San Francisco de Asis (Mex.)	Azteca	....	Jose Luis Jimenez	Not Set	125m	Apr. 1,'44	1826	....	....
Saratoga Trunk	WB	....	Gary Cooper-Ingrid Bergman	1944-45	....	....	....	1431	....
Scarlet Claw, The	Univ.	8019	Basil Rathbone-Nigel Bruce	May 26,'44	74m	Apr. 29,'44	1867	1850	....
Secret Command	Col.	....	Pat O'Brien-Carole Landis	July 20,'44	82m	June 3,'44	1921	1786	....
Secrets in the Dark	MGM	....	Susan Peters-Robert Young	Not Set	....	....	....	1850	....
Secrets of Scotland Yard	Rep.	321	Edgar Barrier-Stephanie Bachelor	July 26,'44	68m	June 17,'44	1945	1937	....
See Here, Private Hargrove	MGM	420	Robert Walker-Donna Reed	Mar.,'44	100m	Feb. 19,'44	1761	1616	1995
See My Lawyer, 1944-45	Univ.	....	Olsen and Johnson-Grace McDonald	Oct. 13,'44	....	....	....	1899	....
Sensations of 1945	UA-Stone	....	Dennis O'Keefe-Eleanor Powell	June 30,'44	85m	June 24,'44	1957	1746	....
Seven Days Ashore	RKO	424	Wally Brown-Gordon Oliver	Block 5	74m	Apr. 22,'44	1858	1817	....
Seven Doors to Death	PRC	417	Chick Chandler-June Clyde	July 25,'44	....	....	....	1923	....
Seventh Cross, The	MGM	....	Spencer Tracy-Signe Hasso	Not Set	111m	July 22,'44	2006	1715	....
Seventh Victim, The	RKO	403	Tom Conway-Kim Hunter	Block 1	71m	Aug. 21,'43	1558	1471	....
Shadows in the Night (formerly Crime Doctor's Rendezvous)	Col.	....	Warner Baxter-Nina Foch	July 27,'44	....	....	....	1899	....
Shadows of Suspicion (formerly Baby Shoes)	Mono.	....	Marjorie Weaver-Tim Ryan	Not Set	....	....	....	....	....
Shake Hands with Murder	PRC	422	Iris Adrian-Frank Jenks	Apr. 22,'44	63m	May 6,'44	1878	1835	....
She's a Soldier, Too	Col.	5040	Beulah Bondi-Nina Foch	June 29,'44	67m	....	....	1890	....
She's for Me	Univ.	8041	David Bruce-Grace McDonald	Dec. 10,'43	60m	Dec. 11,'43	1665	1635	....
Shine On, Harvest Moon	WB	313	Ann Sheridan-Dennis Morgan	Apr. 8,'44	112m	Mar. 11,'44	1794	1457	1995
Show Business	RKO	425	Eddie Cantor-George Murphy	Block 5	92m	Apr. 22,'44	1857	1675	1995
Shrine of Victory (British)	20th-Fox	426	Documentary on Greece	Apr.,'44	45m	Aug. 21,'43	1495	....	....
Silent Partner	Rep.	317	Beverly Loyd-William Henry	June 9,'44	....	....	....	1835	....
Silver City Kid (1944-45)	Rep.	461	Allan Lane	July 20,'44	....	....	....	....	....
Since You Went Away	UA	....	Colbert-Temple-Woolley-Cotten	Not Set	251m	July 22,'44	2005	1635	....
Sing a Jingle	Univ.	8034	Allan Jones-June Vincent	Jan. 7,'44	62m	Jan. 1,'44	1694	1654	....
Singing Sheriff, The, 1944-45	Univ.	....	Edward Norris-Fay McKenzie	Oct. 6,'44	....	....	....	1983	....
Slightly Terrific	Univ.	8036	Leon Errol -Anne Rooney	May 5,'44	62m	Apr. 22,'44	1858	1785	....
Snow White and the Seven Dwarfs (color)	RKO-Disney	492	Disney Cartoon Feature	Reissue	83m	Dec. 25'37	1782	....	....
So This Is Washington	RKO	404	Lum 'n' Abner-Mildred Coles	Block 1	64m	Aug. 21,'43	1558	1471	....
Son of Dracula	Univ.	8013	Louise Allbritton-Lon Chaney	Nov. 5,'43	80m	Nov. 13,'43	1626	1241	1818
Song of Bernadette, The	20th-Fox	....	Jennifer Jones-Charles Bickford	Special	157m	Dec. 25,'43	1685	1416	1995
Song of Nevada	Rep.	344	Roy Rogers-Mary Lee-Dale Evans	Aug. 5,'44	75m	June 17,'44	1945	1890	....
Song of Russia	MGM	422	Robert Taylor-Susan Peters	Feb.,'44	107m	Jan. 1,'44	1693	1416	1902
Song of the Open Road	UA	....	Edgar Bergen-"Charlie"-Bonita Granville	June 2,'44	93m	Apr. 29,'44	1866	1695	1947
Song of the Saddle (Reissue)	WB	331	Dick Foran	Oct. 2,'43	59m	Apr. 11,'36	1482	....	....
Song to Remember, A (formerly At Night We Dream)	Col.	....	Merle Oberon-Paul Muni	Not Set	....	....	....	1715	....
Sonora Stagecoach	Mono.	....	Hoot Gibson-Bob Steele	June 10,'44	....	....	....	1890	....
Soul of a Monster (formerly Death Walks Alone)	Col.	....	Rose Hobart-William Wright	Aug. 17,'44	....	....	....	1958	....
South of Dixie	Univ.	8043	Anne Gwynne-David Bruce	June 23,'44	61m	May 27,'44	1911	1889	....
So's Your Uncle	Univ.	8042	Donald Woods-Elyse Knox	Dec. 3,'43	64m	Dec. 4,'43	1654	1635	....
Spider Woman	Univ.	8021	Basil Rathbone-Nigel Bruce	Jan. 21,'44	63m	Jan. 15,'44	1714	1675	....
Spook Town	PRC	457	Dave O'Brien-Jim Newill	June 3,'44	59m	....	....	1890	....
Spotlight Scandals	Mono.	....	Billy Gilbert-Frank Fay	Sept. 24,'43	73m	July 24,'43	1579	1351	....
Standing Room Only	Para.	4314	Paulette Goddard-Fred MacMurray	Block 3	82m	Jan. 8,'44	1706	1616	1995
Stars on Parade	Col.	5023	Lynn Merrick-Larry Parks	May 25,'44	63m	....	....	1890	....
Step Lively	RKO	429	Frank Sinatra-George Murphy	Block 6	88m	June 24,'44	1957	1785	....
Storm Over Lisbon	Rep.	323	Vera Hruba Ralston-Erich von Stroheim	Not Set	....	....	....	1850	....
Story of Dr. Wassell (color)	Para.	4337	Gary Cooper-Laraine Day	Special	136m	Apr. 22,'44	1857	1530	....
Strange Death of Adolf Hitler	Univ.	8022	Ludwig Donath-Gale Sondergaard	Sept. 10,'43	72m	Sept. 4,'43	1522	....	....
Submarine Base	PRC	405	John Litel-Alan Baxter	July 20,'43	66m	July 10,'43	1414	1305	....
Sullivans, The	20th-Fox	421	Anne Baxter-Thomas Mitchell	Feb.,'44	111m	Feb. 5,'44	1741	1636	1902
Sultan's Daughter, The	Mono.	....	Ann Corio-Charles Butterworth	Jan. 24,'44	64m	Dec. 18,'43	1674	1555	....
Summer Storm	UA	....	George Sanders-Linda Darnell	July 14,'44	106m	May 20,'44	1897	1747	....
Sundown Valley	Col.	5205	Charles Starrett-Jeanne Bates	Mar. 23,'44	55m	Apr. 8,'44	1834	1763	....
Suspect, The, 1944-45	Univ.	....	Ella Raines-Charles Laughton	Nov. 24,'44	....	....	....	....	....
Sweet and Lowdown	20th-Fox	....	Lynn Bari-Benny Goodman	1944-45	....	....	....	1786	....
Sweet Rosie O'Grady (color)	20th-Fox	408	Betty Grable-Robert Young	Oct. 1,'43	76m	Sept. 25,'43	1553	1305	1719
Sweethearts of the U. S. A.	Mono.	....	Una Merkel-Donald Novis	Mar. 18,'44	63m	Mar. 18,'44	1802	1586	...
Swing Fever	MGM	423	Kay Kyser-Marilyn Maxwell	Apr.,'44	81m	Nov. 13,'43	1626	1241	1995
Swing in the Saddle	Col.	....	David McEnery-Jane Frazee	Aug. 31,'44	....	....	....	....	....
Swing Out the Blues	Col.	5020	Bob Haymes-Lynn Merrick	Jan. 20,'44	70m	Jan. 22,'44	1726	1636	....
Swing Shift Maisie	MGM	404	Ann Sothern-James Craig	Oct.,'43	86m	May 8,'43	1546	1191	1617
Swingtime Johnny	Univ.	8020	Andrews Sisters-Harriet Hilliard	Feb. 4,'44	60m	Jan. 1,'44	1695	1676	....
TAKE It Big	Para.	4327	Jack Haley-Harriet Hilliard	Block 6	75m	June 10,'44	1934	1786	....
Take It or Leave It	20th-Fox	....	Phil Baker-Marjorie Massow	Aug.,'44	72m	July 15,'44	1993	1890	....
Tall in the Saddle	RKO	....	John Wayne-Ella Raines	Not Set	....	....	....	1899	....
Tampico	20th-Fox	425	Lynn Bari-Edward G. Robinson	Apr.,'44	75m	Apr. 1,'44	1825	1636	1947
Tarzan's Desert Mystery	RKO	413	Johnny Weissmuller-Nancy Kelly	Block 3	70m	Dec. 11,'43	1666	1362	1847
Tawny Pipit (British)	Two Cities-GFD	....	Bernard Miles-Rosamund John	Not Set	85m	June 3,'44	1921	....	....
Taxi to Heaven (Russian)	Artkino	....	Musical Feature	May 24,'44	70m	June 3,'44	1922	....	....
Tender Comrade	RKO	416	Ginger Rogers-Robert Ryan	Block 4	101m	Jan. 1,'44	1693	1635	1902
Texas Masquerade	UA	....	William Boyd	Feb. 18,'44	59m	Jan. 29,'44	1733	....	....
Thank Your Lucky Stars	WB	303	Warner Stars Revue	Sept. 25,'43	127m	Aug. 21,'43	1559	1058	1719
There's Something About a Soldier	Col.	5017	Evelyn Keyes-Tom Neal	Nov. 30,'43	80m	Dec. 18,'43	1674	1545	....
They Live in Fear	Col.	5043	Otto Kruger-Clifford Severn	June 15,'44	65m	....	....	1889	....
They Made Me a Criminal (R.)	WB	342	John Garfield-Ann Sheridan	July 15,'44	92m	Jan. 7,'39	1957	....	....
They Met in Moscow (Rus.)	Artkino	....	Musical feature	June 6,'44	80m	June 10,'44	1933	....	....
They Shall Have Music (Reissue)	Film Classics	....	Jascha Heifetz-Joel McCrea	June 15,'45	120m	July 15,'39	....	....	....
Thirty Seconds Over Tokyo	MGM	....	Van Johnson-Robert Walker	Not Set	..	....	....	1889	....

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This Happy Breed (Brit.)	Two Cities	....	Robert Newton-Celia Johnson	Not Set	115m	May 27,'44	1909	....	....
This Is the Life	Univ.	8012	Susanna Foster-Donald O'Connor	June 2,'44	87m	May 6,'44	1878	1416	1947
Thousands Cheer (color)	MGM	413	Kathryn Grayson-Gene Kelly	Jan.,'44	126m	Sept. 18,'43	1541	1079	1766
Three Little Sisters	Rep.	....	Mary Lee-Ruth Terry-Cheryl Walker	Not Set	....	....	....	1971	....
Three Men in White	MGM	427	Lionel Barrymore-Van Johnson	June,'44	85m	May 6,'44	1877	1786	....
Three of a Kind	Mono.	....	Billy Gilbert-June Lang	July 22,'44	....	....	....	1958	....
Three Russian Girls	UA	....	Anna Sten-Kent Smith	Jan. 14,'44	80m	Jan. 1,'44	1694	1457	1947
Thundering Gun Slingers	PRC	463	Buster Crabbe-Al St. John	Mar. 25,'44	60m	....	....	1786	....
Tiger Shark (Reissue)	WB	345	Edward G. Robinson-Richard Arlen	July 15,'44	79m	Aug. 27,'32	1957	....	....
Till We Meet Again	Para.	....	Ray Milland-Maureen O'Hara	Block 1	....	....	....	1676	....
Timber Queen	Para.	4313	Dick Arlen-Mary Beth Hughes	Block 3	65m	Jan. 8,'44	1706	1696	....
To Have and Have Not	WB	....	Humphrey Bogart-Dolores Moran	1944-45	....	....	....	1850	....
Top Man	Univ.	8009	Donald O'Connor-Peggy Ryan	Sept. 17,'43	82m	Sept. 18,'43	1541	1456	....
Tornado	Para.	4304	Chester Morris-Nancy Kelly	Block 1	82m	Aug. 14,'43	1579	1457	....
Trail to Gunsight	Univ.	8087	Eddie Dew-Maris Wrixon	Aug. 18,'44	....	....	....	1971	....
Tree Grows in Brooklyn, A	20th-Fox	....	Dorothy McGuire-Joan Blondell	1944-45	....	....	....	1923	....
Trigger Trail	Univ.	8086	Rod Cameron-Fuzzy Knight	July 7,'44	....	....	....	1923	....
Trocadero	Rep.	314	Rosemary Lane-Johnny Downs	Apr. 24,'44	74m	Apr. 8,'44	1833	1806	....
True to Life	Para.	4303	Mary Martin-Franchot Tone	Block 1	93m	Aug. 14,'43	1578	1079	1719
Tucson Raiders	Rep.	3311	Bill Elliott-Bobby Blake	May 14,'44	55m	May 20,'44	1898	1890	....
Tunisian Victory	MGM-MOI	466	Documentary	Apr. 28,'44	80m	Mar. 11,'44	1794	....	1947
Twilight on the Prairie	Univ.	8045	Eddie Quillan-Vivian Austin	July 14,'44	62m	June 3,'44	1921	1899	....
Two-Man Submarine	Col.	5039	Tom Neal-Ann Savage	Mar. 16,'44	62m	May 13,'44	1887	1746	....
Two Girls and a Sailor	MGM	428	Jimmy Durante-Van Johnson	June,'44	124m	Apr. 29,'44	1865	1696	1995
Two Years Before the Mast	Para.	....	Alan Ladd-Brian Donlevy	1944-45	....	....	....	1923	....
U-BOAT Prisoner	Col.	....	Bruce Bennett-Erik Rolf	July 25,'44	65m	....	....	1899	....
Uncensored (British)	20th-Fox	418	Eric Portman-Phyllis Calvert	Jan. 21,'44	83m	Aug. 1,'42	1714	....	....
Uncertain Glory	WB	314	Errol Flynn-Paul Lukas	Apr. 22,'44	102m	Apr. 8,'44	1833	1636	1995
Underground Guerrillas (British)	Col.	5041	John Clement-Mary Morris	May 18,'44	82m	....	....	1890	....
Under Two Flags (Reissue)	20th-Fox	411	Ronald Colman-Claudette Colbert	Nov. 26,'43	99m	May 9,'36	1574	....	....
Uninvited, The	Para.	4315	Ray Milland-Ruth Hussey	Block 3	98m	Jan. 8,'44	1705	1416	1947
Unknown Guest	Mono.	....	Victor Jory-Pamela Blake	Oct. 22,'43	64m	Aug. 28,'43	1559	....	....
Up in Arms (color)	RKO-Goldwyn	452	Danny Kaye-Dinah Shore	Special	105m	Feb. 12,'44	1753	1457	1947
Up in Mabel's Room	UA	....	Marjorie Reynolds-Dennis O'Keefe	Apr. 28,'44	76m	Mar. 25,'44	1813	1695	1947
Utah Kid, The (formerly Trigger Law)	Mono.	....	Hoot Gibson-Bob Steele	Aug. 26,'44	....	....	....	1971	....
VALLEY of Vengeance	PRC	464	Buster Crabbe-Al St. John	May 5,'44	56m	July 15,'44	1993	1890	....
Very Thought of You, The	WB	....	Dennis Morgan-Faye Emerson	1944-45	....	....	....	1850	....
Victory Through Air Power (color)	UA-Disney	....	Disney Aviation Feature	Aug. 13,'43	65m	July 10,'43	1532	1375	1617
Vigilantes Ride, The	Col.	5204	Russell Hayden-Shirley Patterson	Feb. 3,'44	56m	Feb. 12,'44	1754	1081	....
Voice in the Wind	UA	....	Francis Lederer-Sigrid Gurie	Apr. 21,'44	84m	Mar. 4,'44	1782	....	1847
Voodoo Man, The	Mono.	....	Bela Lugosi-John Carradine	Feb. 21,'44	62m	Feb. 26,'44	1774	1676	....
WAC, a Wave, a Marine, A	Mono.	....	Elyse Knox-Sally Eilers	Sept. 30,'44	....	....	....	1899	....
Walking Dead, The (Reissue)	WB	344	Boris Karloff	July 15,'44	66m	Mar. 7,'36	1957	....	....
Watch on the Rhine	WB	301	Bette Davis-Paul Lukas	Sept. 4,'43	113m	July 31,'43	1579	986	1719
Waterfront	PRC	415	J. Carroll Naish-John Carradine	June 10,'44	66m	May 13,44	1887	1850	....
Way Ahead, The (British)	Two Cities	....	David Niven-Stanley Holloway	Not Set	115m	June 17,'44	1945	....	....
We Live Again (Reissue)	Film Classics	....	Fredric March-Anna Sten	Nov. 15,'44	83m	Sept. 29,'34	....	....	....
Weekend Pass	Univ.	8029	Martha O'Driscoll-Noah Beery, Jr.	Feb. 18,'44	63m	Feb. 5,'44	1742	1676	....
Weird Woman	Univ.	8027	Lon Chaney-Anne Gwynne	Apr. 14,'44	64m	Apr. 8,'44	1834	1747	....
Welcome, Mr. Washington (British)	Br. Nat'l-Anglo	....	Barbara Mullen-Donald Stewart	Not Set	90m	July 1,'44	1969	....	....
West of the Rio Grande	Mono.	....	Johnny Mack Brown	Aug. 5,'44	57m	Aug. 22,'44	2006	1937	....
Westward Bound	Mono.	....	Ken Maynard-Hoot Gibson	Jan. 17,'44	59m	Jan. 15,'44	1714	1599	....
What a Woman!	Col.	5005	Rosalind Russell-Brian Aherne	Dec. 28,'43	93m	Dec. 11,'43	1665	1635	181
When Strangers Marry (formerly I Married a Stranger)	Mono.	....	Dean Jagger-Neil Hamilton	Sept. 23,'44	....	....	....	1971	....
Where Are Your Children?	Mono.	....	Jackie Cooper-Patricia Morison	Jan. 17,'44	72m	Nov. 27,'43	1645	1606	1847
Whispering Footsteps	Rep.	309	John Hubbard-Rita Quigley	Dec. 30,'43	55m	Feb. 26,'44	1774	1636	....
Whistler, The	Col.	5032	Richard Dix-Gloria Stuart	Mar. 30,'44	59m	May 13,'44	1886	1785	....
Whistling in Brooklyn	MGM	412	Red Skelton-Ann Rutherford	Dec.,'43	87m	Oct. 2,'43	1565	1431	176
White Cliffs of Dover, The	MGM	491	Irene Dunne-Roddy McDowall	June,'44	126m	Mar. 11,'44	1793	1586	...
Wilson (color)	20th-Fox	....	Alexander Knox-Charles Coburn	1944-45	....	....	...	1676	...
Wing and a Prayer	20th-Fox	....	Don Ameche-Dana Andrews	Aug.,'44	97m	July 22,'44	2006	1835	...
Wintertime	20th-Fox	405	Sonja Henie-Jack Oakie	Sept. 17,'43	82m	Sept. 11,'43	1529	1431	165
Woman in the Window, The	RKO	....	Edward G. Robinson-Joan Bennett	1944-45	....	....	....	1923	...
Woman of the Town, The	UA	....	Albert Dekker-Claire Trevor	Dec. 31,'43	88m	Dec. 18,'43	1673	1531	181
Women in Bondage	Mono.	....	Gail Patrick-Nancy Kelly	Jan. 10,'44	72m	Nov. 20,'43	1634	1554	181
Women in War (Reissue)	Rep.	9002	Elsie Janis-Wendy Barrie	Jan. 25,'44	69m	May 25,'40	1726	....	...
Wuthering Heights (Reissue)	Film Classics	....	Merle Oberon-Lawrence Olivier	Dec. 15,'44	105m	Apr. 1,'39	....	....	...
Wyoming Hurricane	Col.	5206	Russell Hayden-Bob Wills	Apr. 20,'44	58m	May 13,'44	1886	1079	...
YANKS Ahoy	UA-Roach	....	Joe Sawyer-William Tracy	July 1,'43	58m	Mar. 13,'43	1532	1019	...
Yellow Canary (British)	Wilcox-RKO	423	Anna Neagle-Richard Greene	Block 5	84m	Nov. 20,'43	1634	....	...
Yellow Rose of Texas	Rep.	343	Roy Rogers-Dale Evans	June 24,'44	69m	May 20,'44	1898	1890	...
Young Ideas	MGM	408	Mary Astor-Herbert Marshall	Nov.,'43	77m	July 31,'43	1578	1240	181
You Can't Ration Love	Para.	4318	Betty Jane Rhodes-Johnnie Johnston	Block 4	78m	Mar. 4,'44	1781	1763	194
You're a Lucky Fellow, Mr. Smith	Univ.	8033	Allan Jones-Evelyn Ankers	Oct. 22,'43	64m	Oct. 9,'43	1573	1531	...
Youth Runs Wild	RKO	430	Bonita Granville-Kent Smith	Block 6	67m	June 24,'44	1958	1786	...
ZIEGFELD Follies (color)	MGM	....	MGM Contract Stars	Not Set	....	....	....	1913	...

Feature Product, including Coming Attractions, listed Company by Company,
Order of Release on page 2008.

This is No. 12 of a series

Honolulu, Hawaii.

IN HAWAII...

gateway to the great Pacific Theatre of war, motion picture entertainment is daily playing an important part in preserving the healthy mental balance of both servicemen and civilians keyed to battle tempo.

In the leading theatres on these islands, projection equipment bears the name Simplex. For Simplex has been the enthusiastic choice of Hawaiian showmen who have long ago recognized that there can be no compromise with quality.

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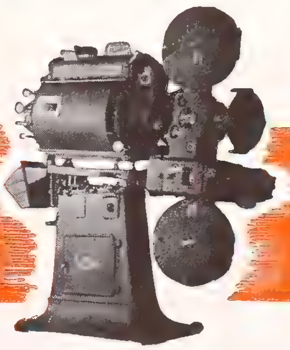

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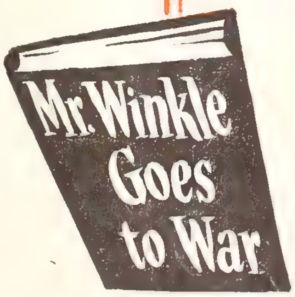
Mr. Winkle goes to war . . . and the whole nation's love goes with him. Mild, meek and 44, he captures America's heart as the timid soul who hadn't the courage to talk back to his wife . . . but who has enough guts to bawl out his sergeant . . . and become a national hero!


Mr. Winkle Goes to War

PRE-SOLD TO MILLIONS . . .

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Edward G. ROBINSON

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Screen Play by Waldo Salt, George Corey, Louis Solomon
From the best-selling novel by THEODORE PRATT
Produced by JACK MOSS • Directed by ALFRED E. GREEN

MOTION PICTURE HERALD

REVIEWS

(In Product Digest)

- Janie
- Crime by Night
- Abroad with Two Yanks
- Bride by Mistake
- Music in Manhattan
- Heavenly Days
- Mademoiselle Fifi
- Falcon in Mexico
- Three Little Sisters
- Stars on Parade
- A Wave, A Wac, and A Marine

WAR PICTURES HIT NEW LOW; 12% FOR 1944-45

RANK MOVES TO CARVE WORLD FILM EMPIRE

RKO SCHEDULES "OVER 50"; ACCENT ON LAUGHTER

INDEPENDENTS WIN; OCR DROPS BUILDING PLAN

Universal announces New Product

VOL. 156, NO. 5

JULY 29, 1944

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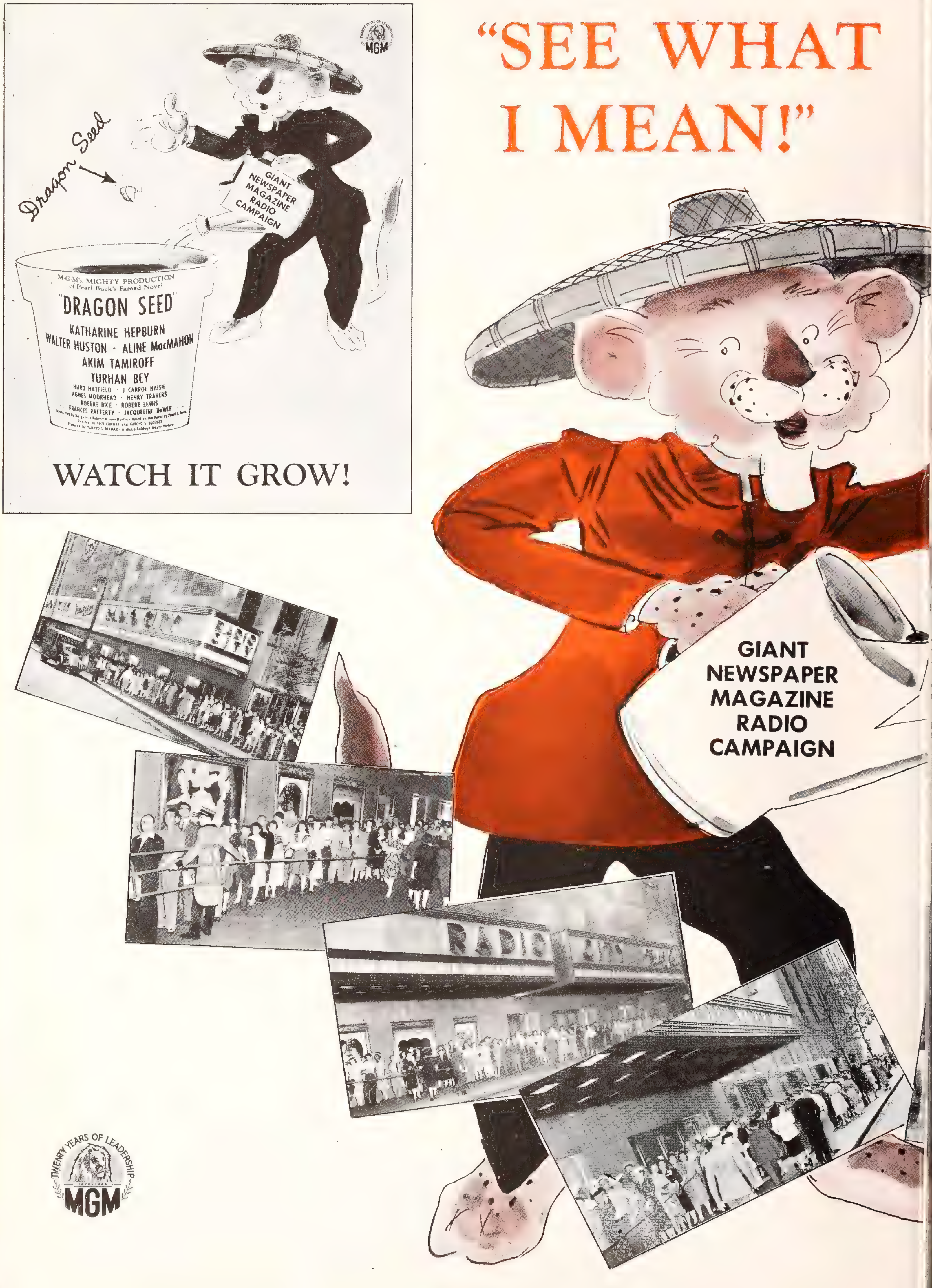
"SEE WHAT I MEAN!"


Dragon Seed
GIANT NEWSPAPER MAGAZINE RADIO CAMPAIGN
MGM

M-G-M's MIGHTY PRODUCTION
of Pearl Buck's Famed Novel

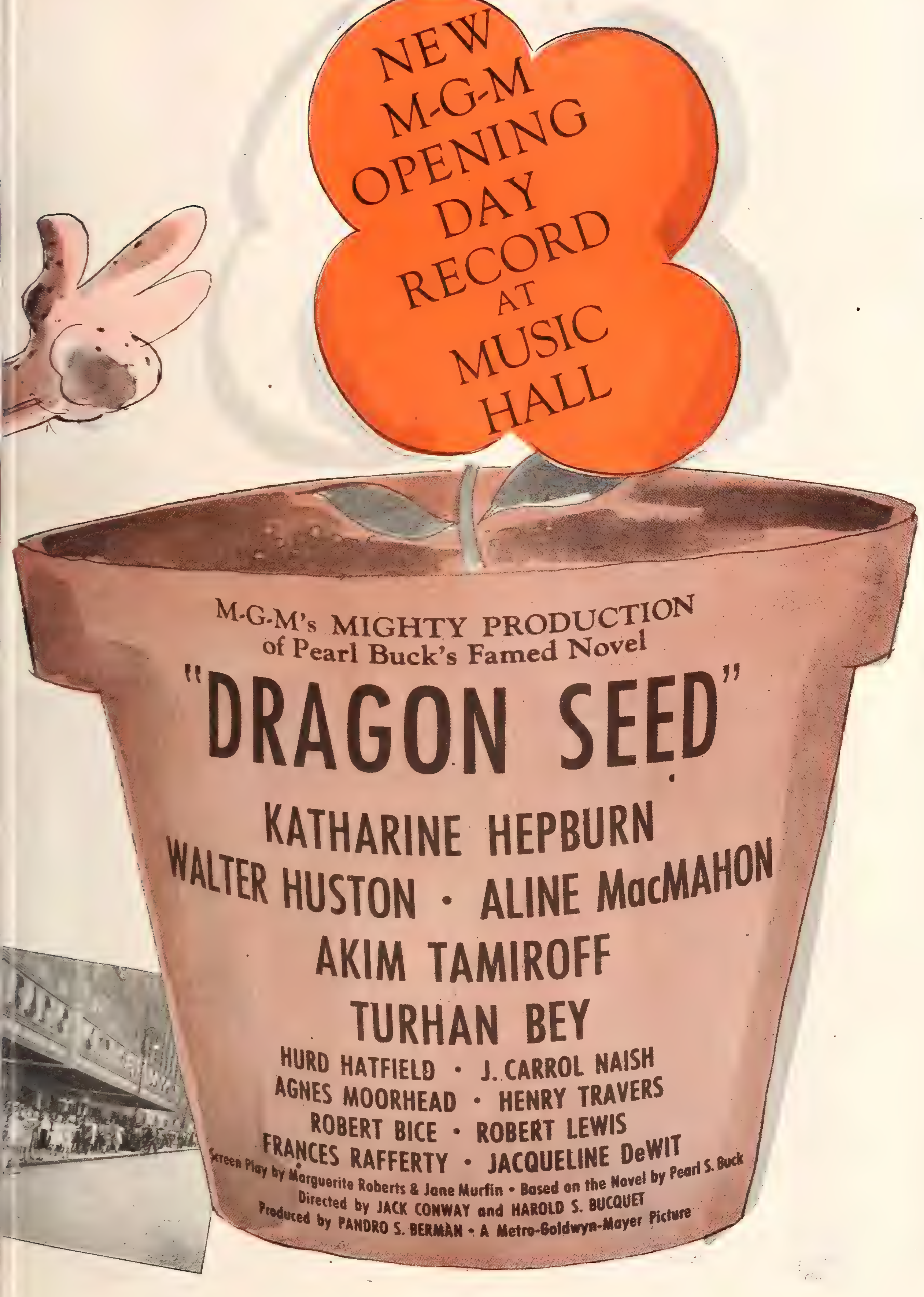
"DRAGON SEED"

KATHARINE HEPBURN
WALTER HUSTON · ALINE MacMAHON
AKIM TAMIROFF
TURHAN BEY
HURD HATFIELD · J. CARROL NAISH
AGNES MOORHEAD · HENRY TRAVERS
ROBERT BICE · ROBERT LEWIS
FRANCES RAFFERTY · JACQUELINE DeWIT
Screen Play by Marguerite Roberts & Jane Murfin · Based on the Novel by Pearl S. Buck
Directed by JACK CONWAY and HAROLD S. BUCQUET
Produced by PANDRO S. BERMAN · A Metro-Goldwyn-Mayer Picture

WATCH IT GROW!

RADIO CITY
GIANT NEWSPAPER MAGAZINE RADIO CAMPAIGN
RADIO CITY

TWENTY YEARS OF LEADERSHIP
1924 · 1944
MGM



NEW
M-G-M
OPENING
DAY
RECORD
AT
MUSIC
HALL

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HOLL

HISTO

BETTE DAVIS in "MR. SKEFFINGTON" with CLAUDE

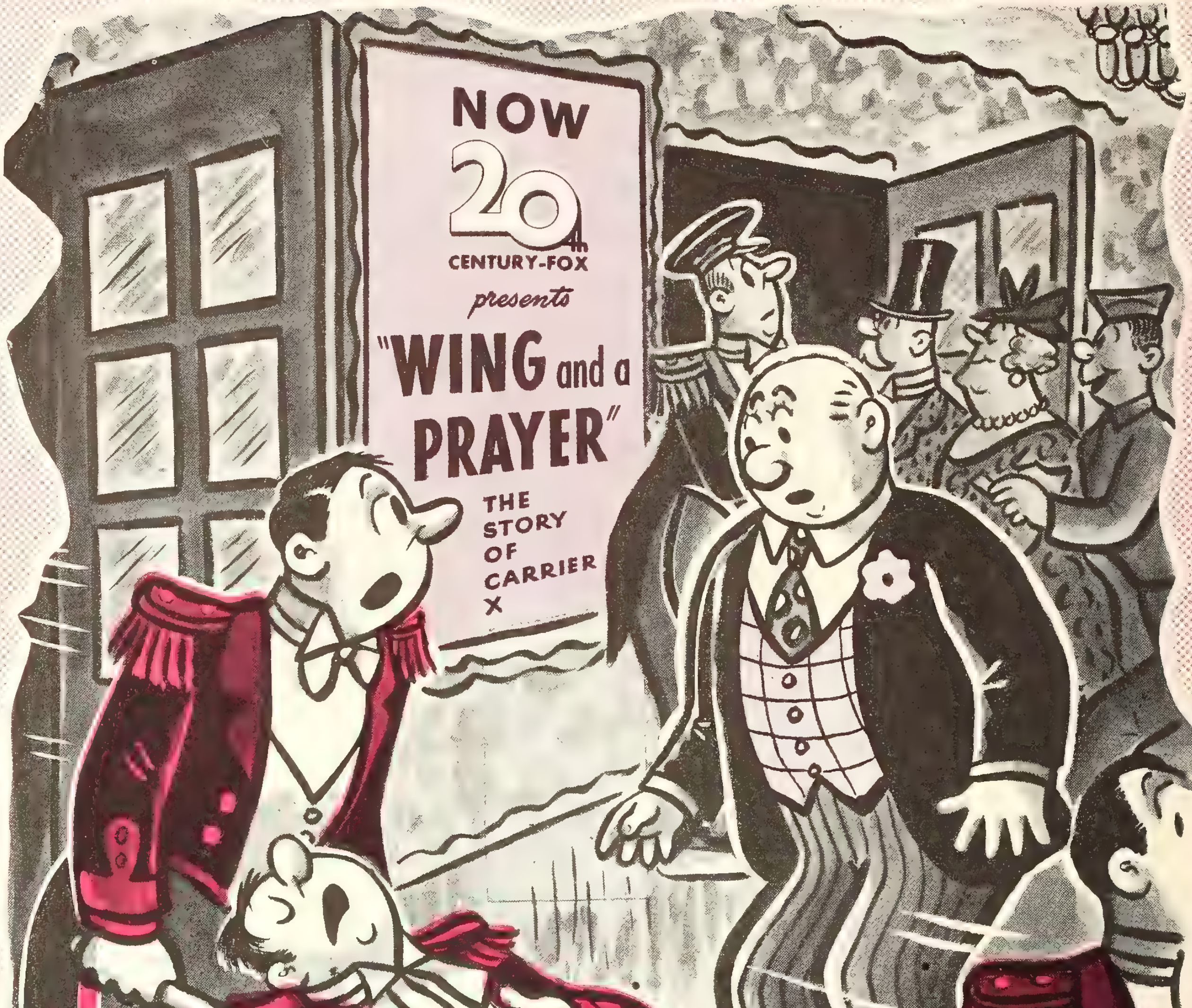
Directed by VINCENT SHERMA

WOOD

RY

Never in the history of the N.Y. Hollywood has any picture built from a smash opening to such sensational 10th week business as BETTE DAVIS in WARNERS' MR. SKEFFINGTON!

WALTER ABEL • RICHARD WARING • GEORGE COULOURIS • MARJORIE RIORDAN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"It's Smith, sir—he was trying to hold them back on aisle 4"

WAR BULLETIN! HAVE YOUR BOND SALES FIGURES READY FOR FIFTH WAR LOAN REPORT BLANK!

MOTION PICTURE HERALD

COLVIN BROWN, *Publisher*

MARTIN QUIGLEY
President and Editor-in-Chief

TERRY RAMSAYE, *Editor*

Vol. 156, No. 5

July 29, 1944

BUILDING CODE

THE making of a new building code for New York State affecting theatres, recently discussed in the news pages of Motion Picture Herald, progresses constructively under an exceptional state of cooperation between the industry and state authority. Meanwhile, the impetus toward higher safety resulting from the Boston Cocoanut Grove fire has been additionally spurred by the circus tent fire at Hartford.

Under such pressures there often has been a swing to extremes, with a tendency to devise arbitrary, impractical and costly provisions. And sometimes these have proved to be more gestures than effective measures.

In this fortunate instance, however, the New York State Commissioner of Labor, who is the code authority—and might, under the law, have acted arbitrarily—has elected to take into counsel representative theatre men and to defer revisions until they have been heard. Current re-examination of building codes in a number of these suggests that the formulation of a basic building code for motion picture theatres might well be a job for the Society of Motion Picture Engineers, with an eye to a national standardization, eliminating some of today's regional conflicts.

■ ■ ■

"NO SUNDAY ARTICLE"

THE other day this page made mention of a fund established by Mr. John Golden, producer, for the saving of the stage and the salvation of the drama. That came somewhat in sequel to a birthday interview by The Herald with Mr. William A. Brady who observed that all the playwrights had gone to Hollywood. The stage admittedly has rather gone to pot.

But a full realization of the extent of this development—and development it is—is to be had of this loafing Sunday examining the dire state of those palladiums of the art, the dramatic pages of *The New York Times*, staid and orthodox, and of *The New York Herald Tribune*, which is anyway staid. They are plainly in a bit of a fix.

In ordinary summer dramatic doldrums Mr. Brooks Atkinson used to take refuge in extended nature notes under the heading of "No Sunday Article". But last Sunday that space was taken over by a piece by Miss Edith J. R. Isaacs, editor of *Theatre Arts Magazine*, trying to explain that the playwrights are all writing something else. Also, now for several weeks, the long reluctant *Times* has moved over Mr. Bosley Crowther's principal piece on the movies to its dramatic section, Page I. That is almost as radical, for *The Times*, as its initiation of a motion picture review column, during the last war. It was a sideline job then, done by the late Mr. James Oliver Spearing, assistant city editor.

PRIOR to that, about the only attentions the motion picture got in *The Times* was in some six-point miscellany, written by Mr. Brock Pemberton, then stage reporter. He admitted that he did that only because he and your editor both came from Kansas.

Anyway, the movies are first-page stuff in *The New York Times* now, by reason of the retreat of the stage.

The *Herald Tribune* has long given the screen a top-of-column position on the first page of the dramatic section, but this last Sunday the movies had both sides. Mr. Howard Barnes, drama critic, also movie critic, these days, did an extended reconsideration of "Dragon Seed", which he still likes, and Mr. Otis L. Gurnsey, Jr., with apology for "inactivity of the legitimate theatre", led the other side of the page with a reconsideration of "Since You Went Away", which he considers a great picture, except that it ought to be recut. His big hand goes to Mr. Joseph Cotten and Soda, the venerable bulldog.

Also in the *Tribune* that indefatigable bon vivant and raconteur, Mr. Lucius Beebe, in valiant pursuit of a stage item, wound up in Miss Barbara O'Neill's backyard, interviewing her in green carpet slippers on the intelligence content of plays, if any. Mr. Richard Watts, Jr., until the war in charge of dramatic affairs, tried to come to the rescue from Chungking, and ran up considerable space on the fact that he could find no show, no night club, only a crap game, in that world capital.

That is what Hollywood has done to the stage.

■ ■ ■

THE DURBIN ADVENTURE

FOR a while now Universal Pictures has been confronted by the fact that Deanna Durbin has been growing up. In fact, they found a while back that she was quite grown-up. She was and is a large artistic and financial fact in that corporation and at the box offices served. Something had to be done about it, in a definite fashion. So came "Christmas Holiday", in which Miss Durbin is her adult age and a tragedienne, not an ingenue. Also she emerges as actress, not songbird.

Many an exhibitor and all of the critics decided that "Christmas Holiday" was all wrong and that Miss Durbin was miscast, mishandled and would arrive nowhere. The picture was a complete break with those successes that had gone before, including "Hers to Hold", a release of July, '43, and "His Butler's Sister" which went into the eager market of last November. Meanwhile, the public had not been consulted.

Now the box office reports come in, the home office figures on which they pay off. Taking the totals for a series of directly comparable engagements, it is found that "Christmas Holiday" has so far done 111 per cent of the business of "His Butler's Sister", 118.3 per cent of "Hers to Hold", 107.1 per cent of "Ali Baba" and 109 per cent of "Gung Ho".

This makes Miss Durbin's latest the best she has had with Universal and additionally very probably Universal's top picture.

■ ■ ■

VITAGRAPH PASSES

BY official announcement the name of Vitagraph, Inc., passes into history August I when its name is to be changed to Warner Brothers Pictures Distributing Corporation.

Vitagraph was among the first great concerns of the industry. It appeared in 1897, when Mr. James Stuart Blackton, car-

[*Continued on following page, column* 1]

THIS WEEK IN THE NEWS

WAR themes drop to twelve per cent of product for 1944-45 Page 13

FRENCH plan to clamp rigid control on motion pictures Page 14

WMC grants film worker exemptions in New York area Page 14

RANK moves to consolidate position in world film market Page 31

ON THE MARCH—Red Kann discusses use of Audience Research Page 32

RKO to offer 50 or more for release during 1944-45 season Page 33

INDEPENDENT exhibitors win fight on OC plans for building Page 4

URGE theatres to send drive reports on Fift War Loan promptly Page 4

THE newspapers of New York comment o "Since You Went Away" Page 5

GOVERNMENT official rebuffs British stat control advocates Page 5

BOX Office Champions for the month c June Page 5

EXHIBITORS tell what war has done at th box office Page 5

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The Release Chart Page 202

$205,000,000 Tax

EXCEEDING the previous year's collections by nearly a million dollars a week, Treasury revenues from the Federal admission tax amounted to $205,289,025 for the fiscal year ended last June 30, it was announced by the Internal Revenue Bureau Thursday.

This was an increase of $50,838,302 over the preceding fiscal year, when collections amounted to $154,450,722, but $29,000,000 of that increase was shown to have been obtained in May and June, under the higher rates of tax now applicable.

June collections were reported as $26,240,195, more than $2,000,000 under the May total of $28,617,079, but $15,000,000 above the $11,109,477 recorded in the corresponding month last year, the report showed.

Approximately half of the drop between May and June was centered in the third New York (Broadway) district, where collections declined from $4,360,450 to $3,262,426. Box office collections in the district dropped from $3,755,806 to $2,711,637, and receipts from roof gardens and cabarets declined from $575,151 to $514,487, but revenue on tickets sold by brokers increased from $29,493 to $36,302 during the period involved.

VITAGRAPH PASSES

[Continued from preceding page]

toonist and chalk talk artist, and Mr. Albert E. Smith, prestidigitator and spirit cabinet performer, acquired an Edison projector with a handful of film and entered as exhibitors with an itinerant show. They christened their machine the Vitagraph, simulating the name of the prior and antecedent Armat Vitascope. In time they found themselves in competition with Mr. William T. Rock, a one-time scrivener in London, and currently the proprietor of a billiard hall in 125th Street, New York, and supplying film service and projection to variety theatres. Mr. Rock owned two Vitascopes and territorial right to Louisiana, but he preferred New York. They settled, joined, and in 1900 incorporated the Vitagraph company—capital, $6,000. In 1908, in the great peace of that December, it became a component of the Motion Picture Patents Company group, and thence prospered mightily. Vitagraph brought great names to the screen: Florence Turner, Mabel Normand, the Talmadges, John Bunny, Flora Finch, Lillian Walker and Maurice Costello among them.

Vitagraph and its exchange system was acquired by Warner Brothers in 1925, after which it became a distribution subsidiary label of only legal import. The old Vitagraph belonged to an era that went with the wind and the decline of its Patents Company contemporaries. Mr. Smith is the only survivor of the triumvirate which formed the company. Long retired, he lives in Hollywood.

—*Terry Ramsaye*

"Breakage" or Holdout?

MAYOR Fiorello H. La Guardia, "Butch" to New Yorkers, is fighting mad again. Now he is embroiled with several New York night clubs over a matter of $231,862.93 which the city claims is owed by the owners of the Stork Club, the Copacabana and La Vie Parisienne for unpaid sales and business taxes. The city staged its own show dramatically enough last Saturday night when it installed custodians in the clubs to protect the city's tax interests and, incidentally, it was reported, to enjoy the amusement, food and drinks which the establishments so discriminatingly set up for the paying customers. The basis of the owners' defense is that the city is not entitled to the odd cents "breakage" which the clubs charge patrons to bring checks to an even five cents. Wednesday notice was served on the Copacabana and La Vie Parisienne that their assets would be sold at auction next Monday unless the claims were satisfied by that time or unless they posted bond or, following the example of the Stork Club, brought the matter to court for judicial determination of their alleged liability to the city.

Reformed Youth

NEW YORK'S adolescents now have "considerate and refined manners," according to Ben Serkowich, press agent of the Capitol theatre, on Broadway, where jazz-drummer Gene Krupa's band is holding forth on the stage while David O. Selznick's "Since You Went Away" is on the screen. Mr. Serkowich attributes this remarkable discovery to "veteran Broadwayites," who have been watching the youngsters sit in their seats instead of the aisles. And, again in the words of Mr. Serkowich's release:

"'It is wonderful,' joyfully exclaimed manager Herman Landwehr. 'Something has wrought this change. Undoubtedly the sobe ing effect of the war, and the newspapers a responsible for the vastly improved state affairs.'"

Theatre operators used to nail down th furniture and call the police when Mr. Kru was playing a stage engagement with Ben Goodman, for whom he formerly beat th drums.

15% Silent

THE War Production Board last week r ported that only 85 percent of the nation's 46 000,000 radios are in working order, maki them the household appliance most in ne of repair. This information is based on a su vey made last April for the WPB Office Civilian Requirements which covered 4,5 households. The OCR has periodically r ported on shortages of consumer goods as result of the war.

First Run Unit

ALL first run managements in the Los Angel sector, except Fox West Coast circuit, ha formed a California Theatre Council, the pu pose of which as described by Tom W. Bail executive director, is to function as a type "theatres' chamber of commerce, for cleari information, ideas, and ideals of the industr and furthering the successful prosecution of t war. The purposes are manifold," he adde "and among them is to study and keep abre of post-war matters, set up liaison between ci county, and Federal agencies, build better u derstanding between the theatres, public, pre and public officials."

Other officers are Louis J. Halper, Warne Nat Holt, RKO; Rodney Pantages, Hollywo Pantages Corporation; Marc Wolf, Fanch and Marco, and a representative from Pa mount.

GI Circuit

OPERATIONS of the Army Motion Picture Service, which furnishes film programs for camps and posts in the United States, Bermuda, Alaska, Newfoundland and parts of Canada, are stabilized with an audience of approximately 7,000,000 every four weeks in 1,166 theatres.

With the Army overseas expanding rapidly at the expense of the soldier population in this country, the Service has contracted somewhat in recent months, and now supplies 24 fewer theatres than it did at the height of the Army's training program. The seating capacity of the houses in operation is in the neighborhood of 765,000.

All of the problems which beset the Service in the early days of the war, when Army camps were springing up all over the United States and the size of the Army was increasing by leaps and bounds, have been solved and operations have been molded into a routine which circulates prints over a period of 30 days. The Army gets 101 prints of all pictures which make two-day stands in the military theatres and 90 prints of those which run only one day.

Refined Whistling

WHISTLING in theatres and other places of public amusement, which is the Mexican equivalent of booing, has been refined south of the Rio Grande to the extent of using a metallic whistle instead of the lips when expressing disapproval at the local film theatres. The whistles, some of them silver, are used mostly by women.

Safety Precautions

THE disastrous circus fire in the Ringling Brothers and Barnum & Bailey big top at Hartford which took a toll of 165 lives has led the local and municipal authorities in Connecticut to close investigation of the observance of safety regulations in theatres and other places of public assembly. Last week state police chief Edward J. Hickey, who is also state fire marshal, revoked the licenses of two motion picture houses. The theatres were the Strand in Norwich and the Mystic in nearby Mystic.

Television in Mexico

Washington Bureau

MEXICO may have one of the world's first regular television broadcasts in color, it was predicted in Washington this week by the Coordinator of Inter-American Affairs.

Color television is one of the developments promised Mexico by Dr. Lee De Forest, who returned to the United States this month after spending several weeks in conferences with Mexican Government officials at which plans were discussed for a proposed television station and the manufacture of inexpensive radio and television receivers. Dr. De Forest will go back to Mexico in September, to begin work.

Foremost among the projects to be developed are a powerful television transmitter and a large plant for the production of receivers which reportedly would be sold for between $120 and $140. Almost $500,000 was pledged for the building of television installations by members of the National Cinematographic Chamber, to supplement funds to be provided by the Government.

Also included in the plans is an educational center in Mexico for study and research in electronics, to cost in the neighborhood of $1,000,000.

Report on War

A PICTORIAL record of the activities of the industry in wartime is now in preparation. The War Activities Committee announced in New York Tuesday that it would cooperate with the editors of *Look Magazine* in obtaining pictures and information for the project. Combining photography and text, the book, as yet untitled, will be primarily a picture record of the film industry's activities in support of the war effort. Among the subjects to be covered in the volume are theatre projects, development of aerial photography, production of combat training films, and the accomplishments of the Hollywood Victory Committee. Present plans call for publication of the book early in 1945. Francis S. Harmon, WAC coordinator, left by plane Tuesday for Hollywood, where, among other matters, he will discuss plans for the project.

No Advance Prices

REFUSAL of Australia's Commonwealth Prices Commissioner to make any exception to the ruling pegging prices to prevent advanced admissions, may mean that Paramount's "For Whom the Bell Tolls" will not be seen by audiences there. Exhibitor organizations in Australia have taken a stand, maintaining that advance in prices would endanger public goodwill. Paramount had planned to open "For Whom the Bell Tolls" simultaneously at two de luxe theatres in Sydney, but these plans have been held in abeyance, pending further talks with the commissioner.

Hot Sunday

THERE'S not much to do in Knoxville, Tennessee, on a hot summer Sunday and the *Knoxville Journal* urges editorially that something be done about it:

"Another hot Sunday is ahead tomorrow with a city crowded with war workers, many of them far from home. They can't get out of town. Gas is not available to ride. There are few facilities for comfortable recreation here. It would be a great relief to these people if they could spend two hours or so in a cool, air-conditioned movie. But Knoxville, the largest city in the United States that has no Sunday movies, does not even offer the privilege. The City Council has power to let the movies open on Sunday by the simple passage of an ordinance. It would be a patriotic gesture, we believe, if they would do so without any further delay."

Welcome support from the press!

Headliner

THE long arm of Paramount luck reached into Greater Germany last week, tapping Adolf Hitler on one shoulder. It was probably coincidence that German Junkerdom should have chosen this time to try to assassinate Der Fuehrer; a time during which Paramount's "The Hitler Gang" is reaching the climax of its American bookings. Coincidence or not, and Paramount's exploiteers look the other way when you question them, the company is taking advantage of the situation, in newspaper advertisements to the public, and to the trade, reminding all and sundry that the picture was "never more timely."

Post-War Preparation

Washington Bureau

UNDER new orders issued Wednesday by the War Production Board the manufacture of experimental models of new products may be undertaken. The orders are designed to pave the way for rapid expansion of civilian production as the curtailment of military needs makes it possible. Manufacturers may now spend up to $5,000 a month producing experimental models but they may not advertise, sell or otherwise dispose of such models. They are designd for post-war production.

It is known that several compaines have discussed post-war plans with Allen G. Smith, chief of the WPB theatre equipment section.

In the projector field it is considered possible that complete units will be made available in place of the assembled equipment which is used today.

Back to the Jungles

TRAVELOGUES, which have been relegated to the short subjects roster for several seasons, make their reappearance on the feature list this week with the announcement by 20th Century-Fox that "Dangerous Journey" will be released in September. The film comprises footage shot on the Armand Denis-Leila Roosevelt expedition into Africa, India and "darkest Burma," all places of current or recent war interest. Mr. and Mrs. Denis produced "Goona-Goona," the pictorial drama from Bali of more than a decade ago, and "Dark Rapture," a scenic account of life in the Belgian Congo, distributed by Universal in 1938.

Amicus Curiae

NATIONAL Allied will seek permission to intervene as "friend of the court" if the Department of Justice recommends Federal court approval of a new Consent Decree based on proposals so far made by the distributors, according to Martin Smith, Allied States president. "Exhibitors will get so little under what the distributors are offering as their final concessions for a new Consent Decree that they will cry for prosecution of the anti-trust suit," Mr. Smith told *Motion Picture Daily* in New York Wednesday.

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THIS WEEK the Camera reports:

DONALD DUCK, a romeo in Walt Disney's new combination of cartoon and live picture, "The Three Caballeros", is seen being wooed above, in a dramatic scene, by Aurora Miranda, sister of Carmen, and also from Brazil. Donald's romantic companions in the Disney goodwill offering are Joe Carioca, the Brazilian parrot, and Panchito, the Mexican rooster.

by staff photographer

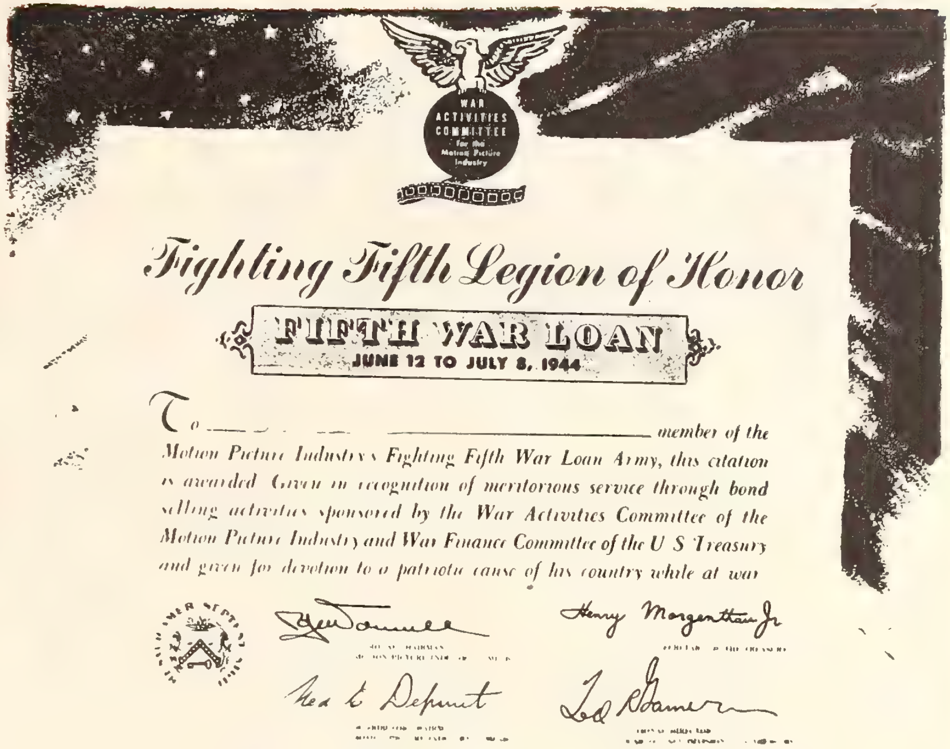
$645,000. That sum, according to an Associated Press wire last week, reporting the first edition of the Treasury's 1942 salary list, made Sidney R. Fleisher, above, the country's highest salaried executive. The story was used by metropolitan papers all over the country, most of them identifying Mr. Fleisher only as "an executive of Twentieth Century-Fox". Some even used his picture. But it wasn't just that way: Mr. Fleisher received the money from Twentieth Century-Fox to pay to writers. He is attorney for the Dramatists Guild. Interviewed this week, he is still miffed at the A. P. Asked how it felt to be paid all that money, he said: "I'll settle for 10 per cent".

THE ARTHURS. The fighting Arthurs — 10 of the St. Louis circuit clan are now in service — are represented here in two shots from the battle front.

Upper left, Lieutenant Thomas G. Arthur, son of Harry, Jr., general manager of the Fanchon & Marco circuit, who last week won the Air Medal for his service in the European theatre. He is navigator on a Liberator. At the lower left, another son, Harry III, who is a Marine Air Corps first lieutenant, a dive bomber pilot, currently in action against the Japanese in the South and Southwest Pacific areas.

REGIONAL MEETING. At United Artists' New York and Boston territories meeting in New York last week; James Winn, Boston district manager; Edward Schnitzer, home office executive; Sam Lefkowitz, New York district manager, and Charles Steele, home office.

AX WOLFF, who succeeds the te Charles J. Sonin as purchasing agent for ew's-MGM. Mr. Wolff joined the company years ago, and has served in the construction d alteration, maintenance, and purchasing epartments, the latter of which he formed; has also been MGM's eastern studio head.



Fighting Fifth Legion of Honor

FIFTH WAR LOAN

JUNE 12 TO JULY 8, 1944

To ______________________ member of the Motion Picture Industry's Fighting Fifth War Loan Army, this citation is awarded. Given in recognition of meritorious service through bond selling activities sponsored by the War Activities Committee of the Motion Picture Industry and War Finance Committee of the U. S. Treasury and given for devotion to a patriotic cause of his country while at war

Henry Morgenthau Jr

Ned E. Depinet

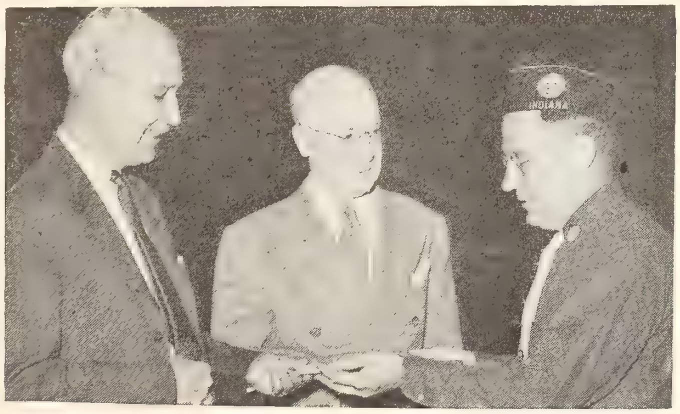
FIGHTING FIFTH SCROLL. Every exhibitor is to receive the certificate reproduced above, upon receipt in New York campaign headquarters of his official report. The citation is in blue, red, black and gold and makes the exhibitor a member of the Fighting Fifth Legion of Honor.

WALTER BROOKS, former theatre operator, writer and press agent, has joined Henderson Richey, director of MGM exhibitor relations, as assistant. Mr. Brooks for two years represented Postmaster General Frank C. Walker in newspaper relations.

staff photographer

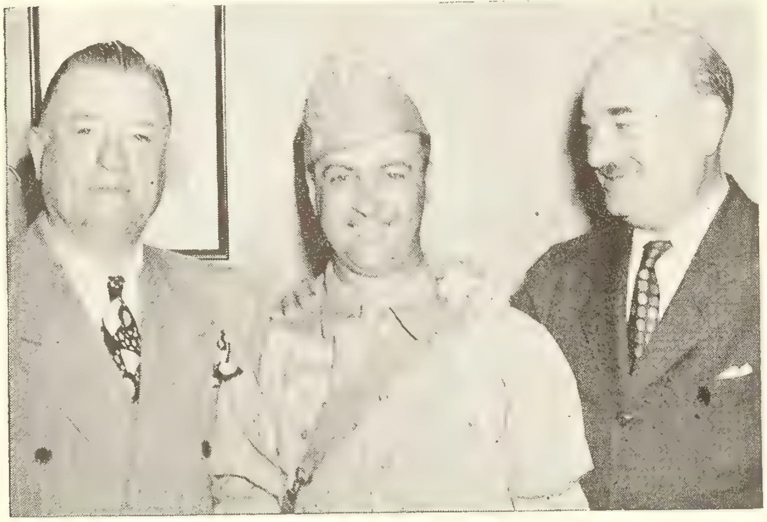
AT THE WARNER STUDIO, above: Commander Kenneth Downey, R.N., H. M. Warner, Commander Anthony Kimmins, R.N., and Colonel Jack L. Warner. Commander Kimmins, visiting, is on a speaking tour; Commander Downey is accompanying him. Commander Kimmins has been in most Allied landings, west and east.

TO NEW YORK last week came E. H. Rowley, vice-president and secretary of the Robb & Rowley circuit of the South, on business.

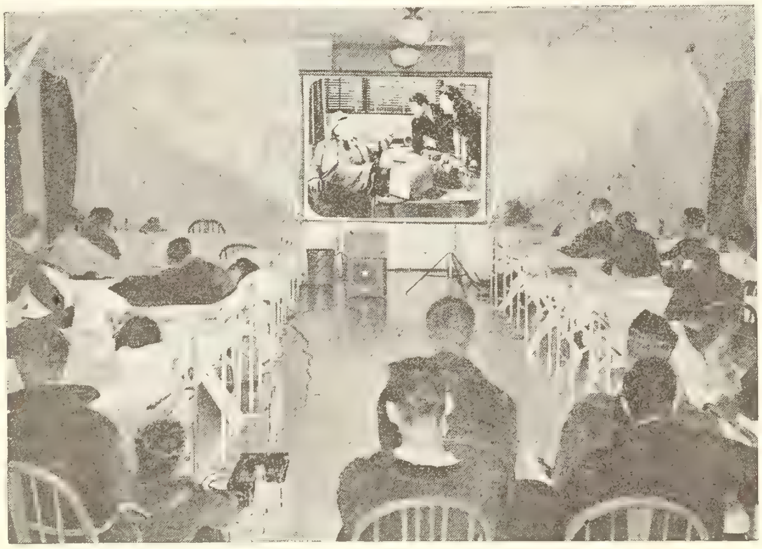


PRESENTATION. Chick Tompkins, left, district manager of the Indiana-Illinois Theatres circuit, receives the 1943-44 Civic Merit Award of the American Legion from Russell Morrison, post commander, at Elkhart, Indiana, ceremonies. Center, Corwyn Wright, 1942-43 winner.

HANDSHAKE. George "Freckles" Wendelton shakes hands with Ed Fay, circuit owner and chairman of the Providence War Activities Committee, at ceremonies in the Majestic theatre there, a part of the Fifth War Loan finale premiere of Warners' "Mr. Skeffington". Several bands, including the original "Anchors Aweigh" orchestra of the Newport Training Station, were on hand.



GREETING. Martin J. Mullin, left, and Samuel Pinanski, right, New England circuit owners, are seen as they greeted Private George Lougee, former assistant manager of the Paramount, Lynn, Mass., when he visited the home office, Boston, on furlough.



IN THE HOSPITAL: a scene in a ward at Lowry Field, where convalescent men watch the industry's motion pictures on a 16mm. Bell & Howell Filmosound. The scene is being duplicated in hospitals across the country where the Red Cross runs film shows for the wounded soldiers.

What they say

ABOUT SLAPSTICK:

The exploring cameraman finds exhibito opinion mixed on psychology of laughte

The Question: When slapstick appears in high budget comedies, chuckles become belly-laughs. Is it because it was unexpected, or do patrons hunger for it?

MORRIS FOGELSON, Denville Theatre, Denville, New Jersey: "It all depends on the type of theatre. In my theatre, we have a sophisticated class; they go for the drawing-room types: cliches, and so forth."

HAROLD D. POPEL, Center Theatre, Long Island City, New York: "Definitely, right now, the people certainly do prefer slapstick: there are so many of these war pictures, you know. I think, judging from reactions to the two-reelers, that they'll go for straight slapstick features. In any case, I play revivals and, when I play them, and show them slapstick, they enjoy it very much."

CLIFTON SMITH, Washington Theatre, Washington, New Jersey: "Frankly, I think in our theatres we do well with some corn—which indicates to me that they will accept slapstick features, although I wouldn't like to see a cycle of slapstick. Too many things run in cycles in this business, and I think that's one thing wrong with it."

IRVING GOTTLIEB, Stanley and Center Theatres, Brooklyn, New York: "No slapstick is liked in our houses; they like comedies or musicals—their tastes have advanced these years. For a scene, I grant you, slapstick is all right; but that's all. The days of Snub Pollard and the rest are over."

EDWARD LACHMAN, State Theatre, Boonton, New Jersey: "I don't feel that they hunger for larger doses of slapstick than those which they've been having. But I have no objection to the contrast of slapstick and drama in a feature. The public seems to enjoy it. We also have slapstick in Abbott and Costello. But, if the industry turns out straight slapsick, I think it will overdo it, in view of present-day tastes."

WAR THEMES DROP TO 12% OF PRODUCT FOR 1944-45

rend Away from Warlike Films Became Apparent During This Season

On the basis of schedules announced and atures planned to date for 1944-45, only 12 r cent of the 423 to 448 features indicated for livery next season by the 11 motion picture mpanies will deal in some way with the war action, romance, comedy, melodrama or usical films.

Hollywood reached a peak in the production war action films and pictures with war and me front backgrounds in 1942-43, with 27 r cent of the total releases for that year lling into the three categories.

Tentative schedules for 1944-45 of the ajor and independent producers point to eater emphasis on musicals, in black and hite and in Technicolor, comedies, roances and dramas.

A study of properties announced for producon next season and of those now on the backg shows continuation of the trend away from aight war action themes, which began this ason.

ar Documentary Films ad Place on Screen

War documentary features made by the rmy, Navy, the Office of War Information d the British Ministry of Information and leased through major companies or through e War Activities Committee found their ace on the nation's screens in the last four asons.

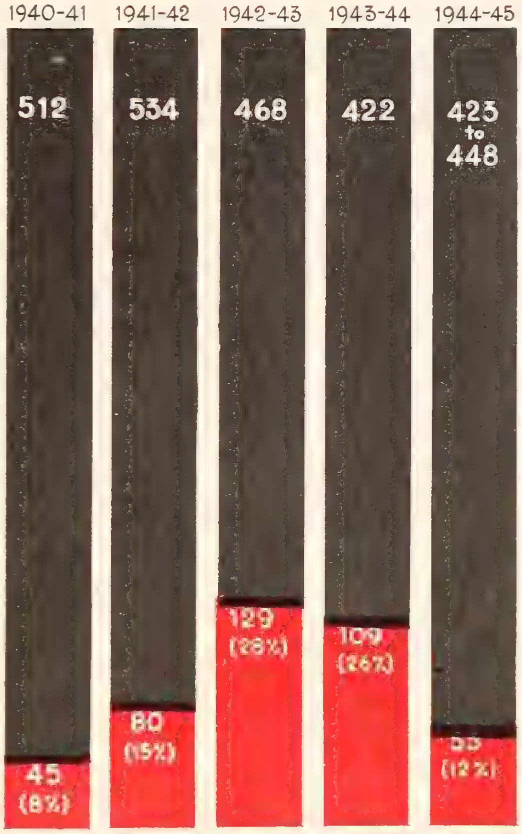
In 1940-41 there were, among others, "World Flames," "40,000 Horsemen," "Kukan" and This England." The following year, "Battle y of China," "Ferry Pilot," "Target for Toght," "United We Stand." In 1942-43 "Dest Victory," "Fires Were Started," "Next of in," "Report from the Aleutians," "Prelude War," "World at War," and "World of enty." This season there were included "Atck," "Battle of Russia," "Tunisian Victory" d "Memphis Belle." In addition, there have en more than 50 Russian war features and orts released in the U. S. by Artkino in the st four seasons.

In the season just before Pearl Harbor, 40-41, Selective Service already had begun make inroads in the civilian population and is was reflected in a few of Hollywood's reases, but of the 512 pictures released that ason, only 45 had war backgrounds.

everal Were Straight War ction Adventure Stories

Several were straight war action stories like light Command," "Dive Bomber," "Intertional Squadron" and "Foreign Correspont." Others dealt with the psychology of ascist terrorism, including "Escape," "Underound," "So Ends Our Night" and "The reat Dictator." "Caught in the Draft," the medy starring Bob Hope, had for its theme e Army camp life of a rookie. This comedy ase also was successful in the Hal Roach ms with William Tracy, and the Abbott and stello picture, "Buck Privates."

By 1941-42, the first war year, the release art continued to reflect increasing national terest in the world crisis. Of the 534 films released, 15 per cent, or 80 pictures, had war themes or backgrounds. "Bombardier," "Eagle Squadron," "Flying Tigers," "The Invaders," "Joan of Paris," "Joe Smith, American," "Saboteur," "Sergeant York" and "A Yank in the R.A.F." were some of the outstanding war films of that season.



The chart shows in red the number of war action, background and home front films released for each of five seasons, compared to the total number of pictures delivered each season, giving the percentage of war films.

Peak Was Reached During 1942-43, with 27 Per Cent

The peak was reached in 1942-43, with 27 per cent of the 468 releases, or 129 features, stressing the war angle. In number and quality the war films of this season far exceeded those of the two previous years.

Such pictures as "Action in the North Atlantic," "Air Force," "Bataan," "Behind the Rising Sun," "Commandos Strike at Dawn," "Corregidor," "Edge of Darkness," "Hitler's Children," "Immortal Sergeant," "Journey for Margaret," "Keeper of the Flame," "Mission to Moscow," "The Moon Is Down," "The More the Merrier," "One of Our Aircraft Is Missing," "Pied Piper," "Stage Door Canteen," "They Got Me Covered," "This Is the Army," "Wake Island" and "Yankee Doodle Dandy," explored a variety of subjects in translating war drama and comedy to the screen.

Although the number of war features dropped from 129 in 1942-43 to 109 in the past season, representing 25 per cent of the 422 films released, the quality of the product was sustained and there were a number of outstanding pictures with a war or home front angle.

Included on the roster were "Address Unknown," "City That Stopped Hitler," "Corvette K-225," "Cry Havoc," "Destination Tokyo," "Dragon Seed," "Eve of St. Mark," "Fighting Seabees," "For Whom the Bell Tolls," "Guadalcanal Diary," "Gung Ho," "A Guy Named Joe," "The Hitler Gang," "Lifeboat," "Miracle of Morgan's Creek," "North Star," "Passage to Marseille," "Princess O'Rourke," "The Purple Heart," "Sahara," "Salute to the Marines," "Since You Went Away," "Song of Russia," "The Story of Dr. Wassell," "The Sullivans," "Up in Arms," "Victory Through Air Power," "Watch on the Rhine" and the "White Cliffs of Dover."

Lowest Percentage Since Season of 1940-41

Only 12 per cent of the product tentatively scheduled for the coming season, 53 pictures out of a promised 423-448, fall into the category of war or home front themes and backgrounds. This is the lowest percentage of releases stressing war angles since the season of 1940-41.

Some of the pictures for 1944-45, now in production, on the backlog awaiting release or about to go before the cameras include: "Impatient Years," "Tonight and Every Night," "Sergeant Mike," "Counter-attack," "Jacobowsky and the Colonel," "Marriage Is a Private Affair," "The Seventh Cross," "A Wave, a WAC and a Marine," "Alaska," "Practically Yours," "A Medal for Benny," "The Searching Wind," "When the Lights Go on Again."

Also "The Master Race," "Experiment Perilous," "Betrayal from the East," "My Buddy," "Storm Over Lisbon," "Something for the Boys," "Winged Victory," "Sunday Dinner for a Soldier," "Story of G.I. Joe," "Tomorrow the World," "The Doughgirls," "Objective Burma," "Hollywood Canteen," "Hotel Berlin" and "God Is My Co-Pilot."

It is to be noted that only such features which were keyed directly or indirectly to specific military or Naval campaigns, home front aspects, underground movements in Europe, the Nazi terror reign, participation by the Allied countries, or those films which used such themes as important background for the screen stories, were included in the tabulation of the five-season comparison of war films.

Lawson of Odeon Appointed To Canadian Relief Post

J. Earl Lawson of Toronto, vice-president of Odeon Theatres of Canada and of Empire-Universal Films, has been appointed to an important post in the Canadian organization of the United Nations Relief and Rehabilitation Administration. Mr. Lawson, who is also a member of the Canadian Picture Pioneers, has been named executive chairman of the Council of Canadian Voluntary Agencies. The Council comprises high officials of the Canadian Red Cross, Salvation Army, Canadian Jewish Congress and the Union of Catholic Social Agencies.

Taussig Capitol Manager

Douglas Taussig, formerly manager of the Bardavon theatre, Poughkeepsie, N. Y., is now house manager at the New York Capitol theatre. Herman Landwehr, former manager at the Capitol, has been promoted to managing director.

French to Clamp Rigid Control on Screen

New Provisional Government Laws Regulate Industry in Liberated France

Strict control of the motion picture industry in liberated France is intended by the Provisional Government for the Republic of France. Rigid regulations, passed by the French Committee at its headquarters in Algiers on June 22 but made available in New York only this week, provide for supervision of every branch of the industry in each area of the Republic as soon as the Allied Military Government releases civil control.

The regulations provide:

1. That all exhibitors must obtain the permission of the Commissioner of Information before they can operate.

2. No film more than one hour in length can be shown, regardless of the length of the entire program, without the permission of the Ministry of Information.

3. All theatres or motion picture operations previously controlled or operated under the Vichy Government or the German occupying authorities will be confiscated by the Provisional Government.

4. All motion pictures which had their first exhibition in France after June 17, 1940, date of the armistice, will be confiscated.

5. All laws promulgated by the Vichy Government relative to the regulation of the film industry—with the exception of a law modifying the financial regulation of theatres and a decree relative to fire protection—are declared null and void.

6. The conducting of any business connected with the showing of motion pictures is forbidden without the permission of the Commissioner of Information.

The regulations, although printed in the official Journal of the French Republic published in Algiers, specify that they are designed for metropolitan France. The Provisional Government is not yet in control in any area of France proper 'but Allied military authorities have indicated that the civil government is to be turned over to the Committee as soon as military exigencies allow.

Require Strict Compliance

Specifically, the regulations require the strictest compliance with the time limits imposed for observing them. For example, all copies of enemy-produced films and all films and documentary product made under orders or control of the Vichy government must be turned over to delegates of the Commissioner of Information eight days after the promulgation of the ordinance in any given area of the territory covered.

Similarly, holders of films other than those shown for the first time in France since June 17, 1940, must within 15 days after the publication of the regulations, turn over an inventory of their books, archives and bookkeeping records relating to the production and distribution of such films to the Commissioner of Information or his representative.

The new regulations are said to be aimed at the situation created by the rigid control and censorship imposed by the Nazis and their French collaborators. Even before France was totally occupied by the Germans the distribution of news reels and educational films was strictly controlled by them in occupied France. Under Nazi domination foreigners have been excluded from positions of importance in the motion picture industry while the French collaborationists were the puppets of the occupying authorities and its puppet government at Vichy.

13 Paramount Men Elected To 100 Per Cent Club

The outstanding performances of 13 Paramount men, one salesman for each of the company's 10 districts and one booking manager from each of its three divisions, have earned for them election to Paramount's 100 Per Cent Club of 1944. The list includes: Maurice Simon, Max Mendel, Robert E. Caskey, Gordon Bradley, Bertrand L. Turgeon, Sam B. Stoll, Sam Brunk, Fred E. Wagoner, W. Sebe Miller, William Curry, Frank Wayne Thiriot, M. C. Burles, and William B. Haarman. Presentation of membership pins and the insurance policies awarded to the newly elected members will be made soon.

Clearance Case Dismissed At Dallas Tribunal

Arbitrator Lewis B. Lefkowitz of the Dallas tribunal of the American Arbitration Association Monday dismissed the clearance complaint of the Drive-In and Yank theatres, operated by Eddie Joseph in Austin. The complaint was against all five. Mr. Joseph asked reasonable clearance over Interstate's Paramount, State, Queen, Capitol and Varsity theatres in Austin. Intervenors were the Ritz, operated by Elmo Hegman, and the Cactus, operated by R. S. Pryor, both in Austin. The case was Dallas' 11th and was filed in February.

Plan Elaborate Promotion Campaign for "Wilson"

An extensive advertising campaign will be given Darryl F. Zanuck's "Wilson" by Twentieth Century-Fox. It is estimated that the campaign, under the supervision of Hal Horne, advertising, publicity and exploitation director, will cost about $250,000. Included in the campaign are radio broadcasts, posters in subways, buses, trolley cars, railroad stations, as well as ads in newspapers and magazines. To date, 44 national magazines with an estimated circulation of 38,000,000 are scheduled for full-page advertisements.

20th-Fox Sets First Five Of 1944-45 Releases

"Sweet and Lowdown" with Benny Goodman and his orchestra, Lynn Bari, Jack Oakie and Linda Darnell; "Greenwich Village," in color, featuring Don Ameche, Carmen Miranda and William Bendix; and "Dangerous Journey," the Denis-Roosevelt expedition film; will be released in September in block two of 1944-45, by 20th Century-Fox. Block one of 1944-45 includes "Take It Or Leave It" and "Wing And a Prayer."

Philipson Joins Paramount Contract Department

Joseph Philipson, former general manager of the Cooper-Paramount theatre interests, who recently joined Paramount's home office distribution department, has been appointed head of the Paramount contract approval and analysis department by Charles M. Reagan, vice-president and general sales manager. Mr. Philipson replaces Peggy deGru, who resigned to assume a similar post with Vanguard Pictures.

WMC Eases Rule On Job Changes In New York Are

The War Manpower Commission last w
exempted male workers between the ages of
and 45 employed in the entertainment industr
the New York City area, who change jobs wi
the industry in that area, from the regulation
quiring priority referral by the United States I
ployment Service. The New York City area c
prises the counties of New York, Kings, Que
Richmond, Bronx, Nassau, Suffolk, Westche
and Rockland.

The new arrangement requires that men of
age group who enter the entertainment indu
from other industries or who leave the entert
ment industry for employment in other indust
must obtain the approval of the USES, unior
other designated agency having the authorit
make referrals. The exemption is limited str
to the changing from one entertainment jol
another entertainment job in the prescribed are

Theatre Personnel Included

The new regulation includes the motion pic
industry, radio and theatrical entertainment o
types within its definition of entertainment. In
motion picture industry, the personnel who e
the exemption include the operational staff
theatres as well as artists, musicians and tec
cians engaged in the production of films.

The arrangement will continue in force
revoked or modified after due notice to design
management and labor representatives of the e
tainment industry.

The War Activities Committee's distribu
division decided at a luncheon meeting held in
Hotel Astor, New York, last Wednesday no
abandon attempts to obtain "locally needed" d
nations for exchanges but held in abeyance
specific plans for further pursuing its effort
this time. Ned E. Depinet, WMC division c
man, presided at the meeting.

WMC Policy Not Determined

"Locally needed" designations have been
tained for exchange help in Pittsburgh and P
delphia and the industry was in the proces
filing for such designations in more than 20
when the WMC tightened its restrictions on
designations last month. Since then a confer
was held with Paul V. McNutt, WMC head,
there is no indication yet as to the WMC i
tions for meeting the industry's manpower
blems on a national scale.

In Philadephia last week, WMC officials
ferred with officers of Local 307, IATSE,
pointed out that the new WMC regulations
hibited theatres from hiring full-time male
without clearance through the USES, but
certain exceptions would be made in that ci
the case of projectionists and other theatre
The conference outlined a procedure to preven
sudden closing of theatres through lack of o
tional personnel.

UA Holds Regional Sales Meeting in New York

The United Artists regional sales meetin
sales executives of the New York and B
areas was held in New York last Friday and
urday at the Hotel Warwick. Carl Lese
general sales manager, Sam Lefkowitz, New
district manager, and James Winn, Boston
trict manager, presided. Delegates from W
ington, Philadelphia, Buffalo and New Have
well as New York and Boston, saw "Since
Went Away" and "Abroad with Two Yanks

Mitchell Gets RCA Post

Lieut. Col. Thompson H. Mitchell has
appointed general manager of RCA Comm
tions, Inc., it was announced by Lieut. Ge
J. G. Harbord, chairman of the board of
Corporation of America. Colonel Mitchell
ceeds the late William A. Winterbottom.

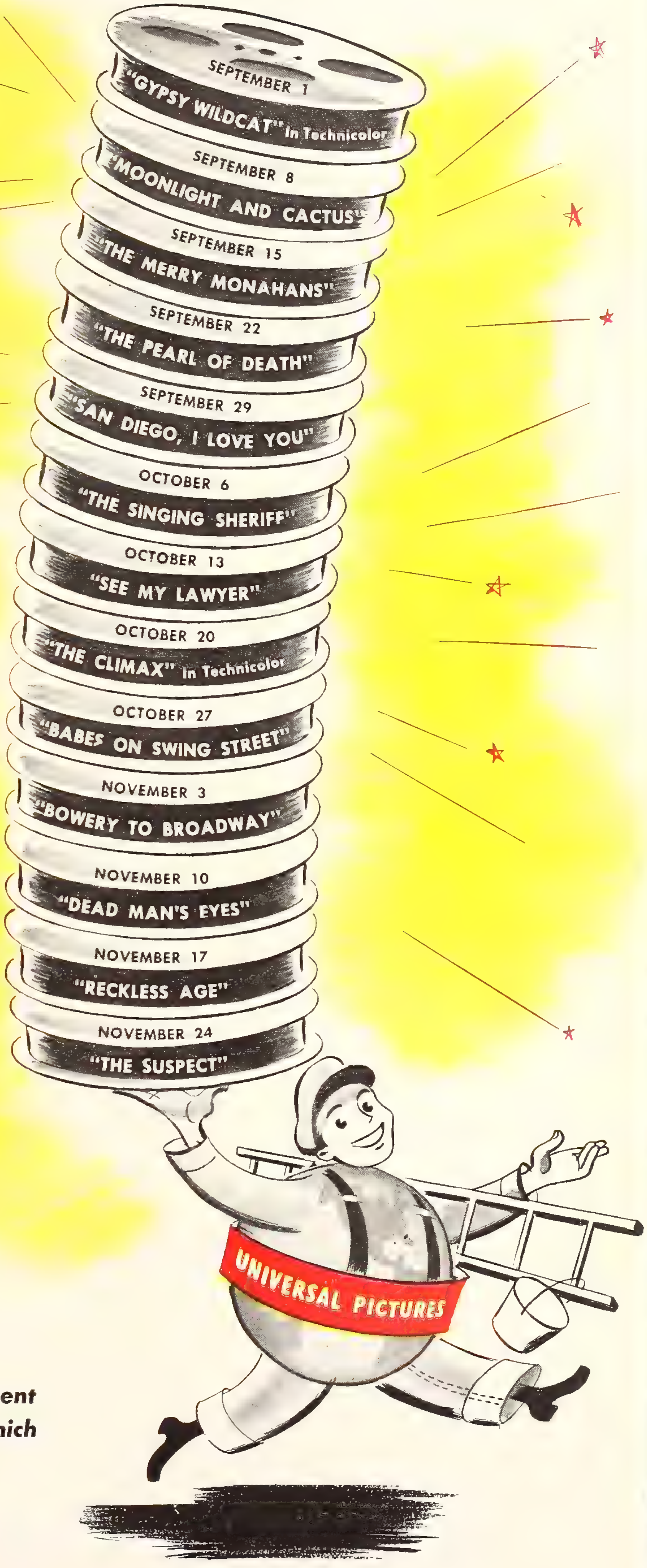
A PICTURE A WEEK!

New life with Universal's new season's box-office hits for

SEPTEMBER

OCTOBER

NOVEMBER


SEPTEMBER 1
"GYPSY WILDCAT" in Technicolor
SEPTEMBER 8
"MOONLIGHT AND CACTUS"
SEPTEMBER 15
"THE MERRY MONAHANS"
SEPTEMBER 22
"THE PEARL OF DEATH"
SEPTEMBER 29
"SAN DIEGO, I LOVE YOU"
OCTOBER 6
"THE SINGING SHERIFF"
OCTOBER 13
"SEE MY LAWYER"
OCTOBER 20
"THE CLIMAX" in Technicolor
OCTOBER 27
"BABES ON SWING STREET"
NOVEMBER 3
"BOWERY TO BROADWAY"
NOVEMBER 10
"DEAD MAN'S EYES"
NOVEMBER 17
"RECKLESS AGE"
NOVEMBER 24
"THE SUSPECT"
UNIVERSAL PICTURES

With this unprecedented line-up for the first three months of the new season, Universal is setting the pace for the smash entertainment it will deliver in the 1944-1945 program which is now being offered to the exhibitors of America.

All pictures in this announcement are completed except one which is currently on the stages.

FOR RELEASE SEPTEMBER 1

Spectacular in Technicolor —filled with romance, action and adventure.

Completed!

GYPSY
UNIVERSAL PICTURES

FOR RELEASE SEPTEMBER 8

Here's one in the swing groove. Change of pace to rhythm. Proved box-office with proved entertainers.

Completed!

UNIVERSAL PICTURES

ANDREWS SISTER

LEO CARRILLO

MARIA
MONTEZ
JON
HALL
PETER
COE

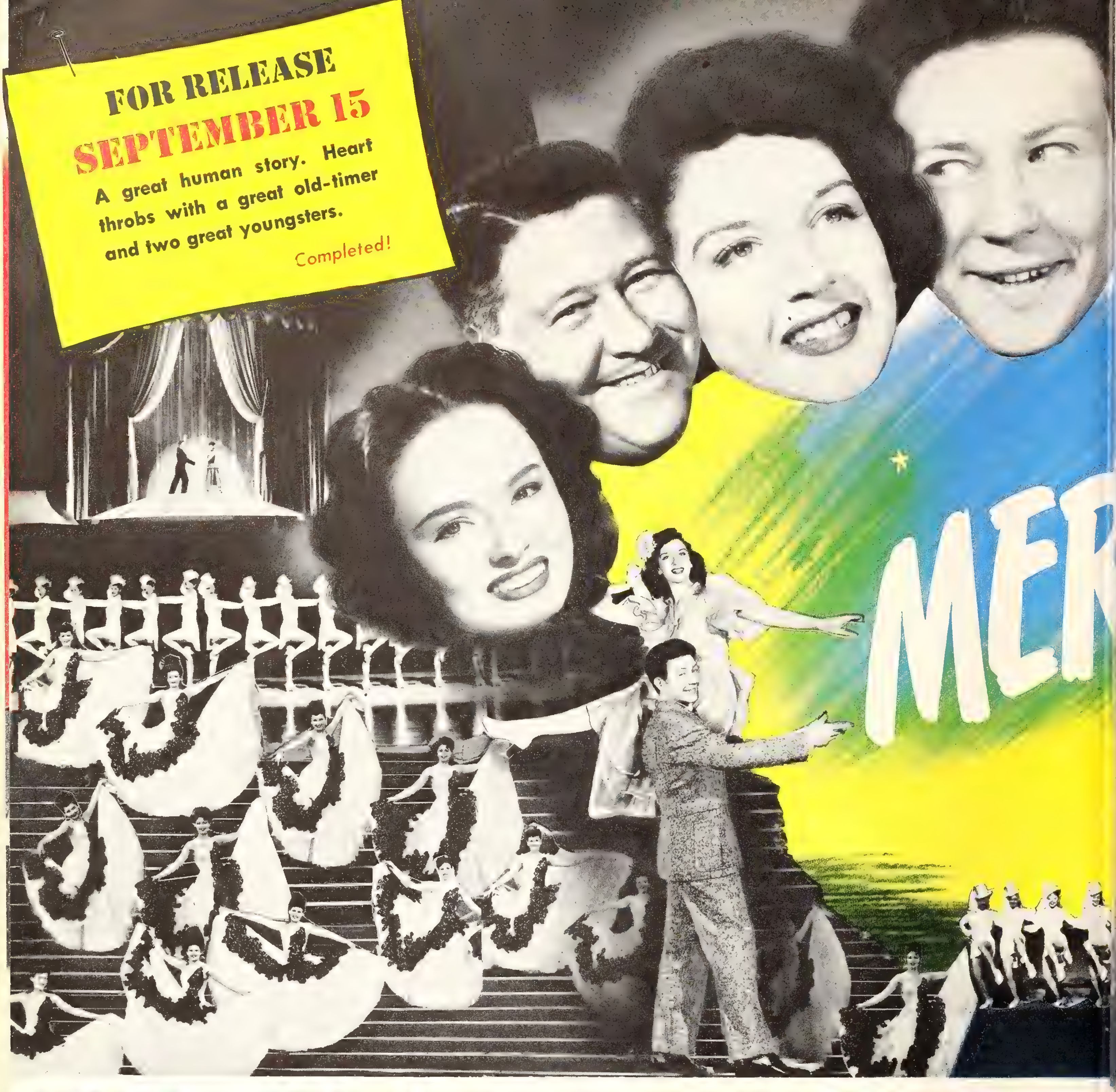
IN TECHNICOLOR

WILDCAT

with **NIGEL BRUCE · LEO CARRILLO**
Gale Sondergaard · Douglas Dumbrille · Curt Bois
Screen Play, James Hogan, Gene Lewis, James M. Cain · Original Story, James Hogan, Ralph Stock
Additional Dialogue, Joseph Hoffman
Directed by Roy William Neill Produced by GEORGE WAGGNER

MOONLIGHT and CACTUS

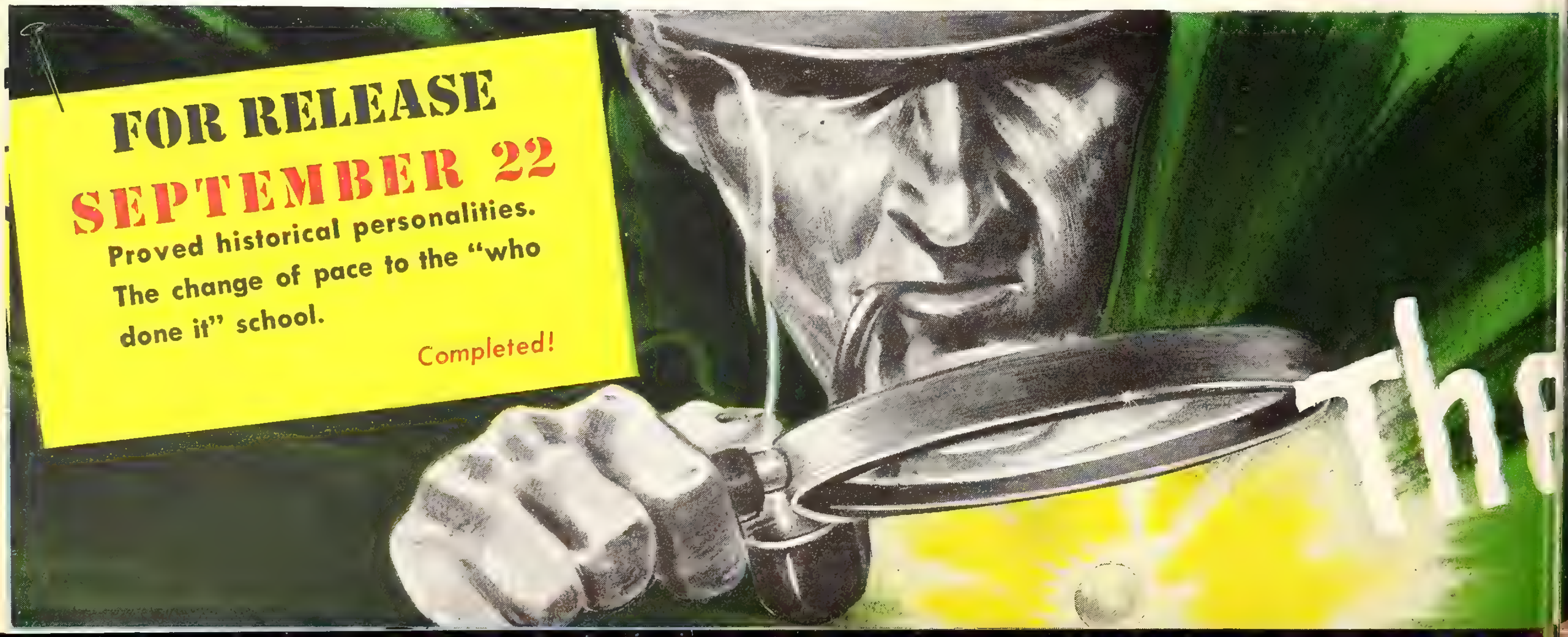
with
YSE KNOX TOM SEIDEL EDDIE QUILLAN
SHEMP HOWARD TOM KENNEDY
MITCH AYRES AND HIS ORCH.
Original Screen Play by Eugene Conrad and Paul Gerard Smith
ected by EDWARD F. CLINE · Associate Producer FRANK GROSS



FOR RELEASE
SEPTEMBER 15

A great human story. Heart throbs with a great old-timer and two great youngsters.

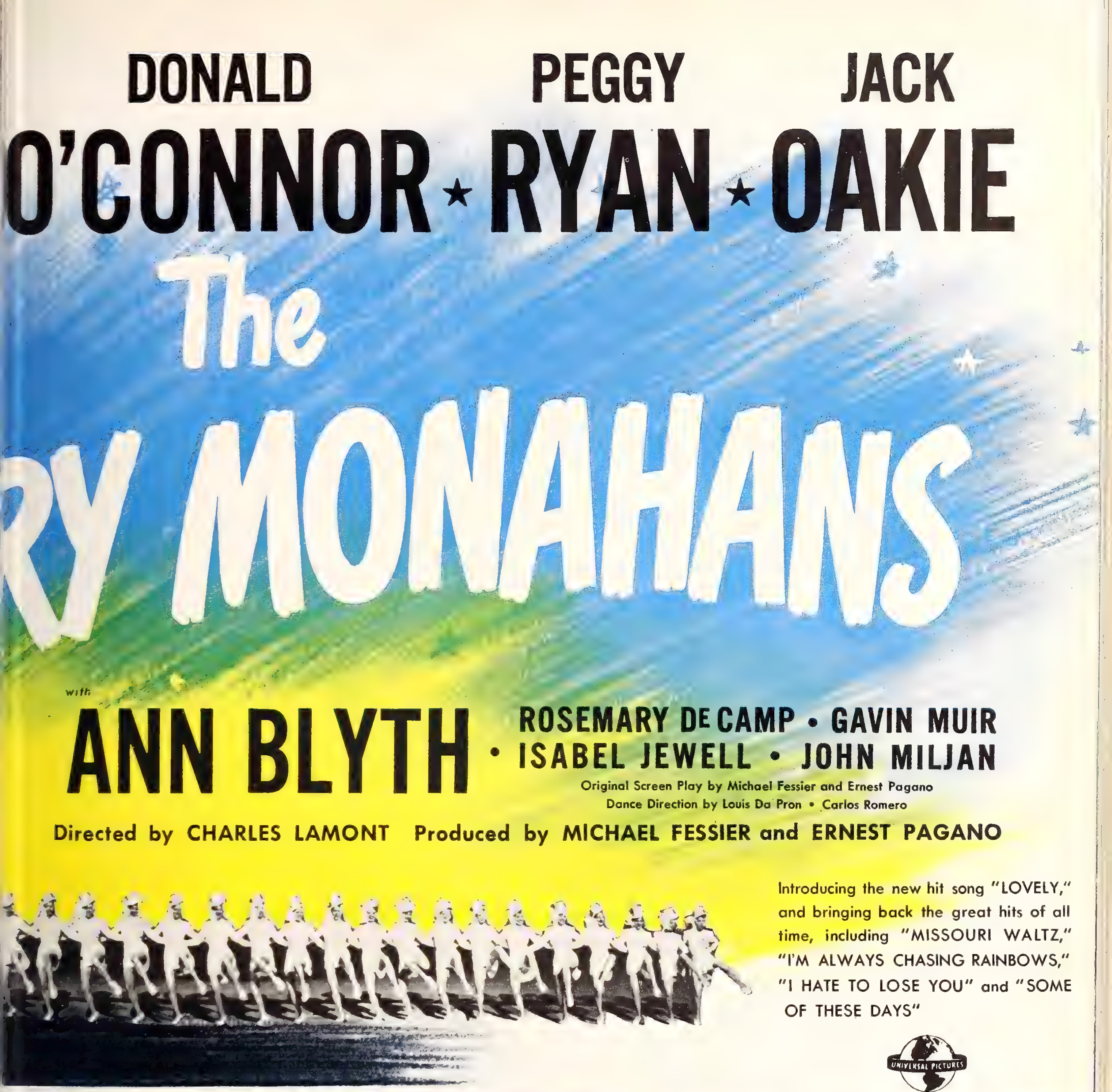
Completed!



FOR RELEASE
SEPTEMBER 22

Proved historical personalities. The change of pace to the "who done it" school.

Completed!



DONALD PEGGY JACK

O'CONNOR ★ RYAN ★ OAKIE

The

RY MONAHANS

with

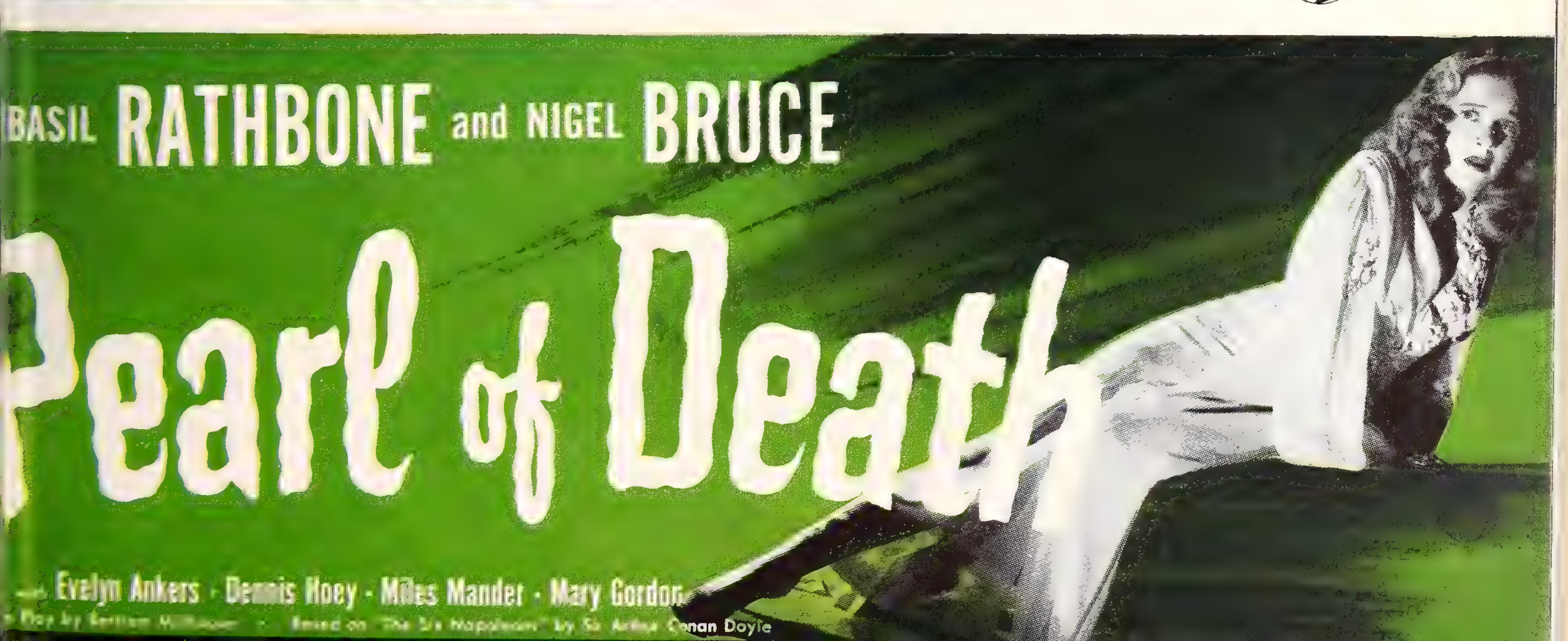
ANN BLYTH • ROSEMARY DE CAMP • GAVIN MUIR • ISABEL JEWELL • JOHN MILJAN

Original Screen Play by Michael Fessier and Ernest Pagano

Dance Direction by Louis Da Pron • Carlos Romero

Directed by CHARLES LAMONT Produced by MICHAEL FESSIER and ERNEST PAGANO

Introducing the new hit song "LOVELY," and bringing back the great hits of all time, including "MISSOURI WALTZ," "I'M ALWAYS CHASING RAINBOWS," "I HATE TO LOSE YOU" and "SOME OF THESE DAYS"

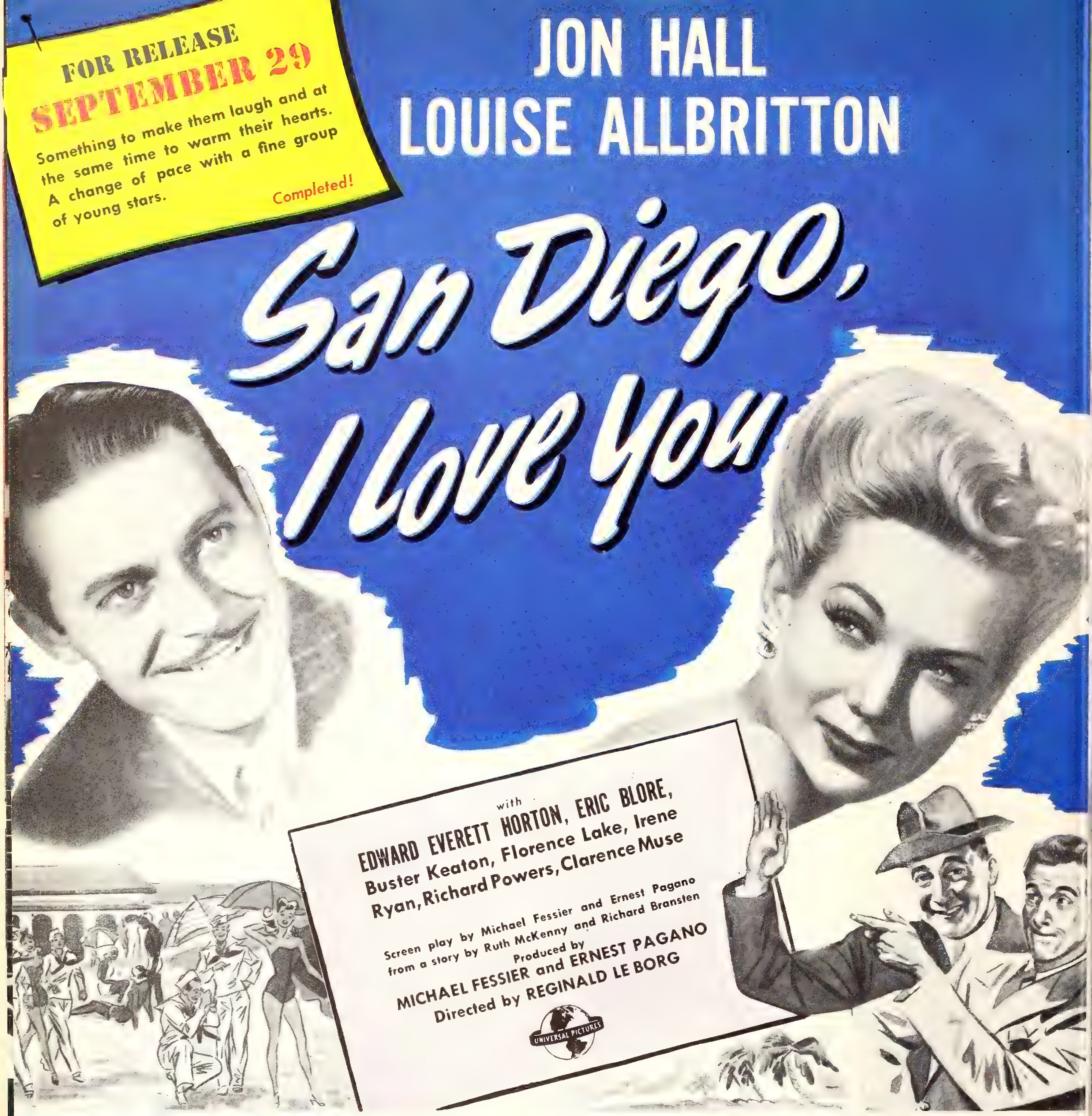


BASIL RATHBONE and NIGEL BRUCE

Pearl of Death

Evelyn Ankers • Dennis Hoey • Miles Mander • Mary Gordon

Play by Bertram Millhauser • Based on "The Six Napoleons" by Sir Arthur Conan Doyle



FOR RELEASE
SEPTEMBER 29

Something to make them laugh and at the same time to warm their hearts. A change of pace with a fine group of young stars.

Completed!

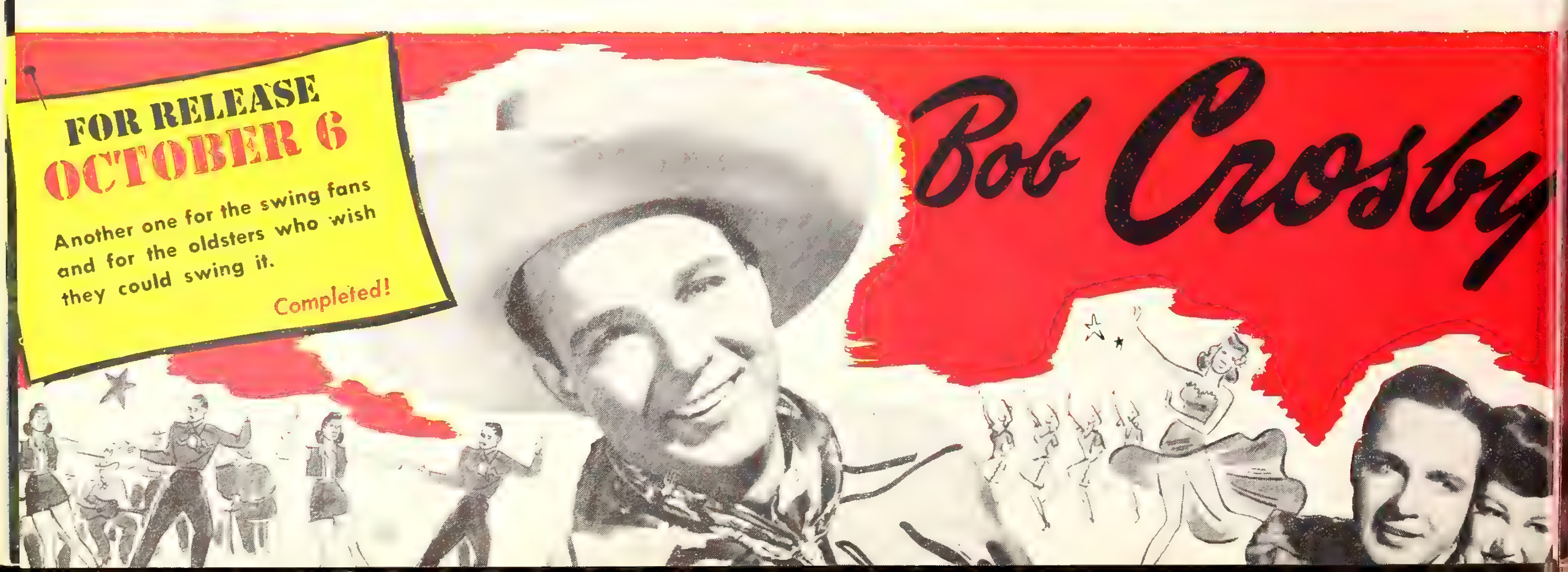
JON HALL
LOUISE ALLBRITTON

San Diego, I Love You

with
EDWARD EVERETT HORTON, ERIC BLORE, Buster Keaton, Florence Lake, Irene Ryan, Richard Powers, Clarence Muse

Screen play by Michael Fessier and Ernest Pagano
from a story by Ruth McKenny and Richard Bransten
Produced by
MICHAEL FESSIER and ERNEST PAGANO
Directed by REGINALD LE BORG

UNIVERSAL PICTURES



FOR RELEASE
OCTOBER 6

Another one for the swing fans and for the oldsters who wish they could swing it.

Completed!

Bob Crosby

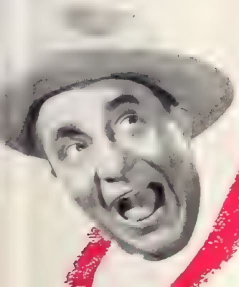
FOR RELEASE
OCTOBER 13

Two famous comedians in a story based on a successful Broadway play. This one will keep them laughing.

Completed!

Olsen

Johnson



SEE MY LAWYER

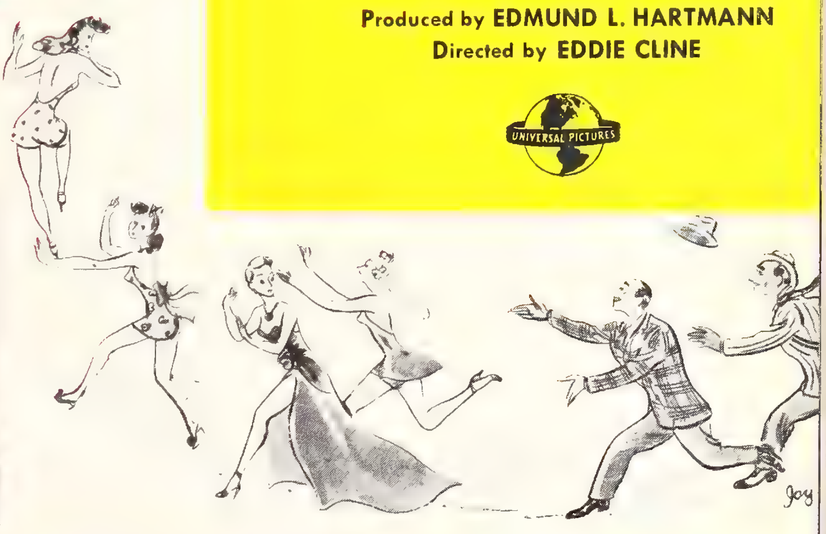
with

Grace MacDonald · Alan Curtis
Noah Beery, Jr. · Richard Benedict
Franklin Pangborn · Gus Schilling
Lee Patrick · Edward S. Brophy
Mary Gordon · Stanley Clements
and
Yvette · Carmen Amaya and Her Company · The Christianis
King Cole Trio · Hudson Wonders
Six Willys

Screen play by Edmund L. Hartmann and Stanley Davis.
From the play by Richard Maibaum and Harry Clork
Produced on the stage by George Abbott

Produced by EDMUND L. HARTMANN
Directed by EDDIE CLINE

UNIVERSAL PICTURES



THE SINGING SHERIFF

with

FAY McKENZIE · Edward Norris · Fuzzy Knight · Samuel S. Hinds
Andrew Tombes · Joe Sawyer · Iris Adrian
and **Doodles Weaver · Pat Starling and Louis Da Pron**
Screen Play by Henry Blankfort and Eugene Conrad · Original Story by John Grey
Directed by **LESLIE GOODWINS** Associate Producer **BERNARD W. BURTON**

UNIVERSAL PICTURES

FOR RELEASE
OCTOBER 20
Susanna Foster, Boris Karloff,
Turhan Bey—a great combination
of box-office personalities.
Completed!

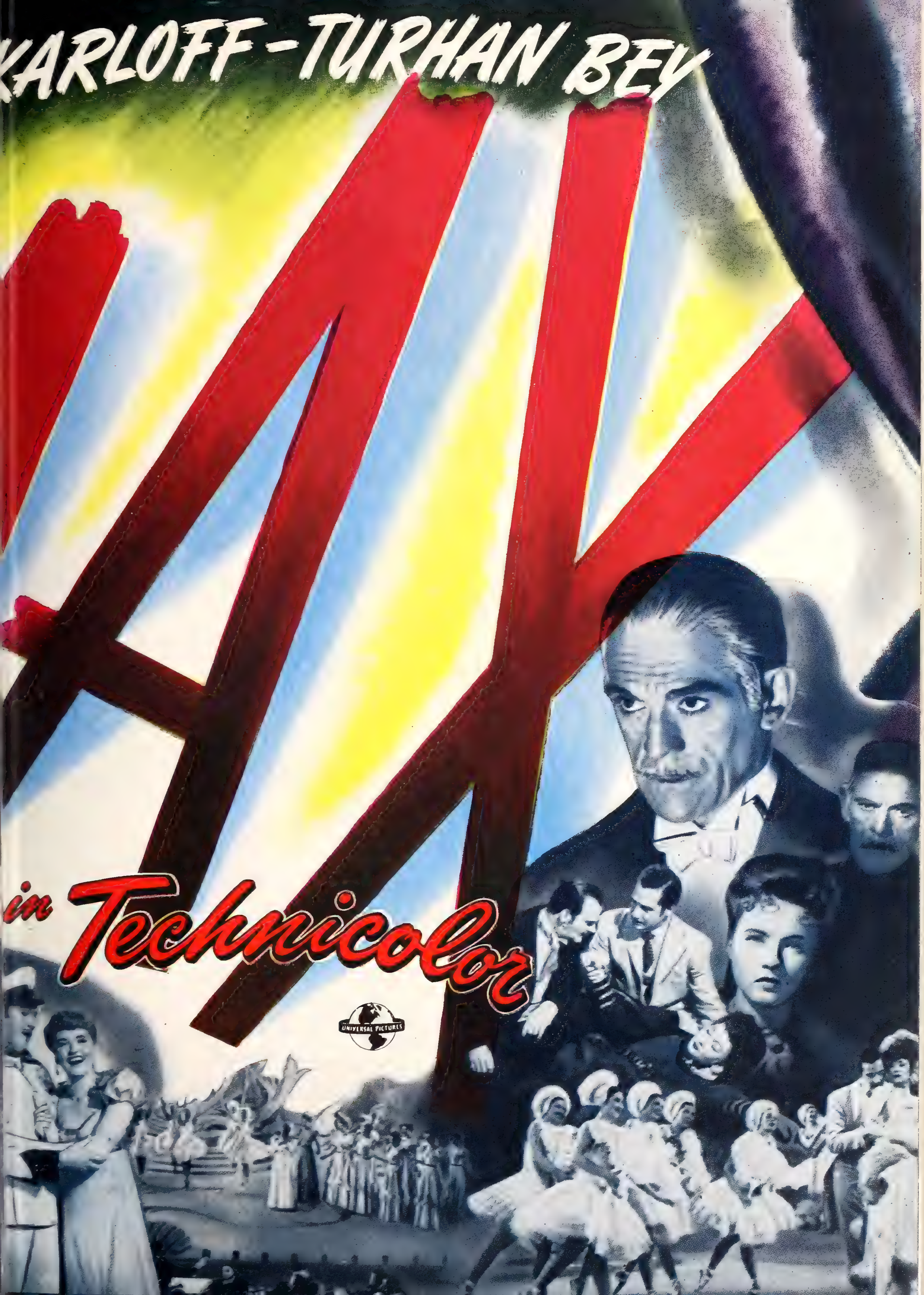
SUSANNA FOSTER - BORIS

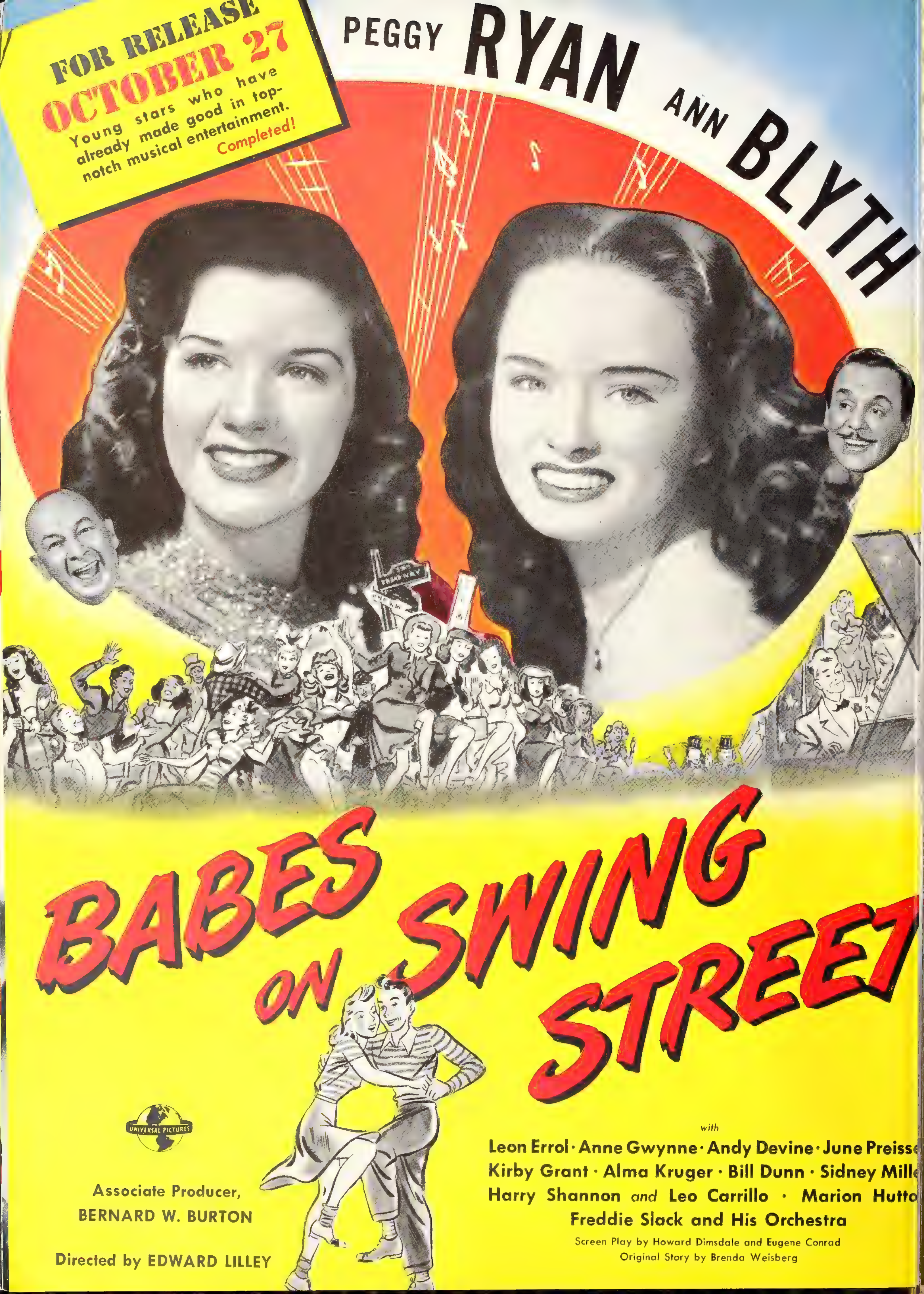
THE CLIM

JUNE VINCENT · GEORGE DOLENZ
GALE SONDERGAARD · THOMAS GOMEZ
JANE FARRAR · LUDWIG STOSSEL
SCOTTY BECKETT

Screen play by Curt Siodmak and Lynn Starling
Adapted by Curt Siodmak from the Play by Edward Locke

Produced and Directed by
GEORGE WAGGNER


KARLOFF - TURHAN BEY
in Technicolor
UNIVERSAL PICTURES



FOR RELEASE
OCTOBER 27
Young stars who have already made good in top-notch musical entertainment.
Completed!

PEGGY RYAN ANN BLYTH

BABES ON SWING STREET

UNIVERSAL PICTURES

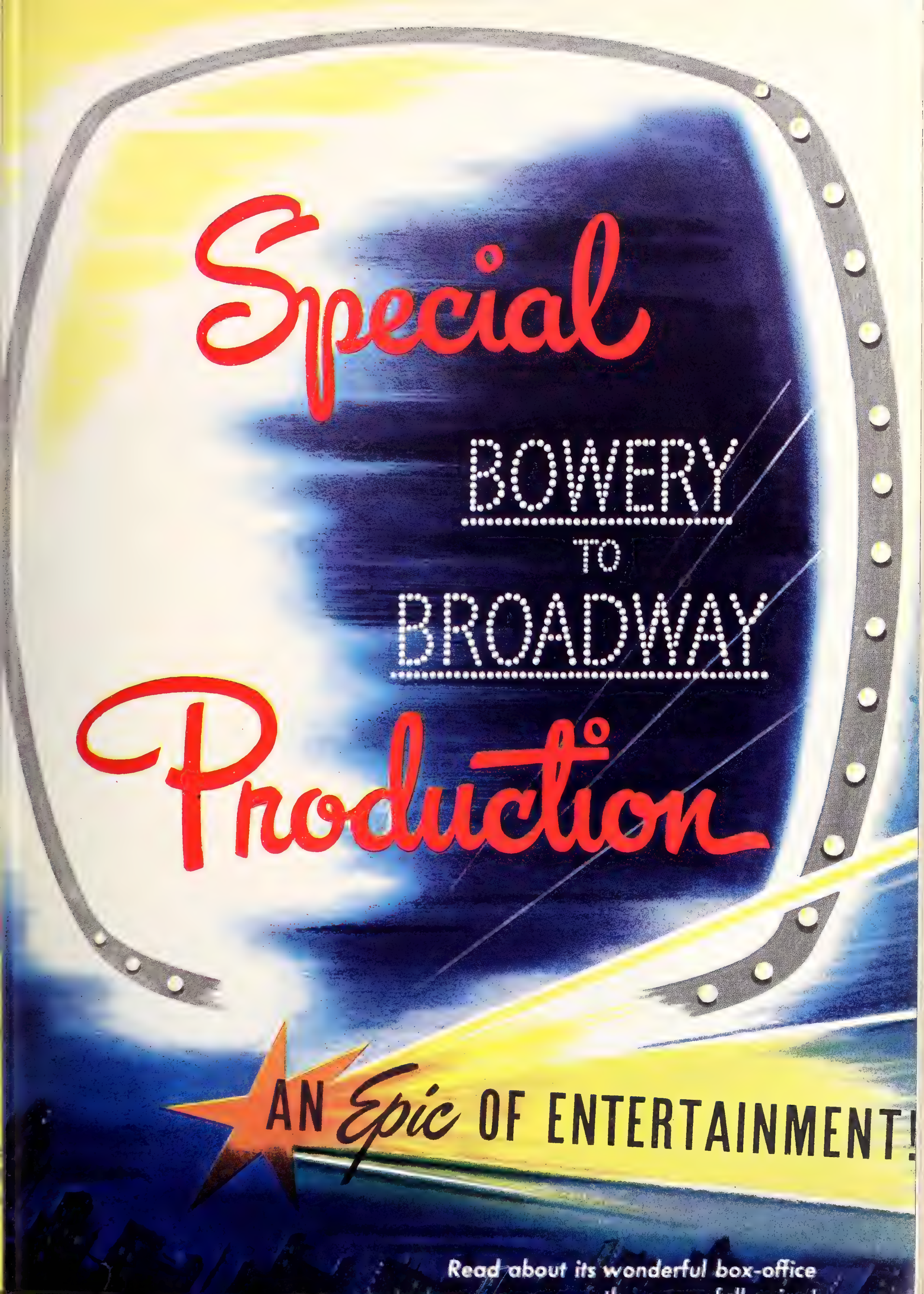
Associate Producer,
BERNARD W. BURTON

Directed by EDWARD LILLEY

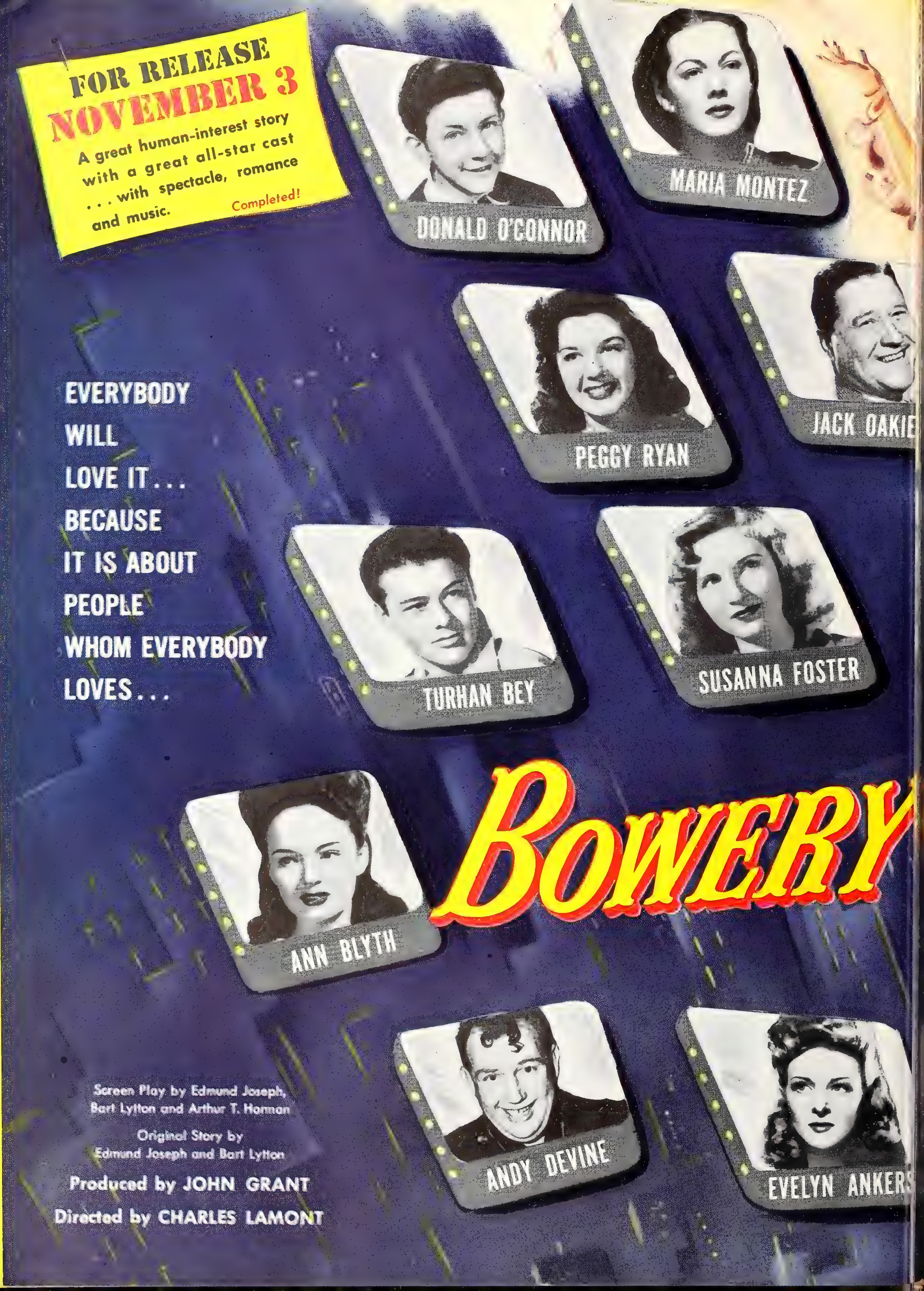
with

Leon Errol · Anne Gwynne · Andy Devine · June Preisse
Kirby Grant · Alma Kruger · Bill Dunn · Sidney Mille
Harry Shannon *and* Leo Carrillo · Marion Hutto
Freddie Slack and His Orchestra

Screen Play by Howard Dimsdale and Eugene Conrad
Original Story by Brenda Weisberg


Special
BOWERY
TO
BROADWAY
Production
AN Epic OF ENTERTAINMENT!

Read about its wonderful box-office



FOR RELEASE
NOVEMBER 3

A great human-interest story with a great all-star cast . . . with spectacle, romance and music.

Completed!

DONALD O'CONNOR

MARIA MONTEZ

PEGGY RYAN

JACK OAKIE

TURHAN BEY

SUSANNA FOSTER

ANN BLYTH

ANDY DEVINE

EVELYN ANKERS

EVERYBODY
WILL
LOVE IT . . .
BECAUSE
IT IS ABOUT
PEOPLE
WHOM EVERYBODY
LOVES . . .

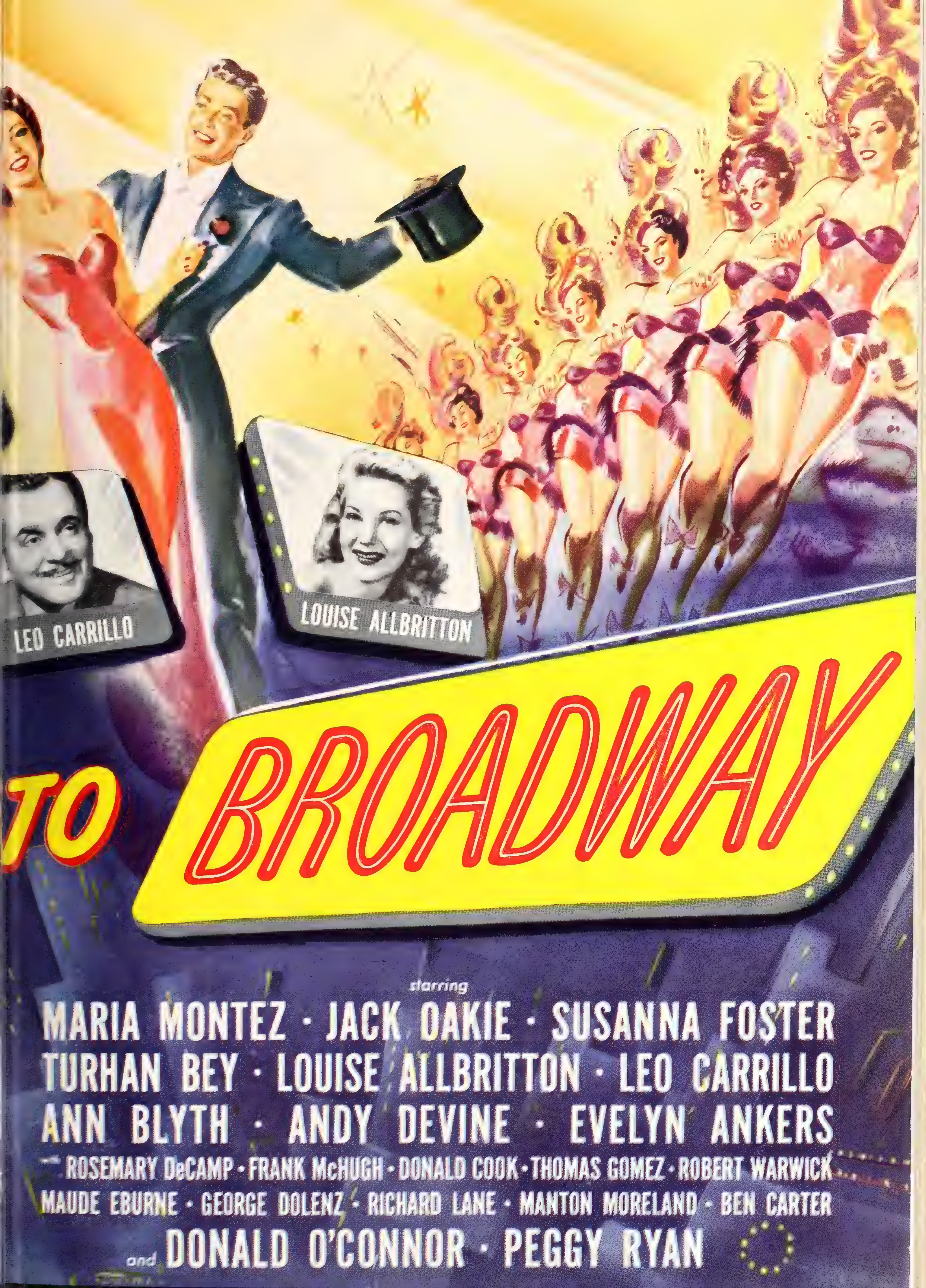
BOWERY

Screen Play by Edmund Joseph, Bart Lytton and Arthur T. Horman

Original Story by Edmund Joseph and Bart Lytton

Produced by JOHN GRANT

Directed by CHARLES LAMONT

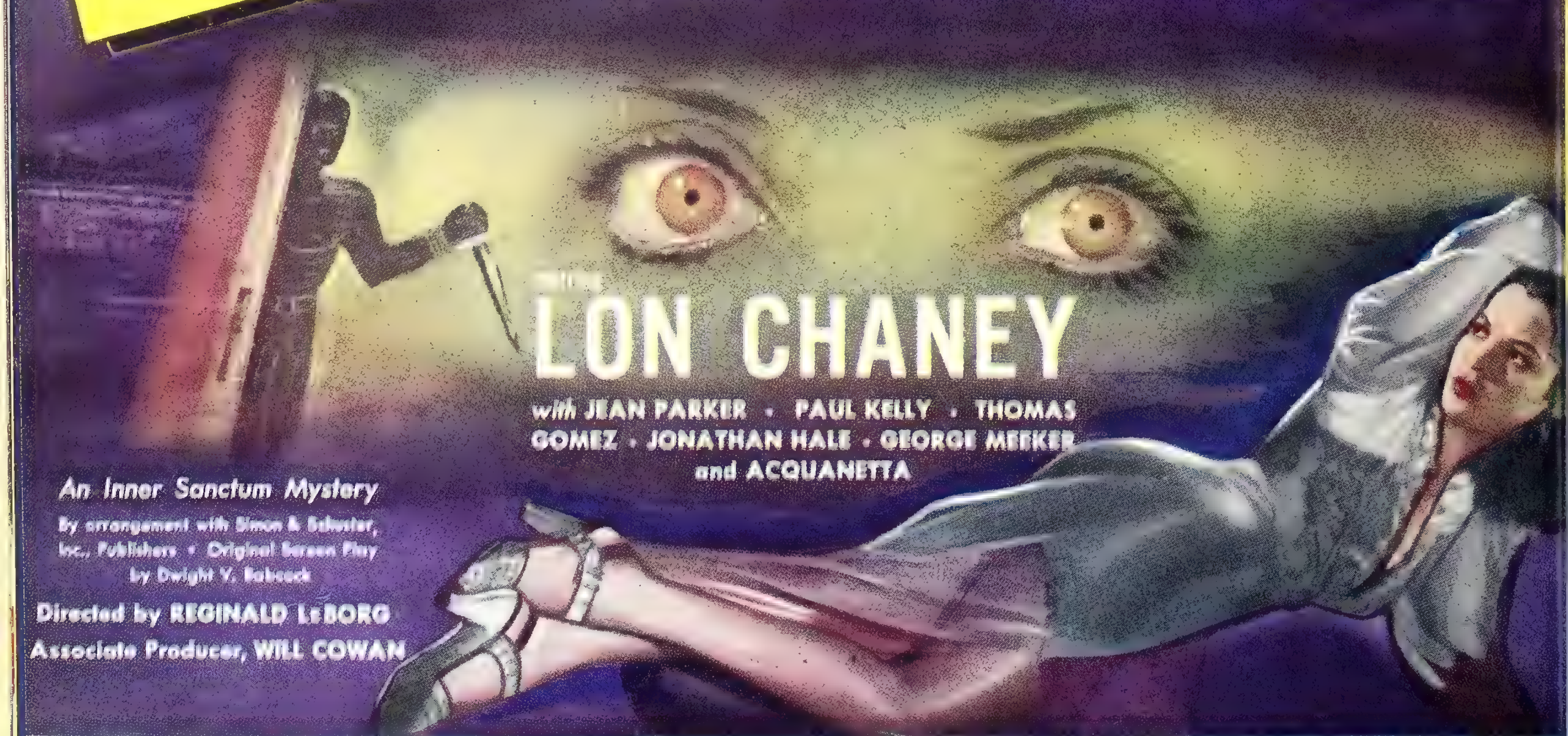

LEO CARRILLO
LOUISE ALLBRITTON
TO BROADWAY
starring
MARIA MONTEZ · JACK OAKIE · SUSANNA FOSTER
TURHAN BEY · LOUISE ALLBRITTON · LEO CARRILLO
ANN BLYTH · ANDY DEVINE · EVELYN ANKERS
with ROSEMARY DeCAMP · FRANK McHUGH · DONALD COOK · THOMAS GOMEZ · ROBERT WARWICK
MAUDE EBURNE · GEORGE DOLENZ · RICHARD LANE · MANTON MORELAND · BEN CARTER
and DONALD O'CONNOR · PEGGY RYAN

FOR RELEASE
NOVEMBER 10

Change of pace again in "thriller-chiller" entertainment with wonderful ready-made audience interest!

*Completed!

DEAD MAN'S EYES



LON CHANEY

with JEAN PARKER • PAUL KELLY • THOMAS GOMEZ • JONATHAN HALE • GEORGE MEEKER and ACQUANETTA

An Inner Sanctum Mystery

By arrangement with Simon & Schuster, Inc., Publishers • Original Screen Play by Dwight V. Babcock

Directed by REGINALD LeBORG

Associate Producer, WILL COWAN

FOR RELEASE
NOVEMBER 17

A world of variety in this week's entry with youth on the loose. Box-office in title and story.

*Completed!

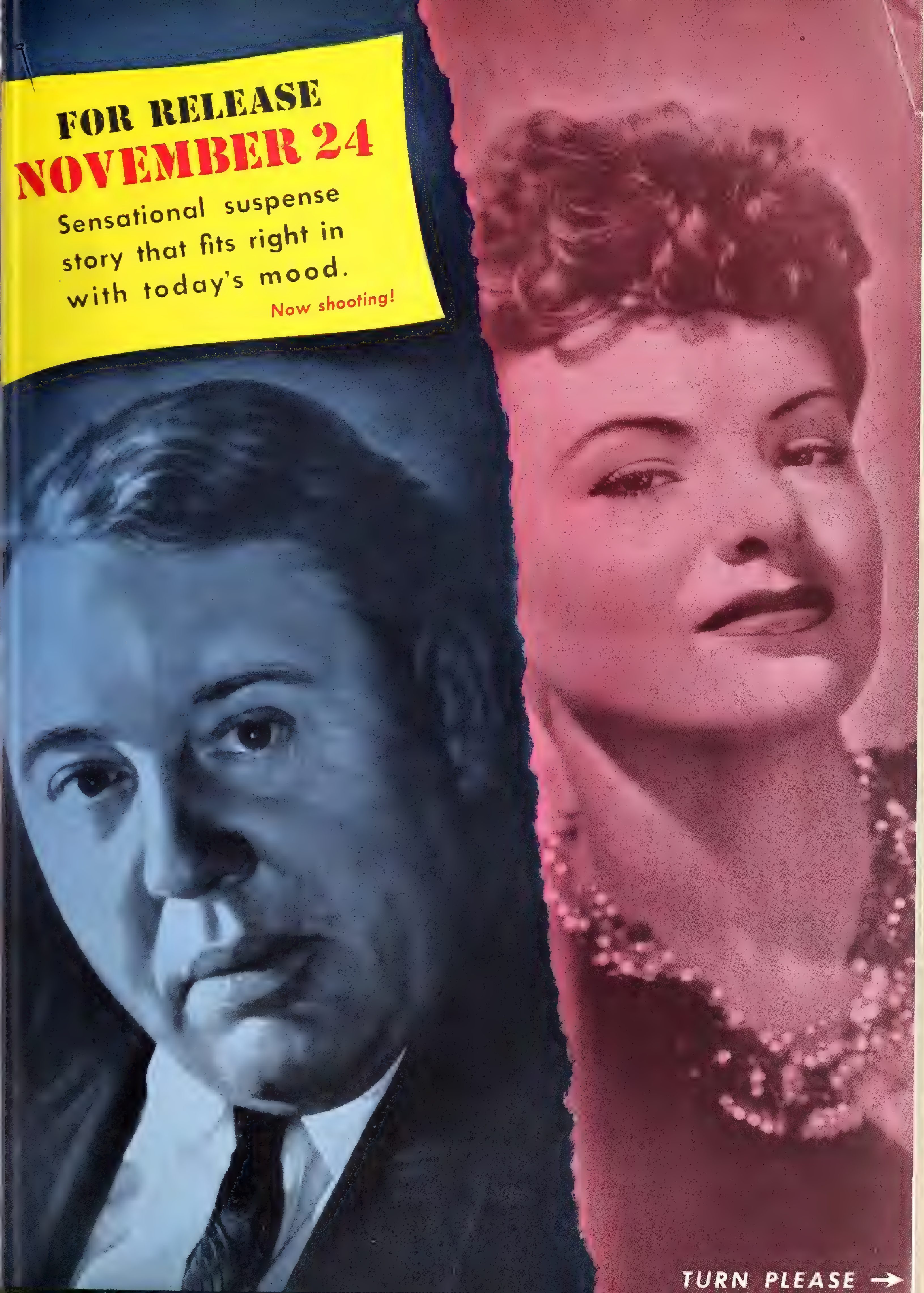
RECKLESS AGE

starring **GLORIA JEAN**

with JUDY CLARK • JACK GILFORD • MARSHALL THOMPSON FRANKLIN PANGBORN • HENRY STEPHENSON • ANDREW TOMBES • JANE DARWELL • KATHLEEN HOWARD • LLOYD CORRIGAN • RICHARD SANDERS • CHESTER CLUTE *and* DELTA RHYTHM BOYS • HAROLD NICHOLAS

Screen Play by Gertrude Purcell and Henry Blankfort
Original Story by Al Martin

Produced and Directed by FELIX E. FEIST


FOR RELEASE
NOVEMBER 24
Sensational suspense story that fits right in with today's mood.
Now shooting!
TURN PLEASE →

The most versatile actor on the screen.

The lovely and flaming young sensation of "Phantom Lady," "Corvette K-225," "Cry Havoc," "Tall in the Saddle" and now Preston Sturges' "Hail the Conquering Hero".

CHARLES LAUGHTON

ELLA RAINES

in

THE SUSPECT

Directed by **ROBERT SIODMAK**
who directed "Christmas Holiday"
and "Phantom Lady"

Produced by **ISLIN AUSTER**

UNIVERSAL PICTURES

RANK MOVES TO CONSOLIDATE WORLD MARKET POSITION

ompleting Deal with UA for Distribution of Top Films in the United States

J. Arthur Rank, England's most important ustry figure, this week brought to boiling nt several of his projected plans to break o the American market which have been on fire since last year.

1. He is currently completing negotiations London with Gradwell Sears, vice-presi- nt in charge of distribution for United tists, for the distribution of his top-budget ns in the U. S. by United Artists.

2. His American representative, Arthur W. lly, president of Eagle-Lion Films, Inc., negotiating a contract with English Films, c., independent distributor, for the han- ng of the smaller pictures made by the nk producers.

3. Not long ago, he concluded a deal with yros Skouras when the Twentieth Cen- ry-Fox president was in England, whereby h Century-Fox would produce on a 50-50 sis with him its quota pictures, four a year, ich the American company would dis- bute in the U. S.

These moves point to further entrenchment Mr. Rank in the American market as soon the war ends, Mr. Kelly indicated Monday. e UA deal is for two years only. After at, Eagle-Lion will take over distribution re of the Rank product made in England, d also will begin a production program on own in Hollywood, Mr. Kelly announced. ese plans, he said, of necessity must wait on the war's end, when the manpower short- e and the scarcity of exchange facilities can hurdled.

Until that time, however, United Artists will l Mr. Rank's $1,500,000 and $2,000,000 pro- ctions in America. The deal originally was gotiated between Mr. Sears and Mr. Kelly d the initial conversations took place soon er Mr. Kelly's overtures to Hal B. Wallis d Joseph Hazen were terminated by the ramount deal with this new independent it.

ould Welcome More ermanent Affiliation

Meanwhile, in London Monday, Mr. Sears d that United Artists would welcome a "more rmanent affiliation" with Mr. Rank than is ntemplated in the pending two-year contract. e UA executive made this statement follow- g a weekend visit to the country home of lippo Del Giudice, managing director of Two ties Films, Ltd. Mr. del Giudice is reported have expressed "supreme pleasure" with the ogress in the Sears-Rank negotiations. Two ties' films are to be included in the product tributed here by UA.

An important development in Mr. Rank's oduction objective is the appointment of Wes- Ruggles, who recently severed his associa- n with Sir Alexander Korda. Mr. Ruggles ll supervise all British productions for Mr. nk. Mr. Ruggles is planning to come to the S. early in August.

Under the UA deal with Mr. Rank, impor- at product of four British producing com- nies controlled by the British film executive will be handled by the American company in the U. S. The production units are: Archers Film Production, Ltd., headed by Michael Powell and Emeric Pressburger; Independent Producers, Ltd., Paul Soskin, director; Two Cities Films, Ltd., Mr. del Giudice, managing director, and Pascal Film Productions, Ltd., headed by Gabriel Pascal.

RANK IS EXPECTED TO VISIT UNITED STATES

J. Arthur Rank, British film leader, may come to the United States shortly to settle certain problems in connection with his increasing interest in American film matters.

Arthur W. Kelly, president of Eagle-Lion Films, Inc., U. S. branch of the distribution company organized last winter by Mr. Rank, said in New York Monday that the British film leader was "hoping to get here as soon as things could be arranged".

"Colonel Blimp" Among First Films for UA

Among the pictures scheduled for UA distribution here are the following: "Colonel Blimp," produced by Archers, which will be cut, to fit the needs of American exhibitors; "The Way Ahead," originally a Samuel Goldwyn quota picture, made by Two Cities; "Canterbury Tale," Archers; "Flemish Farm," Two Cities; "Gentle Sex," Two Cities; "This Happy Breed," a Noel Coward film, Two Cities; "Henry V," Two Cities, and "Caesar and Cleopatra," now in production, Gabriel Pascal.

The smaller British product, budgeted between $400,000 and $500,000, may be distributed in the U. S. by English Films, Inc., of which Nat Sanders is president, pending conclusion of a deal with Mr. Kelly. The films are: "Dear Octopus," "On Approval,". "High Gang," "Hard Steel," "Millions Like Us," "King Arthur, Gentleman" and "Time Flies."

According to Mr. Kelly, the Hollywood-made product made under the Eagle-Lion banner will be postponed until after the war. UA will have no hand in these production plans, he indicated, and Eagle-Lion here will distribute these pictures nationally, once the company's distribution organization is set up.

To Meet Film Tastes of American Audiences

Mr. Kelly said that Mr. Rank planned to increase British product in "caliber as to star and story values to meet the tastes of American audiences. He is now trying to engage some of Hollywood's best screen writers," and an announcement in this connection will be made shortly.

Currently Mr. Rank and Mr. Sears are working on the UA quota problem, Mr. Kelly added, and probably the British film leader will make a deal with UA similar to the one he concluded recently with Mr. Skouras. Mr. Rank will cooperate on a 50-50 basis in UA's quota production.

The American company needs a maximum of three quota pictures a year but could do with two, Mr. Kelly said. UA has had no production facilities in England since Sir Alexander Korda became associated with MGM.

It has been reported that UA'S 50 per cent share in Odeon Circuit of England, the other 50 per cent of which Mr. Rank owns, would be used as a bargaining point in the Sears-Rank talks on production-distribution. According to the Eagle-Lion representative, UA has no intention of selling its Odeon shares to Mr. Rank.

Involved Picture of World Distribution

As the very involved Rank film matters stood this week, the breakdown of world distribution of British pictures is as follows:

1. The four Twentieth Century-Fox quota pictures; two may be distributed in the U. S. by Twentieth-Fox, and two by the U. S. Eagle-Lion branch; all four to be distributed worldwide by Twentieth-Fox.

   Budgets for the four already have been set by Darryl F. Zanuck, who will prepare the subjects here for shooting in England, and will also send over to London Twentieth-Fox stars.

2. Eagle-Lion, Ltd., will handle world-wide distribution of the top-budget Rank productions and is now distributing such pictures in England, India, Australia, South Africa and New Zealand.

3. The top-bracket Rank productions to be distributed in the U. S. by United Artists.

4. Smaller films to be handled in the U. S. by an independent distributor, probably English Films, Inc.

5. General Film Distributors, controlled by Mr. Rank, will distribute the smaller British pictures in England. GFD also distributes Universal product in England.

6. Eagle-Lion, Ltd., will distribute only about eight top pictures in England plus whatever American films will be made in Hollywood under the Eagle-Lion banner.

7. The South American market probably will be handled by United Artists, according to Mr. Kelly, with UA deciding which of the important Rank pictures would have the widest appeal in this market.

Theatre - Distribution Setup in Australia

The Australian aspect of the Skouras-Rank deal develops as a theatre-distribution setup of dominant importance, in the opinion of several leading Australian exhibitors. It is understood that the Rank interests have lined up the Hoyts Theatres, linked with Twentieth Century-Fox, and GBD. Greater Union Theatres, headed by Norman Rydge, has not as yet come into the picture. According to reports, Mr. Rank also plans a hand in Australian production.

Meanwhile E. T. Carr, executive of Eagle-Lion Films, Ltd., is en route to India to look over distribution operations there for Mr. Rank. And in Canada, Empire-Universal Films has concluded a contract with Mr. Rank for exclusive Canadian distribution in 1944-45 of 20 features from Eagle-Lion and Two Cities.

John Davis, managing director of Odeon Circuit in England, who is visiting Canadian key cities during his survey of exhibition matters in that country, will arrive in New York August 14, Mr. Kelly said Monday.

ON THE MARCH

by RED KANN

HOLLYWOOD

UTOPIA is a place where there are only hits, no misses and no errors. There is no one within sight of his observation post who ever expects to find such a haven, and, besides, it probably wouldn't be very exciting. But claim for an adequate substitute is discernible, if you are prepared to forego cynicism and accept an offshoot of the Gallup poll. It's a first counsin of the American Institute of Public Opinion proceeding under its own power now as Audience Research, Inc.

George Gallup founded it in 1937 with a view to determining if the polling machinery he had set up to canvass the populace on public issues might not be applied to entertainment. After four years it was offered to producers for the first time. RKO took it on, under exclusive contract, and still uses the system. After 18 months, a new deal was made, the exclusive clause eliminated and the door opened for others. Columbia, Walt Disney and David O. Selznick, the first steadily and the others on special occasions, are customers.

The successive stages are six, plus continuously maintained polls calculated to yield a running record of the public's state of whim on entertainment and entertainers. Steps 1 through 5 go to the people; the sixth is an accrual of the five. Only "A" pictures are the guinea pigs, for Audience Research scoots by the "B's."

Story Test is the normal first. Under ideal conditions, which practically never prevail, this consists of placing an untitled synopsis of 150 words with staff canvassers in 100 to 190 population centers ranging from hamlets of less than 500 inhabitants to New York City. The interviewers are primarily engaged in other pursuits—office workers, housewives, college students—but with time left over to handle AR assignments at least three times a week. There are rules, too. Interviews must be conducted in person, never by telephone, with individuals of both sexes and of all ages over eight, in all manner of places at all hours of day and night but never when interviewees are going to, or leaving a picture show. That's to avoid exposure which may sour judgment. Could be, too.

Aware of human frailties, questionnaires furnished canvassers are equipped with trick questions relied upon to trip up any who elect to counterfeit response. The number of canvassed localities depends upon what kind of money the producer-client is willing to spend, but whatever the returns bulk they are forwarded to Princeton, N. J., headquarters, where AR classifies, codifies and interprets in relation to basic information compiled by Gallup in the four years preceding the launching of the service.

What the producer gets is an analysis of public interest in his proposed story, size and kind of town or city in which interest is highest and lowest, the sex and age-bracket displaying the keenest interest. This report is intended chiefly to inform him whether he's starting a project on a plus or minus—AR's way of putting it—basis. If on a minus footing, the report indicates whether he's got one or the other sex and age-brackets in his corner. It is presumed he can do this or that thereafter, such as revamping cast and or shaping of plot by way of wooing the disinterested group. If too minus a footing—statistics are claimed on this score—he can junk or peddle the property presumably to some producer who does not use, or believe in, Audience Research. If plus, the producer is presumed to have nary a worry.

Two, Three and Four

CAST Test is the second stage. One or more population polls, using the Story Test formula are employed to learn whether the public gives a hoot about seeing designated stars in stipulated roles. Under prewar conditions, several leading men used to be submitted. It is not possible to offer as many today. Similarly, the rush of production is limiting the number of candidates for all principal parts. At any rate, the theory of the Cast Test is that it is dependable enough to notify the producer of good or bad casting, enabling him to embark upon talent trades and indicating if the addition of personalities has transformed a Story Test minus to a plus.

The third operation, often combined with Nos. 1 and 2, is what's known as the Title Test. Under ideal conditions, which practically never prevail, 1 and 2 are conducted without mention of title. Canvassers approach the public with half a dozen titles, including one favored for final use, and ask which would induce a ticket buy, and why. A title overwhelmingly voted, of course, is recommended by AR to its waiting client. If a spread eagle vote, AR advises trying a new batch.

Meanwhile, production is not halted because a title hangs in midair. Often, the Title Test is applied after a film is finished. AR appears acutely conscious of the fallacy of frequent title change and urges its customers to hold off on a final selection except in case of established novels or plays.

The Public Penetration Test is fourth. It can be applied as an attraction is finishing or after it is finished. The purpose is to learn the extent to which published news about a picture has penetrated into mass consciousness and is supposed to reveal a sufficiently high percentage of public awareness to indicate that the attraction under microscope has a chance.

Audience Research says it has statistics on this, but they're confidential.

Here are offshoots. If the Publicity Penetration Test shows news of the picture has not reached, or stuck to, enough of the population—and it's a point that the number of news items does not invariably indicate the degree of penetration—AR advises delay of release, an increase in the publicity barrage and, most emphatic of all, a splurge in paid advertising.

Gallup's experience has been that publicity conveyed through chatter columns, magazine articles and via radio does not compare in point of dependability with the impact created by paid space. The conviction expressed is that the citizen-at-large accords more credence and respect to what he reads in paid copy than that which he reads in the Hollywood columns. The Misses Parsons and Hopper, please do your own screaming.

Under ideal conditions, which practically never prevail, the producer who is in position to regulate release dates to suit himself presumably can take a film that's up against a wall of indifference and hold it back until the wall is battered down.

It says more, but this is the end of the line, until next week.

Sears and Rank Near Distributio Deal for UA

by PETER BURNUP
in London

Gradwell L. Sears, vice-president in charg distribution for United Artists, who arrivec England recently, continued his conferences J. Arthur Rank here Monday with the view completing negotiations for UA distribution important Rank-produced British pictures.

Mr. Sears arranged to spend the rest of week viewing the films made by the Rank which are being considered for UA handling the United States. He said he would resume talks with Mr. Rank again next Wednes at which time he expressed the hope that ag ment mutually satisfactory, would be reached. Rank meanwhile left London over the week for a week's vacation.

Three Points in Skouras Deal

According to representatives of Mr. Ra inner circle, the agreement reached several mo ago between Mr. Rank and Spyros Skouras, p ident of Twentieth Century-Fox, centered on t main considerations.

First, the clarification of the Gaumont-Bri theatre position with respect to the Metropolis Bradford trust holdings owned by Mr. Rank, Century-Fox and Loew's, which eventually solved by the purchase of the Loew shares betw Mr. Rank and Mr. Skouras.

Second, the joint-production plan agreed u for the 20th Century-Fox pictures, and third, suggestion of Mr. Skouras that 20th Century- would undertake the physical distribution of Rank's pictures as a token of the American ex tive's high regard for the British film leader also in consideration of the fact that Eagle-I Films in America, headed by Arthur W. K was not in any position at this time to rec even a nucleus of the manpower necessary to up a distribution organization in America.

Suggested UA for Release

It was indicated that Mr. Skouras also sugge to Mr. Rank that United Artists would b suitable distributor for British product and he himself would be willing to initiate negotiati with Mr. Sears when he returned to Americ

Insofar as the possibility is concerned that Rank would seek to buy shares in the UA corp tion, this has been discounted with the report Mr. Sears is not authorized to negotiate any stock transfer. However, it was learned that D O. Selznick and Mary Pickford, one-third ow partners of UA, might eventually cease regar Mr. Rank as a Machiavellian monopolist, in w case Mr. Rank might discuss buying into Un Artists.

Mr. Rank's intention is clear, however, Mr. Kelly will remain his selling agent in Amer

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Griffiths Will Represent International in England

David E. Griffiths has been appointed Inte tional Pictures representative for the Un Kingdom, it was announced last week. His h quarters will be in London. Mr. Griffiths formerly managing director for First Nati Pictures in Great Britain, and at present is sociated with the Ealing Studios. He will sume his post August 1, working with Ro Wolff, managing director for RKO Radio in United Kingdom.

Mancuso Is Promoted

Benjamin Mancuso, formerly photographer Cosmo-Sileo, New York, and now a Navy cam man in the South Pacific, has been promoted chief cameraman, with the rank of petty offi He wrote his former employers last week expected to be furloughed home soon.

₹KO TO OFFER 50 OR MORE
)URING 1944-45 SEASON

ıles Convention Told New List Is "Most Ambitious"; 12 from Independents

Fifty "or more" features and 171 short sub- ts will be released by RKO Radio Pictures ring 1944-45, the company's sales staff was ormed this week at the 13th annual sales eting, Monday through Wednesday, at the tel Waldorf-Astoria, New York.

Some 400 delegates were told the program uld be the "most ambitious" in the company's tory; that the majority of the pictures would from original stories, and that escapist and nedy themes would predominate. A mini- m of 12 films will be from independent pro- ers.

The product announcement was made by Ned Depinet, president, at the main session on esday.

The 171 short subjects announced include the tinuing "This Is America" series, Walt sneys, RKO Pathe News, Sportscopes, Leon rol and Edgar Kennedy two reelers, Head- er Revivals, and Flicker Flashbacks. There l be 38 in one reel and 29 in two reels, in dition to 104 issues of the newsreel.

Features Completed · Being Edited

Of the 50 features, 20 are completed or in ting. All will be made in California, except e from England.

The independent producers on the RKO ros- are Samuel Goldwyn, William Goetz and o Spitz (International Pictures), Walt Dis- , Frank Ross, Edward A. Golden, Sol Les- and Jack William Votion.

N. Peter Rathvon, president of RKO, told convention Monday that it was not "hope wishful thinking" that compelled him to be- e the product would be the best ever.

Of the leading stars, it was announced that y will be featured thus: Ginger Rogers in ituation Out of Hand" and "The Gibson l"; Cary Grant in "None But the Lonely art" and "The Greatest Gift"; Rosalind ssell in "Elizabeth Kenny" and "Portrait a Lady"; Gary Cooper and Theresa Wright "Casanova Brown"; Bob Hope in "The incess and the Pirate"; Hedy Lamarr, orge Brent and Paul Lukas in "Experiment rilous"; John Garfield in "The Little Black ok."

erner Outlined Details New Productions

Following Mr. Depinet's announcement, arles Koerner, vice-president in charge of duction, discussed details of coming produc- ns. Other speakers included representatives affiliated producers.

The opening session Monday was marked by ouncement from Mr. Depinet of 22 promotions the sales staff, previously made public.

Winners of the 1944 Ned Depinet drive and the Gong drive also were announced Monday, and sented prizes by Mr. Depinet. Charles Boas- g, captain of the Depinet campaign, spoke for winners, and Bob Mochrie, general sales man- r, for winners of the McGong drive.

The Dallas exchange won first prize in the De- et campaign; San Francisco, second, and Los geles third. In the Canadian campaign, Mon- al exchange was first, and Toronto second.

n the district managers' contest, Ben Y. Cammack, southwest, won first prize in the Depinet drive, first for short subjects sales, and was a prize winner in the contest for sales of "Saludos Amigos"; J. H. MacIntyre, western, won second Depinet prize, and a prize in the "Saludos Amigos" contest; David Prince, southeastern, won third Depinet prize, and second place in the short subjects contest.

McGong prize winners were Mr. Goldhammer, Mr. Prince, and Leo Devaney.

LEADING executives of RKO Radio Pictures and RKO, at the 13th annual convention, Hotel Waldorf-Astoria, New York, Monday through Wednesday: Robert Mochrie, general sales manager; Ned E. Depinet, president of RKO Radio Pictures; Charles Koerner, vice-president in charge of production, and N. Peter Rathvon, president of Radio-Keith-Orpheum.

New Salesmen and Field Exploiteers Introduced

Twenty-three salesmen and 11 field exploiteers, all new, were introduced Monday by Mr. Depinet.

Attending executives from the studio were Mr. Koerner and Perry Lieber, studio publicity director; from the home office, Mr. Rathvon, Mr. Depinet, Mr. Mochrie; Phil Reisman, vice-president; Malcolm Kingsberg, vice-president; Walter Branson, western division manager; Nat Levy, eastern division manager

Also, Harry Michalson, short subjects sales manager; S. Barrett McCormick, director of advertising and publicity; Gordon Youngman, vice-president and general counsel.

Among guests were Merlin H. Aylesworth, Frank Buck, G. S. Eyssell, Dr. George Gallup, Edward A. Golden, John Hertz, Jr., James Young.

Delegates were told Monday 1,550 from the company were now in the armed forces. Colonel Richard C. Patterson, Jr., vice-chairman of the RKO board, who made the announcement, said also that 18 had been killed, 13 wounded and two taken prisoner.

Four features were screened during the three days, "Casanova Brown," "Music in Manhattan," "Bride by Mistake" and "Farewell, My Lovely."

The product announced for the new season follows:

ORIGINALS

ALBANY NIGHT BOAT, starring Jack Haley and Joan Davis, showboat romance. Produced by Bert Granet. Directed by Edwin L. Marin.

AMERICAN CARNIVAL, musical romance, with Frank Sinatra.

BAMBOO BLONDE, romantic comedy. Produced by Maurice Geraghty.

BAR OF MUSIC, musical, starring Bing Crosby. Produced and directed by Leo McCarey.

BELLE OF THE YUKON, International Pictures' Technicolor musical With Gypsy Rose Lee and Randolph Scott. Produced and directed by William A. Seiter.

BRIDE BY MISTAKE, comedy by Norman Krasna, co-stars Alan Marshal and Laraine Day. Produced by Bert Granet. Directed by Richard Wallace.

THE BRIGHTON STRANGLER, mystery, starring John Loder. Produced by Herman Schlom. Directed by Max Nosseck.

CANTINFLAS FEATURE: a special story for Mexico's comery star.

CASANOVA BROWN, comedy, starring Gary Cooper and Teresa Wright, from International. Produced and written by Nunnally Johnson, directed by Sam Wood.

COME SHARE MY LOVE, with Leon Errol, produced by Herman Schlom.

ELIZABETH KENNY, starring Rosalind Russel. Produced by Dudley Nicohls, directed by Jean Renoir.

THE FALCON IN MEXICO, with Tom Conway. Produced by Maurice Geraghty; directed by William Berke.

THE FALCON IN HOLLYWOOD.

THE FALCON AT THE CIRCUS.

THE GIBSON GIRL, romantic comedy with music starring Ginger Rogers. David Hempstead production in Technicolor.

GEORGE WHITE'S SCANDALS OF 1945, musical by the producer of stage revues.

Brown and Carney to Appear In Three New Comedies

GIRL RUSH, first of three, with Wally Brown and Alan Carney. Directed by Gordon Douglas. To follow: RADIO STARS ON PARADE AND ZOMBIE ON BROADWAY, both with Brown and Carney.

GOIN' TO TOWN, first of two comedies starring Lum and Abner. A Jack William Votion production, produced by Frank Melford, directed by Leslie Goodwins.

THE GREATEST GIFT, starring Cary Grant. Produced by David Hempstead.

HEAVENLY DAYS, starring Fibber McGee and Molly. Produced by Robert Fellows; directed by Howard Estabrook.

ISLAND OF THE DEAD, one of two "horror" melodramas, starring Boris Karloff.

IT'S A PLEASURE, International Pictures, skating spectacle in Technicolor starring Sonja Henie. Produced by David Lewis; William A. Seiter will direct.

LADY OF THE LAMPOON, musical. Produced by Maurice Geraghty.

THE LITTLE BLACK BOOK, romance with John Garfield. Produced by Robert Fellows.

THE MASTER RACE, an Edward A. Golden Production, produced by Robert Golden and directed by Herbert J. Biberman.

MUSIC IN MANHATTAN, with Anne Shirley, Den-

(*Continued on following page, column 1*)

RKO Schedules More Than 50 Next Season

(Continued from preceding page)

nis Day and Phillip Terry, musical produced and directed by John Auer.

My Pal Wolf, drama, with seven-year-old Sharyn Moffett. Produced by Adrian Scott, directed by Alfred Werker.

Pan-Americana, musical, produced and directed by John Auer, 21 Latin-American beauties, one from each country.

The Princess and the Pirate, Samuel Goldwyn production in Technicolor, comedy starring Bob Hope. Produced by Samuel Goldwyn; directed by David Butler.

Situation Out of Hand, story of a Texas family, with Ginger Rogers. Produced by David Hempstead.

The Spanish Main, in Technicolor, romantic adventure, with Paul Henreid and Maureen O'Hara. Produced by Robert Fellows.

Tarzan and the Amazons, produced by Sol Lesser, with Johnny Weismuller.

The Three Caballeros, Walt Disney Latin-American musical feature in Technicolor, with live action and animation.

The Wonder Man, Samuel Goldwyn production, starring Danny Kaye. Produced in Technicolor by Samuel Goldwyn, directed by Bruce Hamberstone.

BOOKS

Betrayal from the East, based on Peter Hynd's non-fiction book, with Lee Tracy. Produced by Herman Schlom.

The Body Snatchers, from the book by Robert Louis Stevenson, one of two "horror" melodramas starring Boris Karloff, to be produced by Val Lewton.

Deadline at Dawn, suspense-and-action romance based on William Irish's novel. Produced by Adrian Scott. Directed by Harold Clurman.

Experiment Perilous, co-starring Hedy Lamarr, George Brent and Paul Lukas, based on Margaret Carpenter's mystery. Produced by Jack Gross and directed by Ray Enright.

Farewell, My Lovely, from the murder mystery novel by Raymond Chandler, with Dick Powell. Produced by Adrian Scott, directed by Edward Dmytryk.

Having Wonderful Crime, from Craig Rice's best selling mystery, co-stars Pat O'Brien, George Murphy and Carole Landis. Produced by Robert Fellows; directed by A. Edward Sutherland.

Hotel Reserve, featuring James Mason and Lucille Mannheim, based on an Eric Ambler mystery melodrama. Produced at the Denham Studios in England by Victor Hanbury; directed by Lance Comfort and Max Greene.

Johnny Angel, based on the *Liberty Magazine* serial and book, "Mr. Angel Comes Aboard," by Charles Gordon Booth, stars George Raft. Produced by Jack Gross. Directed by Ray Enright.

Paulette Goddard Starred

Lady Not Alone, with Paulette Goddard. Based on the *Good Housekeeping* story and novel by Katharine Brush. Produced by Jack Gross.

Made in Heaven, comedy, starring Jean Arthur and produced by Frank Ross. Based on Muriel Roy Bolton's novel.

Mademoiselle Fifi, based on the patriotic stories of Guy de Maupassant, with Simone Simon. Produced by Val Lewton, directed by Robert Wise.

Nevada, first of two Zane Grey westerns starring Bob Mitchum. Produced by Herman Schlom; directed by Eddie Killy.

None But the Lonely Heart, starring Cary Grant and Ethel Barrymore, based on the book by Richard Llewellyn. Produced by David Hempstead; directed by Clifford Odets.

The Robe, based on the book by Lloyd C. Douglas. A Frank Ross production in Technicolor. Directed by Mervyn LeRoy.

Tall in the Saddle, starring John Wayne, based on Gordon Ray Young's *Saturday Evening Post* story. Produced by Robert Fellows; directed by Edwin L. Marin. Mr. Fellows will produce another picture starring John Wayne.

The Woman in the Window, International Pictures, from the novel by J. H. Wallis. A Nunnally Johnson production starring Edward G. Robinson and Joan Bennett. Directed by Fritz Lang.

PLAYS

The Enchanted Cottage, co-starring Dorothy McGuire and Alan Marshal, version of Sir Arthur Wing Pinero's play. Produced by Harriet Parsons, directed by John Cromwell.

Portrait of a Lady, starring Rosalind Russell, based on the play by Alexander King and Chester Erskin. Produced by Robert Fellows.

NEWSPAPER CARTOON

Meet Dick Tracy, first of two Dick Tracy features, from Chester Gould's cartoon strip and radio serial.

MAGAZINE STORY

Meet Ding Dong Williams, featuring Marcy McGuire and Glenn Vernon, first of series, based on the *Collier's Weekly* stories by Richard English.

Hollywood WAC 6-Month Report

A six-month report on the activities of the Hollywood division of the War Activities Committee was issued by John C. Flinn, coordinator of the division, last Friday.

For the period, 25 films were produced, ranging from trailers of 125 feet to two-reel productions of approximately 1,800 feet. Ten major and independent studios participated in this program. In addition, the studios turned out a number of one-reel subjects, newsreel bulletins and trailers for the domestic film branch of the Office of War Information.

During the six months, 148,602 prints were produced by Hollywood laboratories. There were more than 300,000 bookings in 16,000 U. S. theatres pledged to the WAC. Mr. Flinn also reported that more than 10,000,000 feet of film were used for screen messages in connection with the Fourth and Fifth War Loan and Red Cross drives.

Brooks Appointed to MGM Public Relations Unit

Expansion of the Loew's-MGM public relations department, headed by Henderson M. Richey, has begun with the appointment of Walter Brooks as assistant to Mr. Richey. The decision to expand was announced recently by William F. Rodgers, vice-president in charge of distribution, and followed the results obtained by the department in furthering MGM's 20th anniversary last month. Mr. Brooks formerly operated theatres in New York and Pennsylvania and has been consultant to the Coordinator of Inter-American Affairs on educational film practice.

Three Canadian Releases Set by Warner Bros.

Following "The Adventures of Mark Twain," which went into general release July 22, Warner Bros. has set three features for August distribution in Canada, Wolfe Cohen, general manager for the Dominion, has announced. Scheduled for the coming month are: "Mr. Skeffington," August 12; "Crime By Night," August 19, and "The Last Ride," Aguust 26.

Irene Kuhn GOP Publicist

Irene C. Kuhn, assistant director of information of National Broadcasting Company, has taken a leave of absence to become associate director of publicity for the Republican Presidential campaign. Mrs. Kuhn, with NBC for four years, was formerly engaged in newspaper work for 15 years in this country, the Far East and Europe.

MGM to Offer Individual Term To Subsequents

MGM is offering special reissues for locali needing product; it is offering subsequent exhibitors, where "conditions warrant," a ch of booking MGM on preferred playing time not; its sales policies will continue to be "ba on the individual analysis of each individual sit tion." William F. Rodgers, MGM general s manager, vice-president in charge of distribut announced these policies to some 500 exhibitors a luncheon Thursday, in the Hotel Astor, N York, at which Mr. Rodgers, and other M officials were hosts.

For subsequent runs, in emergency situati Mr. Rodgers added, his company will "so far our next group is concerned, and beyond that the response warrants," offer pictures sold group "on a basis whereby those who desire lease our pictures in the top brackets on a rental basis."

He warned, however, that MGM was "motiva by a sincere desire to cooperate with our c tomers who do not enjoy the abnormal busin that exists in other situations . . . but in doing there is no implication that we are abandoning percentage objectives in the future."

Mr. Rodgers also said MGM expected g business to continue after hostilities cease; he asked that all film industry branches defen in public, make it attractive in product and service to communities. He asserted adherence this policy would maintain increased patrona and enable the industry to hold its own agai any competition.

In addition to Mr. Rodgers the following atte ed from MGM: Edward M. Saunders, How Dietz, Silas F. Seadler, William R. Fergus Henderson M. Richey, Harold Postman, E. Aaron, John J. Bowen, Ralph Pielow, and B jamin Abner. The luncheon was in line with Rodgers' plan to hold as many get-togeth throughout the country as possible to give thea owners a first-hand picture of MGM's plans the future.

Bar Children from Theatres In Paralysis Epidemic

Children under 14 in Louisville, Ky., are permitted to attend theatres because of an infan paralysis epidemic. In Concord, N. H., attenda of children in theatres has declined as a result five cases of infantile paralysis, which promp health authorities to warn parents to keep you sters out of crowds.

The health authorities at Madison, Ind., n Cincinnati, consider that the polio epidemic th has subsided sufficiently to permit lifting the prohibiting children under 16 from attend theaters.

A. H. Kaufman's Son Killed

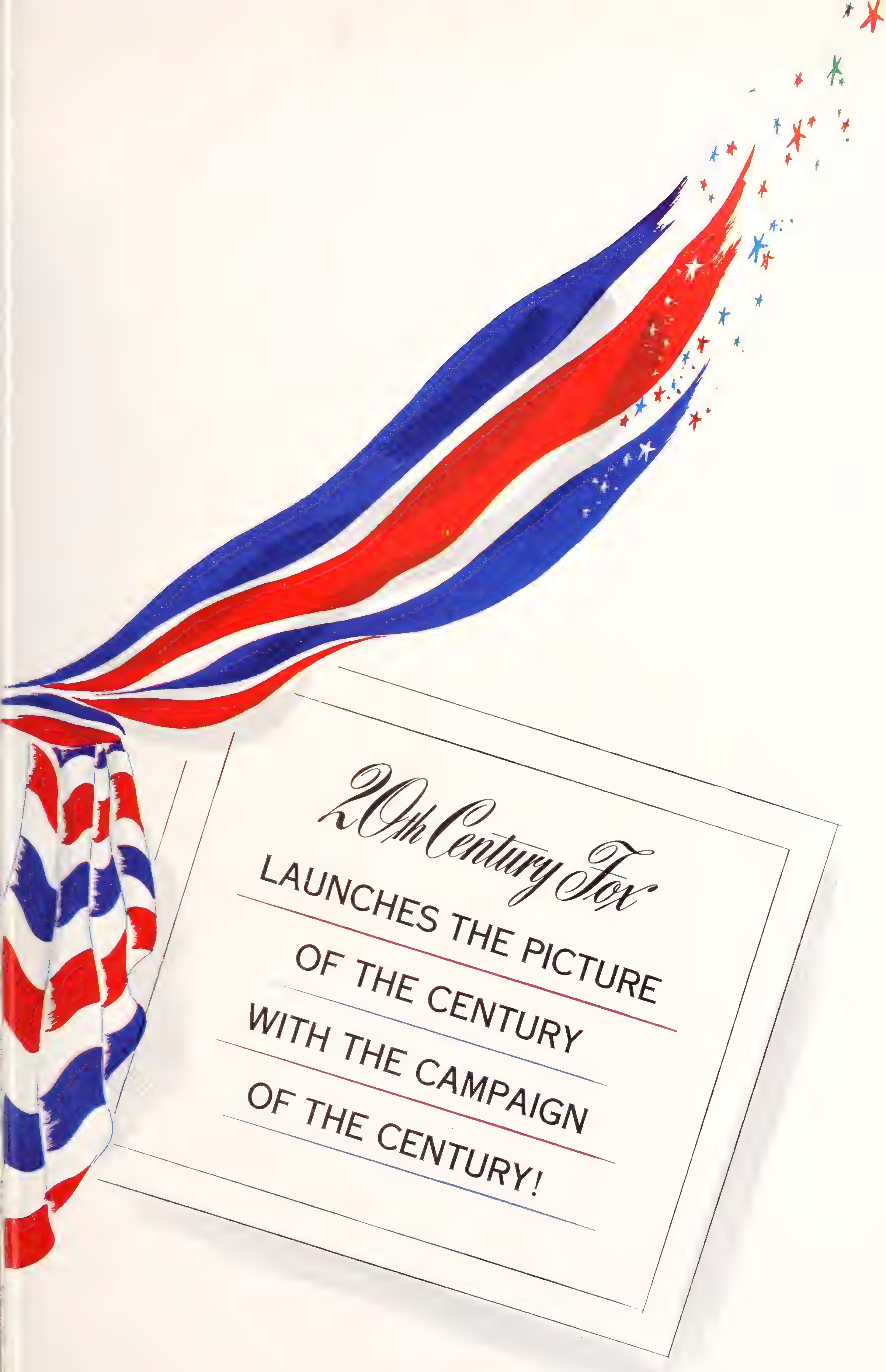
Private Herbert Kaufman died June 7 as result of wounds received in Normandy June D-Day, his parents, Mr. and Mrs. A. H. Kaufm owners of the Fountain theatre, Terre Haute, I were informed by the War Department last we Private Kaufman was a graduate of Millersb Military Institute, and attended Indiana Univ sity before enlisting in December, 1942.

"Winkle" Opens in New York

Columbia's "Mr. Winkle Goes to War," starri Edward G. Robinson, will have its New Y premiere at Loew's Criterion theatre August The film, based on Theodore Pratt's novel of same name, was directed by Alfred E. Green.

Buys 48th Street Theatre

The 48th Street theatre, New York, forme the President, has been acquired by Moe Goldm owner of the 55th Street Playhouse. The 4 Street will open about Labor Day under the na of the Piccadilly theatre, exhibiting British fil



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WITH THE CAMPAIGN
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DARRYL F. ZANUCK'S

WILS

IN TECHNICOLOR

DIRECTED BY

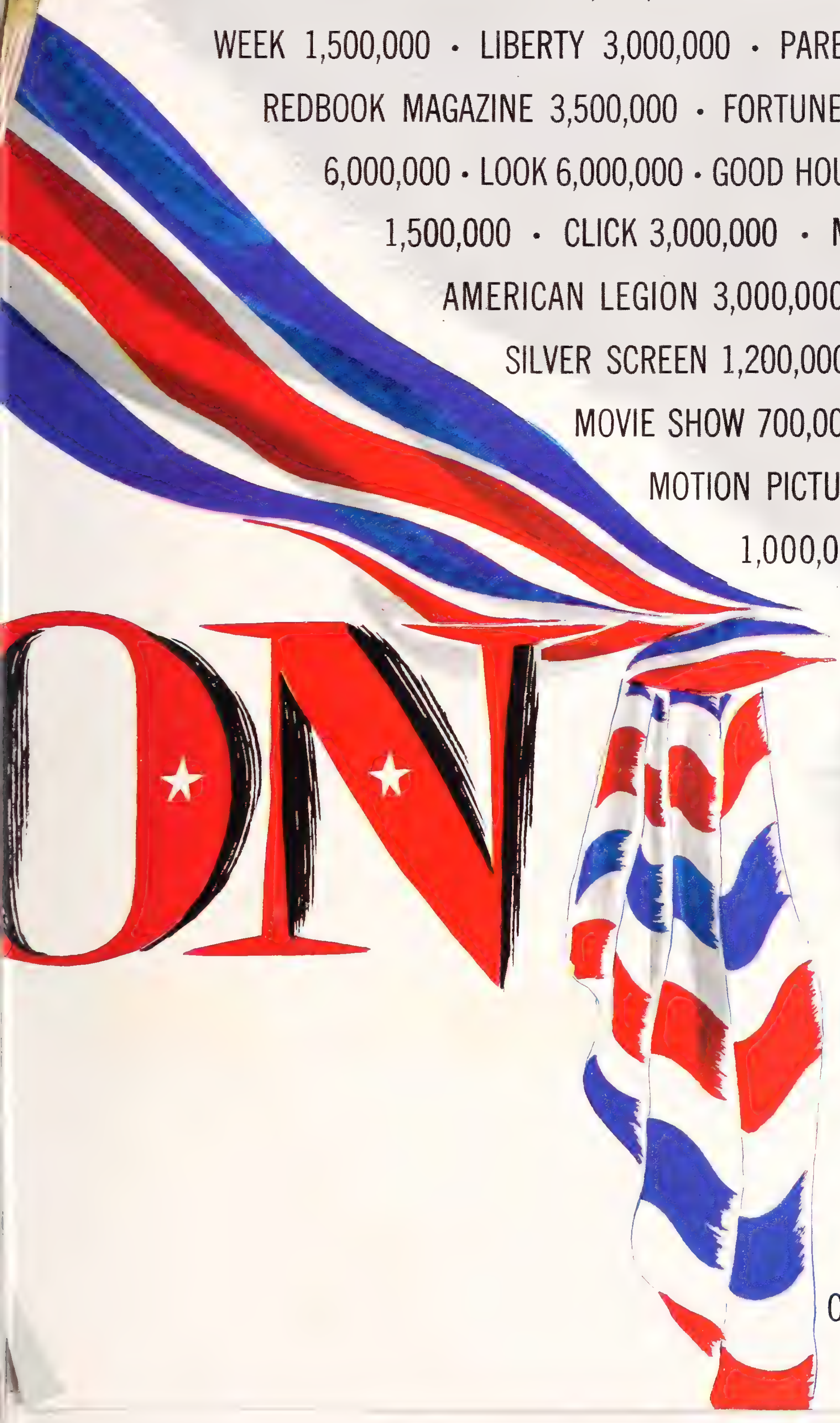
HENRY KING

WRITTEN FOR THE SCREEN BY

LAMAR TROTTI

20TH CENTURY-FOX FOR THE FIRST TIME IN ALL PICTU

METROPOLITAN GROUP 45,000,000 · THIS WEEK 18,000,000 · LIFE 15,000,000 WOMAN'S HOME COMPANION 12,000,000 · COSMOPOLITAN 6,000,000 · NEWSWEEK 1,500,000 · LIBERTY 3,000,000 · PARENTS' MAGAZINE 1,800,000 REDBOOK MAGAZINE 3,500,000 · FORTUNE 400,000 · WOMAN'S DAY 6,000,000 · LOOK 6,000,000 · GOOD HOUSEKEEPING 8,500,000 · PIC 1,500,000 · CLICK 3,000,000 · MODERN SCREEN 4,000,000 AMERICAN LEGION 3,000,000 · PHOTOPLAY 3,000,000 SILVER SCREEN 1,200,000 · SCREENLAND 1,300,000 MOVIE SHOW 700,000 · MOVIE STORY 1,700,000 MOTION PICTURE 1,600,000 · MOVIE LIFE 1,000,000 · SCREEN ROMANCES 1,500,000 · MOVIE STAR PARADE 850,000 · MOVIELAND 1,200,000 · SCREEN GUIDE 1,000,000 · STARDOM 1,000,000 · AMERICAN MERCURY 180,000 · THE NATION 100,000 · NEW REPUBLIC 100,000 · SURVEY GRAPHIC 80,000 · THE ATLANTIC 350,000 · HARPER'S MAGAZINE 700,000 CHRISTIAN HERALD 750,000 . . . AND MANY MORE!



ELLING ACHIEVES COVERAGE TO LITERALLY ALL OF AMERICA!

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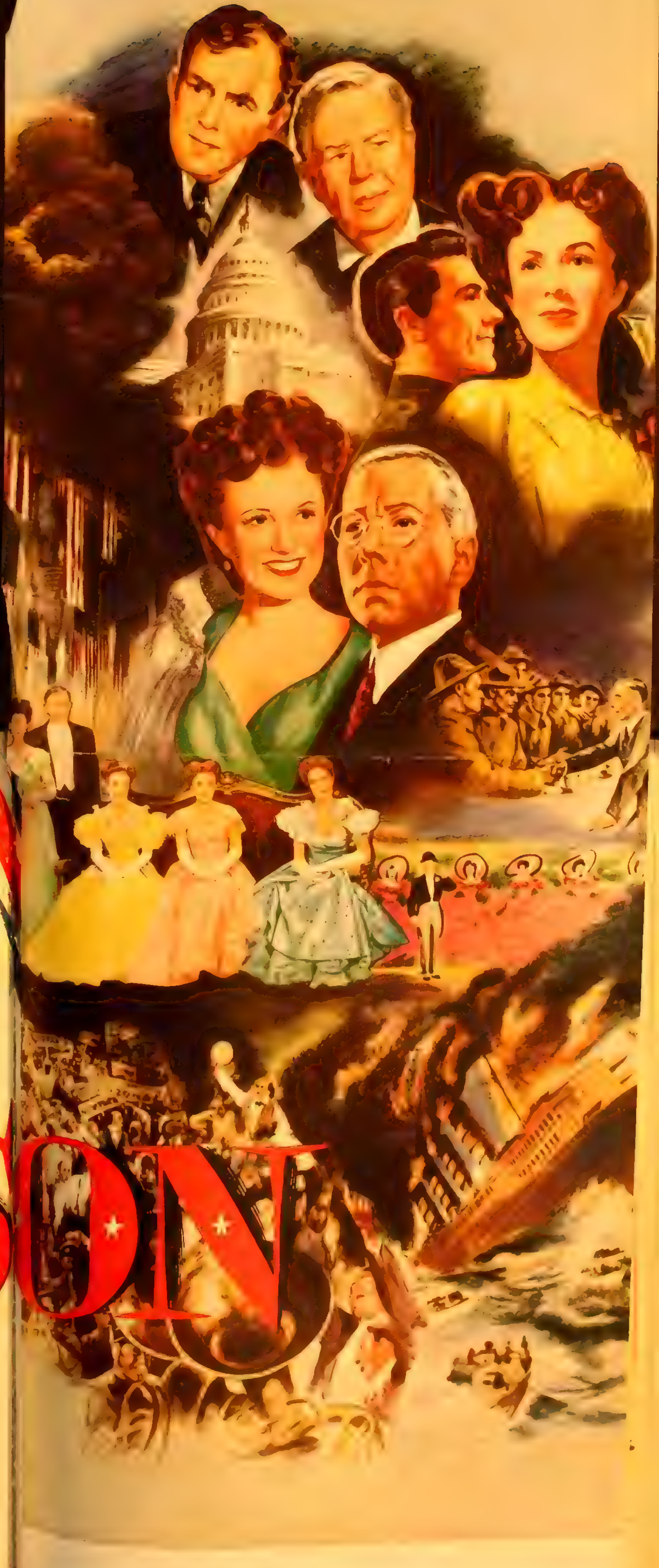

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20th CENTURY-FOX presents
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HALTON • THURSTON HALL • J. M. KERRIGAN • JAMES RENNIE • KATHERINE LOCKE • STANLEY LOGAN
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The Eyes of the
World Are on th
World Premiere

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operating under
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uspend Mexican roduction in New nion Dispute

LUIS BECERRA CELIS

Mexico City

n inter-union dispute between sections of the ican National Cinematographic Workers Union the Studio Workers this week caused a sus-ion of all production for the second time this .

he argument followed the ousting of Enrique s, film labor leader, as head of the studio kers union. The Cinematographic Workers ged, in full page paid newspaper advertise-ts that Mr. Selis and his followers were ing to separate the Studio Workers Union the main body of union workers in the film istry.

answering advertisments addressed to the ernment and the public the producers dis-ned all responsibility for the stoppage of duction and placed the blame on the unions. is believed, also, that the producers are ngly opposed to proposed pay increases asked the directors and writers groups. Headquar- of the Cinematograph Union in Mexico City week were being guarded night and day inst possible clashes between members. The uting factions are to interview President Avila acho, who is expected to intervene to force a lement.

he Association of Mexican Producers recently atened to halt work until the Federal Govern-it decided not to increase taxation on the istry by five per cent and until the recently anized directors union was abolished.

liguel Casas Aleman, subsecretary of the In-or, induced the producers to hold back on r suspension and to allow the Government to sider their grievances, at a meeting of their resentatives and those of the players, laborites, ctors, laboratory and studio workers and tech-ans. The producers consider the directors' on a serious peril to them. The union is moving lemand a minimum fee of $3,150 for each pro-tion.

▽

hose American companies which are prepar- to dub in Spanish certain of their productions the Latin American market, an action that aroused some opposition by elements of Mexi- film unionists who consider it disadvantageous petition for Mexican pictures, have a stout de-ler in the person of Miguel Aleman, Secretary he Interior.

Ir. Aleman has declared that he does not con-r such dubbing competition for Mexican pro-tions. His is the principal Government de-tment.

▽

peculation is rife along Film Row about the gnation of Carlos Garrido Galvan, important ure figure, as manager of the Operador de tros, S.A., which William Oscar Jenkins, lthy American who is prominent in Mexican ibition, the National Bank of Mexico, this ntry's largest private bank, and the Financiera cional, the Federal Government's fiscal agency, ently organized to operate a circuit of 21 atres, six of them first run, here.

Ir. Galvan has been manager of the industry's k, the Banco Cinematografico, since it was iblished here six years ago. He retains that t. Operator's new manager, appointed at a rd meeting, is Manuel Espinosa Iglesias, minent exhibitor of Puebla City, near here.

r. Wassell" Held Over New York Rivoli

s a result of a box office upswing, Cecil B. Mille's "The Story of Dr. Wassell" will remain the New York Rivoli for an additional three possibly four weeks instead of being withdrawn gust 7 as previously announced. The Technicolor duction starring Gary Cooper is now in its hth week and may play a total of 12 weeks.

MEXICO HAS PRODUCED 402 FILMS SINCE 1931

Mexican film men are accustomed to count the age of their business from 1931 with the production of the first spoken picture, "Santa" ("Saintess"). From 1931, when but three pictures were made, to the end of last year, Mexico had produced 402 pictures. The business is calculated to represent an investment of some $40,000,000, and the yearly attendance at the 1,035 theatres throughout the country is about 85,000,000.

The industry received from its own bank, the Banco Cinematografico, loans and credits to the total of $1,015,000 this year up to June 30.

NBC Telecasts Democratic Convention Coverage

The National Broadcasting Company last week telecast the Democratic convention in Chicago over television Station WNBT in New York. In addition to the televised shots of the delegates arriving at the convention, and of the aspirants for the vice-presential nomination, "The Democratic Party on Parade," a 30-minute documentary film also was telecast.

"The Democratic Party on Parade," which was made specially for the occasion by the RKO Television Corporation, traces the Democratic party back to Jefferson; with considerable footage devoted to the careers of Wilson and Franklin D. Roosevelt. Old Pathe stock of Democratic conventions since the turn of the century was used in the film. Paul Aley, formerly with MGM's News of the Day and now on NBC'S staff, supplied the commentary.

Four crews of Pathe camera and sound men photographed the convention for NBC's television coverage by arrangement with RKO Television. The films were flown from Chicago for telecasting over WNBT with WRGB of Schenectady and WPTZ of Philadelphia also participating in the television broadcasts.

Television Studio Design Discussed at Seminar

The effect of new developments in television studio design on future television programs was discussed at the Television Seminar of the Radio Executives Club in New York last week. Speakers included James D. McLean, sales manager of television broadcast equipment, General Electric Company; Robert E. Shelby, development engineer, National Broadcasting Company, and Edward C. Cole, professor, drama department, Yale University.

Chicago Station Plans Television Theatre

Station WGN, Chicago, has started plans of a post-war studio theatre structure that will take advantage of expected developments in television. In its $10,000 prize contest competition for the design of the 2,000-seat theatre, the station points out that it is the intention to produce television shows on the new studio stage.

Times-WQXR Deal Approved

The Federal Communications Commission last week approved the transfer to the New York *Times* of all the capital stock of Station WQXR, New York, and frequency modulation Station WQXQ, for approximately $1,000,000. Announcement of the purchase agreement, subject to approval by the FCC, was made February 2 by Arthur Hays Sulzberger, president and publisher of the *Times*, and John V. L. Hogan and Elliott M. Sanger, president and vice-president, respectively, of WQXR.

New Technique of Television Differs From Film, Radio

Hollywood Bureau

Television production technique has more in common with the motion picture than with radio, but differs fundamentally from either, according to the experience of Patrick Michael Cunning. He has been producing television shows in Hollywood for six years now and is standing by with his Television Productions studio ready to supply shows to television stations when, where and as they go into operation.

The Television Productions studio, occupying two floors of the Hollywood Chamber of Commerce building, resembles in some degree the miniatures department of a film studio (for miniature sets are used alternately in television production) and to lesser extent a radio studio (for television, like radio, utilizes microphones and allied mechanisms). But both resemblances are slight. Wardrobe used for television must conform with special color requirements, makeup is of special kind, and sets are printed in a graduation of greys. Other differences abound.

New Demand on Actors

But it's in the matter of performances by players that television imposes a new demand upon actors, director and producer. There are no retakes in television, no second tries, and no cutting out of faulty footage or additions of corrective material. An actor required to be picked up by the camera on the point of going into a fit of rage or other violent emotion gets no run at it—he's got to get into it instantly, and out of it just as instantly when the camera leaves him. The same goes for all the other emotions. In six years, during which period hundreds of individuals interested in the future of television have joined with Cunning in working out techniques, a company of players qualified to meet these requirements has been assembled. With regulars and part-time members, this latter group including many prominent picture players, the company numbers hundreds.

It is the objective of this company, which started out as a workshop and still retains the informality of that beginning, to supply complete television productions, inclusive of necessary sets, players, director and equipment, to independent television stations anywhere and everywhere. In practice—and a number of productions have been supplied to stations in Hollywood and elsewhere, some of them for sponsored telecasts—this service compares in outline to the roadshow, one-nighter or stock company, of stage tradition. Unlike that unit of entertainment, however, this likewise self-contained unit requires of its personnel that each of the members be versed in the doing of all the kinds of work involved, a provision of versatility which has been the keynote of the Cunning success.

Oldest Institution of Kind

Oldest institution of its kind in the west, possibly in the nation, the Cunning studio is a center of the mounting interest in the prospect of television, now approaching something of a rush in this film-and-radio capital. To the studio are coming experts in the older fields of endeavour, flanked by advertising agency men preparing for what's to come, and Mr. Cunning has named 24 of these to membership on an advisory council which meets weekly to compare notes, contribute ideas, participate generally in the continuing production of the several productions televised each week, 20 to 40-minute plays falling mainly in the dramatic-narrative category. This is the one, Cunning experience indicates, destined to take top rank in post-war televised entertainment.

Start Television School

The NBC and Blue networks in Chicago are offering engineers a course in technical television, to be taught by Clarence Radius, former chief instructor of RCA Institute's Chicago school and now head of the audio-video engineering department of the school's New York branch.

Exhibitors Win Fight On OCR Building Plan

WPB Accepts View More Important to Maintain Existing Theatres

Washington Bureau

Independent theatre owners this week appeared to have won their fight for abandonment of the ambitious plans of the Office of Civilian Requirements to obtain the construction of new houses in war production centers where additional amusement facilities appeared to be required.

The contention of the exhibitors that it is more important to insure the continued operation of all existing houses apparently has become the viewpoint of top officials of the OCR, it was indicated by William Y. Elliott, War Production Board vice-chairman, at a meeting last week of the theatre industry advisory committee.

Mr. Elliott told the committee that construction of new theatres would be permitted only where the WPB was convinced they were "absolutely necessary" and suggested that some of the apparent deficiency in facilities could be offset by increasing the hours of operation or by other methods.

Requirements Tightened

Requirements to be met by applicants for new theatres have been tightened, it was disclosed by Donald R. Longman, director of the service trades division and, at present, acting head of the recreation and amusements section pending the appointment of a successor to George W. McMurphey, and a definite war need must be shown as the first step. Mr. Longman indicated that consideration would be given to the suggestion of committee members that theatre operators in the community be consulted regarding the need for a new house before construction is approved.

Mr. McMurphey resigned as chief of the Amusement and Recreation Section last week because, he said, changes in OCR policy had reduced his chances to serve the film industry.

Mr. Elliott and other officials who attended the meeting, the first to be held by the newly-organized committee, expressed their recognition of the contribution made by the theatre operators in assisting Government information programs, providing recreation for war workers and other phases of the war program. A message of thanks for the exhibitors' aid in the War Bond drives was received from Secretary of the Treasury Morgenthau.

Handling Gratifies Exhibitors

Members of the committee, to which Allen G. Smith, chief of the theatre equipment section, made a report on the equipment situation, told WPB officials that the way booth equipment and repairs had been handled was gratifying to exhibitors, who feel that these problems are being taken care of capably. No theatre in the country had been forced to close because of lack of repair parts, it was pointed out.

Mr. Smith explained that military requirements for electronic equipment had retarded the production of sound systems, 156 of which were approved for each of the third and fourth quarters of this year. The manufacture of projectors also had been slowed, because of the shortage of bearings and motors, he said.

Because of the lack of new equipment, WPB has imposed no restrictions on the production of repair parts.

In the field of furnishings, the major problems are in carpets and chairs, but flashlight batteries for emergency lighting and kettles for popcorn machines are difficult to obtain.

The carpet shortage is the result of military demand for tenting fabrics, to which the carpet looms have been converted, cutting production for civilians to about 25 per cent of normal. Theatres, however, have been able to get enough material to patch carpets now in use, and there appears to be no need for WPB control of distribution of civilian carpet supplies.

Seat Repairs Difficult

Construction of 50,000 theatre seats may be undertaken in the near future, the committee was told, to be built from parts in inventory and materials obtained from idle and excess stocks.

Discussion developed that no chairs are available in the second-hand market and that repairs to seats are difficult to make because of the shortage of springs and upholstery materials. It was pointed out that if bottoms and backs could be made available, the standards of existing chairs could continue to be used.

Introduction of the question of Freon brought a charge from committee members of inequitable distribution, whereby operators in other industries were able to obtain the gas when the theatres couldn't. OCR officials agreed to investigate the complaints and recommend a change of allocation methods if the inquiry revealed that distribution was inequitable.

The new Freon manufacturing plant now under construction in Chicago is expected to go into operation August 15, but it will be some time before it becomes possible to build refrigerant inventories to a point where there will be relief from the general shortage.

Manpower Problem Looms

A review of the manpower situation disclosed that exhibitors had been able to obtain sufficient labor to keep their houses open, but the new system of controls imposed by the War Manpower Commission July 1 might make it extremely difficult to replace present employees. Since theatres are not on the essential list, a WMC representative advised exhibitors to apply for assistance from their area manpower directors.

The committee recommended that the OCR sponsor a request for the inclusion of theatres on the locally-needed list.

Members of the committee present at the meeting included Joseph Bernhard, Warner Brothers Circuit Management Corporation, New York; Hugh W. Bruen, Bruen's-Whittier Theatres, Whittier, Cal.; Claude C. Ezell, Dallas; Ed Kuykendall, Columbus, Miss.; Martin G. Smith, Toledo; Robert B. Wilby, Paramount-Wilby-Kincey Theatre Circuit, Atlanta; Joseph Blumenfeld, Blumenfeld Theatres, San Francisco; William F. Crockett, Virginia Beach, Va.; S. H. Fabian, Fabian Theatres, New York; Louis A. Lotito, Martin-Veck Theatres, New York, and Joseph R. Vogel, Loew's, Inc., New York.

Distributors Will Save 52,000,000 Feet of Raw Film

The 11 distributors are expected to save 52,0
000 feet of raw stock in the current quarter un
a conservation plan which centers around the r
ning off of prints closer to release dates.

Under the plan, devised under the direction
John J. O'Connor, Universal vice-president,
lease dates will not be upset. At the same ti
the saving in raw stock will compensate for
40,000,000 feet the companies were over th
quotas during the first half of the year and a
quately take care of the situation that arose wh
the film manufacturers reported a 32,000,000-f
shortage.

Mr. O'Connor explained that the running off
prints closer to release dates would allow the Ea
man Kodak Company to refurbish its machine
and to give vacations to its employees, both
which have been worked to exhaustion during t
past two years.

Eastman's problems were laid before a spec
meeting of the presidents of the companies he
recently in New York by Harold Hopper, retiri
head of the War Production Board's film divisi
and Lincoln V. Burroughs, his successor, who, M
O'Connor said, explained that although there w
no material shortage, the output of film availab
would be 62,000,000 feet below the quota for th
quarter. Arrangements with the Ansco and D
pont companies will partially offset this lack, ea
company agreeing to supply 15,000,000-foot i
creases.

A WPB spokesman in Washington indicat
that although there was a satisfactory invento
on hand at the beginning of the quarter, the i
vasion of France brought new demands on U.
manufacturers. This dip into U. S. raw stock w
necessitated by England's inability to carry out
share of the export program according to whi
England had contractel to supply raw stock to fo
eign countries, and by the demands of war filmin

Hollywood studios are expected to regain the
full allotments next quarter, when production ma
be greater and military demands less. There w
little expectation at this time, however, that ba
ring an early collapse of Germany, any quota i
crease would be possible this year, the WP
spokesman said.

Cincinnati Group Attacks Distribution Policies

Claiming that independent exhibitors are opera
ing on practically a non-profit basis, because di
tributors are limiting and controlling exhibitor
profits through curtailment of product, creating
sellers' market, increasing allocations and placin
program pictures in percentage brackets, th
Greater Cincinnati Independent Exhibitors Ass
ciation, of which F. W. Huss, Jr., is presiden
states in its current service bulletin that this "i
dustry domination" is a subterfuge to confisca
the other fellow's profits, because distributors ha
been stopped from acquiring theatres.

"Up to now, because of the startling reality," th
bulletin continues, "no one has been able to clear
and positively point out to the Government an
the masses of exhiibtors what has actually ha
pened. Even the distributors in their mad scram
ble for domination have been unconscious of vi
timizing independent exhibitors to the extent th
they have.

"If distributors must limit and control the ind
pendent theatre profits, they should be obliged
underwrite the exhibitors losses, the way of a tru
partnership," the bulletin suggests as a remed

Captures Nazi Sniper

Private Eugene Weinberger, son of Arthu
Weinberger, office manager of the Warner Bro
New York exchange, captured a German sniper i
the Normandy fighting recently, and had his pi
ture taken with the prisoner by newsreel and othe
photographers, according to a letter received b
his father.

"Americans All"

—Through your theatre

...will create a greater sense of unity in your community...

JOSEPH BERNHARD
Warner Bros.

> "It is constructive and informative entertainment in the best sense."

HARRY BRANDT
Brandt Theatres

> "Every exhibitor in America should make it his business to give 'Americans All' the longest playing time possible."

ARTHUR MAYER
Rialto Theatre

> " 'Americans All' is a picture for all Americans . . . I trust all American Theatres will show it!"

MARTIN QUIGLEY
Quigley Publications

> " 'Americans All' is an interesting outline of the problem and should receive a wide showing to exert a helpful influence."

BEN SHLYEN
Boxoffice

> " 'Americans All' is enlightening while serving as entertainment . . . Every sound-thinking American showman should proudly exhibit this film on his screen."

ABEL GREEN
Variety

> "A must for every exhibitor . . . it's as topical as the weather!"

EVERETT R. CLINCHY
National Conference of Christians and Jews

> "Will exert a constructive influence wherever it is shown, in producing it The March of Time has rendered a patriotic service."

RICHARD E. GUTSTADT
Anti-Defamation League of B'nai B'rith

> "You are to be congratulated upon 'Americans All'. A courageous and forthright film."

The July release of

The March of Time

A
20th
CENTURY-FOX
RELEASE

Urge Theatres to Send Bond Drive Reports

Meanwhile, Leaders Make Plans for Sixth Loan to Start November 11

An urgent call was sent out to exhibitors throughout the country this week by Fifth War Loan campaign leaders, stressing the importance of getting the drive report cards into headquarters by Thursday. Meanwhile, industry executives were making plans for the Sixth War Loan which is scheduled for the autumn and probably will be called the "Victory" drive. The campaign is to start November 11, Armistice Day, and run through December 7, anniversary of Pearl Harbor.

To spur last minute sales of Bonds for the Fighting Fifth, hundreds of theatres this week were staging "repeat engagements" of "Free Movie Day" and Bond Premieres. In many situations, drive committeemen set plans for statewide or local events aimed at adding millions of dollars to the drive total, particularly in the sale of "E" Bonds, thereby responding to the Treasury's request to further the sale of war financing securities to individuals.

See Goal of 18 Billion

Between $18,000,000,000 and $20,000,000,000 is expected to be the goal of the Sixth War Loan in which the industry again will be called upon for an even greater effort than it made in the Fighting Fifth drive, it was announced at headquarters Monday.

Preliminary reports indicate that in the campaign just closing, in which the drive for "E" Bond sales encountered the greatest difficulty so far experienced, the industry made the best showing of any single participating group.

Treasury officials, it was said, were hopeful that developments in Europe before the next Bond campaign is initiated will spearhead the basis for a plea to give and get the war over with quickly.

Appeals from committee chairmen went out to exhibitors urging them to exert every effort so that the maximum possible number of Bond sales could be reported to headquarters when report cards were mailed Thursday night.

S. H. Fabian, chairman of the theatres division of War Activities Committee, made a special plea to all exhibitors to cooperate with the national and state committee drive chairmen in "making sure that there is no delay in sending in your reports promptly."

"Free Movie Day" in Texas

John Q. Adams, exhibitor chairman for Texas, advised R. J. O'Donnell, national chairman, last Friday that Texas theatres again would stage "Free Movie Day" Thursday, final day of the drive. A second "Free Movie Day" also was held in theatres throughout Delaware on Wednesday.

St. Louis theatres cooperated in staging a "Night of Premieres" this Saturday, July 29, in order to climax that city's campaign.

An over-quota record of 500,110 individual Bond sales totaling $48,100,225 was scored by 600 theatres in southern California during the Fifth War Loan, David Bershon, exhibitor state chairman for southern California, announced Tuesday. The sale of 325,000 War Bonds by theatres of the territory in the Fourth War Loan was considered by Treasury officials as the high-water mark in salesmanship at that time, Mr. Bershon said. "It was the greatest Bond selling drive ever recorded in southern California," he added. "We are highly gratified with the response of everyone concerned in making the drive so outstanding."

With one theatre unreported, the series of Bond premieres in Connecticut already has netted 38,991 Bonds totaling $3,662,762 sold in the territory, Harry F. Shaw, state chairman reported this week. The record premiere of the state was in Westport which netted $604,430.

A Chinatown War Bond premiere held by Myron K. Chan, manager of the Mandarin theatre, San Francisco, brought 437 "E" Bond sales totaling $70,000, Charles M. Thall, exhibitor chairman of northern California, announced last week. The attraction was a special performance of a Chinese operetta.

In Portland, Ore., the Broadway and Paramount theatres' premieres of "Gaslight" and "The Story of Dr. Wassell" boosted the Fifth War Loan totals in that city to $900,000, of which $700,000 was in "E" Bonds, $200,000 representing an investment of the Hamrick-Evergreen circuit. The Paramount's Bond show for children brought $125,000.

FILM EDITOR LAUDS THEATRE BOND SALES

Tribute to the nation's exhibitors for their "noble job" in the Fighting Fifth War Loan was made last Sunday by Harold Hunt, film editor of the Oregon *Journal* of Portland, Ore. After citing the large amounts obtained by theatres through Bond premieres and special events, Mr. Hunt said in his article: "All this has meant work, in staggering quantity, to the staffs of the theatres and of the organizations operating them. And not a holler in a theatre-full from these men and women. Almost makes us want to buy a hat so we can take it off to them."

Shift Exchange Personnel In Philadelphia Offices

As a result of Al J. Davis leaving his sales manager's post at 20th Century-Fox in Philadelphia to become Monogram branch manager in that city, Samuel Gross, branch manager, announced a number of changes at 20th Century-Fox. With William Humphries moving up as sales manager, Howard Davis takes over his territory with Herb Gillis, a booker, becoming a salesman to take over Mr. Davis' territory. Harry Dressler, head shipper, becomes a booker, and Harry Appel succeeds Mr. Dressler as chief shipper.

At the Paramount exchange, Harry Brillman, booker, leaves to become office manager and salesman for the local Film Classics exchange. Tom Kennedy also leaves the Paramount booking staff to join the Varbalow theatre circuit in Southern New Jersey, succeeded by Frank Pease.

At United Artists, Janet Hallard, assistant booker, becomes a booker to replace Ruth Lieber, who has left to be married. As part of Monogram's program of building up its manpower, Sam Palan, salesman, has been named sales manager.

Plan Showings fo Isolated Troops

Plans are being developed whereby Army u in isolated areas which are now without recr tion will receive motion picture service, it was dicated in Washington last week.

Following proposals which resulted from me ings among representatives of the War Act ties Committee and Army and Navy officials, Navy may undertake to make available films small groups of troops in isolated locations t can not be served by the Army film circuit.

While at the present there are relatively troops in areas which the Army film service d not reach, it is understood that they may be pected to increase materially as the war in Pacific widens. The plan may function both wa with the Army providing films for Naval u long at sea and unable to obtain new films fr the Navy film service.

MGM Announces Its Ninth Block of Nine Films

Nine pictures will comprise MGM's next blc the ninth, William F. Rodgers, vice-president charge of distribution, announced in New Y Tuesday. Two of the nine will be reissues. T are "Waterloo Bridge" and "Naughty Mariet Others are "The Seventh Cross," "Barbary Cc Gent," "Maisie Goes to Reno," "Marriage i Private Affair," "Kismet," "Mrs. Parkingtc "Lost in a Harem." All will be released in th months after September 1.

Loew's theatres in five cities, Houston, Memp Indianapolis, Kansas City and Columbus, are nouncing a return engagement of MGM's "Water Bridge" which originally brought Vivien Le and Robert Taylor to the screen four years a Contending that the picture has more timely ap today than when originally released, J. R. Vo Loew theatres executive, and Metro officials giving the revival an exceptional buildup in towns.

Definite exhibitor screening dates have been on four MGM pictures for August. With "Barb Coast Gent" already scheduled for August 1 in exchange centers, "Maisie Goes to Reno" "Lost in a Harem" are now slated for August and "Marriage is a Private Affair" starring L Turner, scheduled for August 14.

Paramount Announces Five for 1944-45

Paramount's first block of five pictures for 1944-45 season and their trade screening d were announced Tuesday by Charles M. Reag vice-president in charge of sales.

The pictures and trade screening dates are

"Rainbow Island," starring Dorothy Lam Eddie Bracken and Gil Lamb, in Technico screened August 24.

"Till We Meet Again," starring Ray Mill and Barbara Britton. A Frank Borzage prod tion, screened August 24.

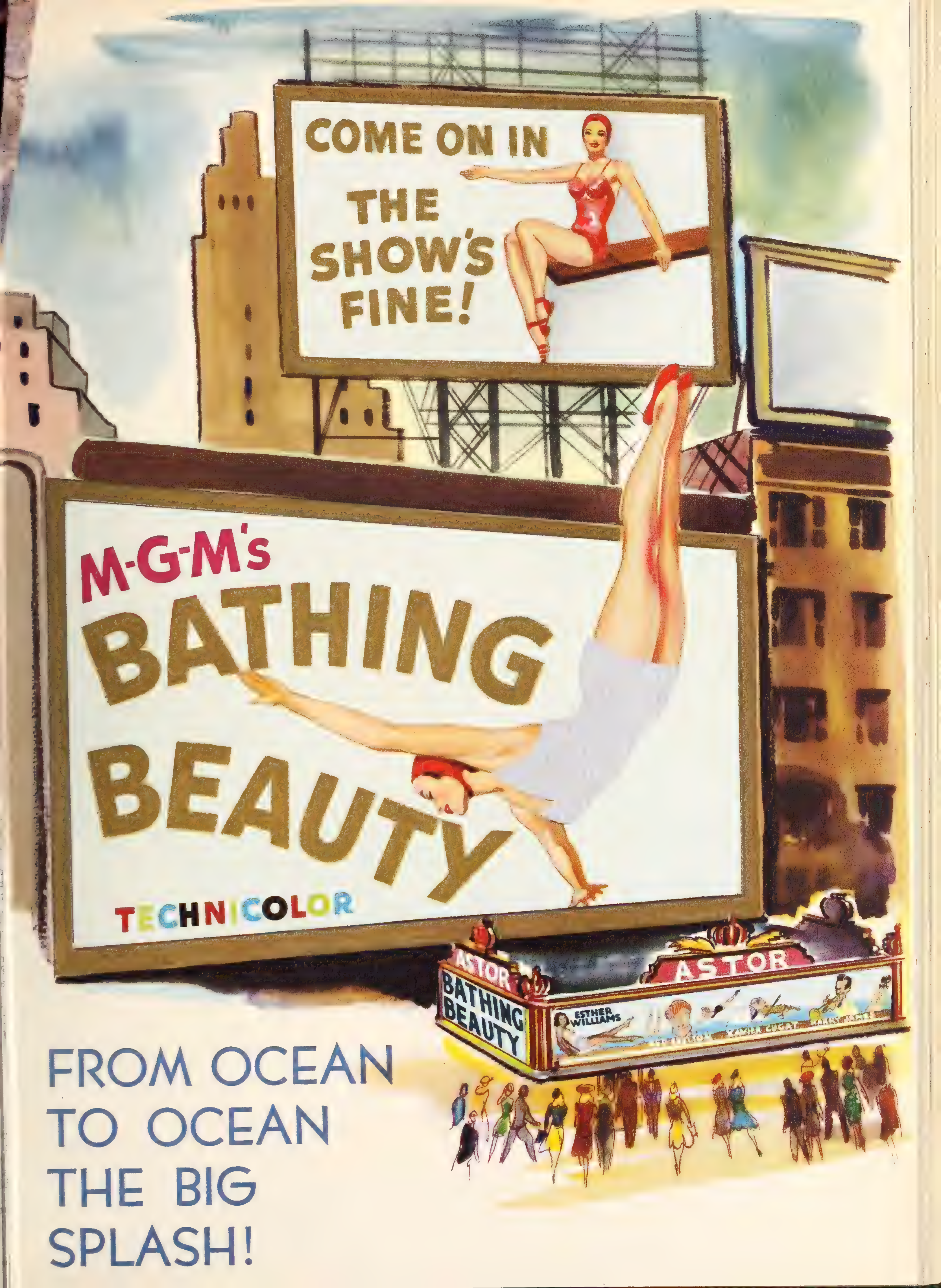
"The National Barn Dance," with Jean Heat Charles Quigley, Robert Benchley, Mabel P and the National Barn Dance Troupe, scree August 25.

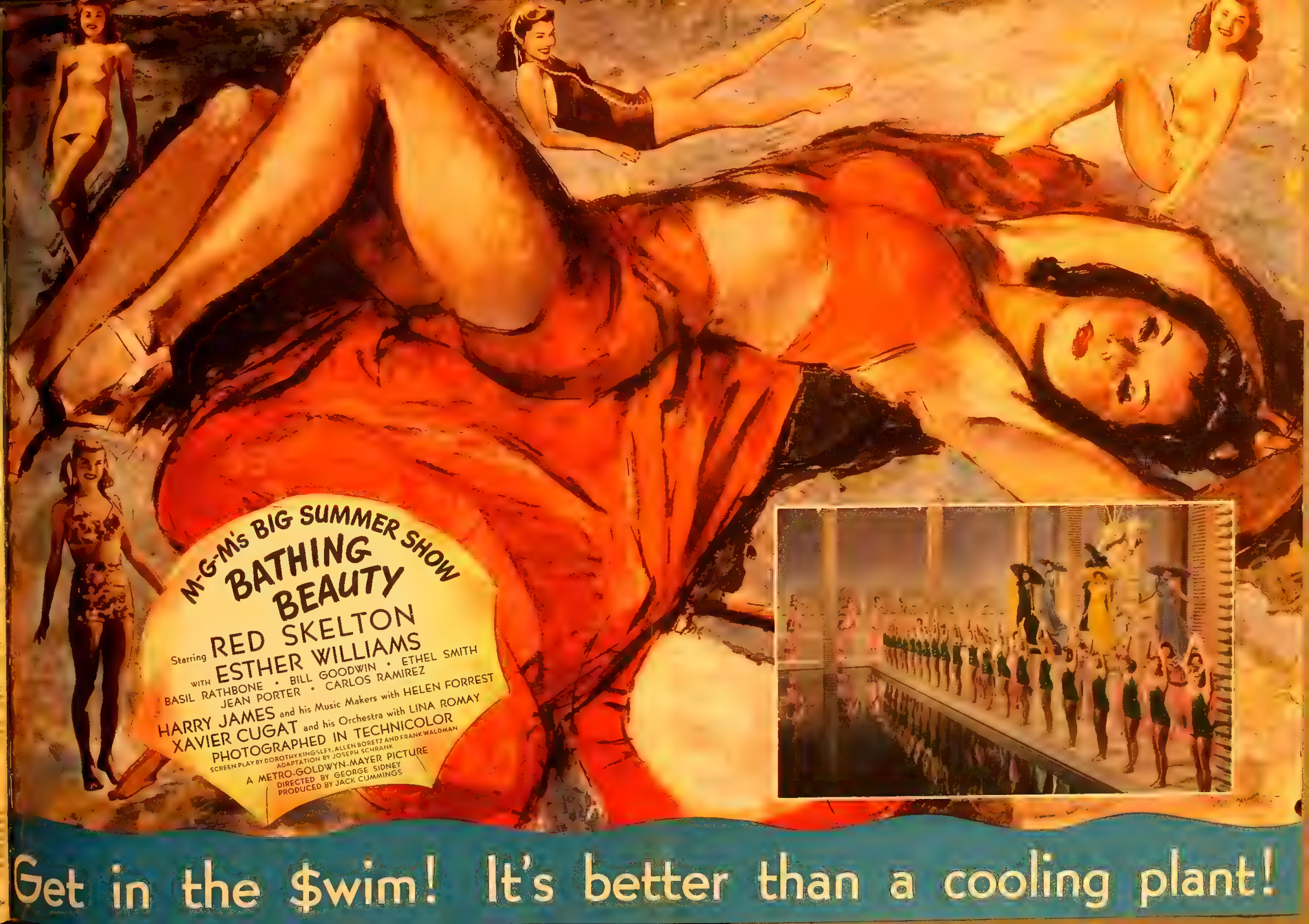
"Our Hearts Were Young and Gay," star Gail Russell as Cornelia Otis Skinner and Di Lynn as Emily Kimbrough, screened August

"Dark Mountain," starring Robert Lowery Ellen Drew, screened August 25.

Jacocks Operating Head Of Levenson Circuit

Complete operating charge of five theatres of Levenson circuit in Massachusetts, has been sumed by Don Jacocks, who for 14 years had zone manager for Warner theatres. Theatres fected are the Coolidge Corner and the Vill theatre, Brookline; and the Strand, Quincy the Alhambra, Quincy, Mass. As yet no perso changes have been announced in any of the theatres.


COME ON IN
THE SHOW'S FINE!
M-G-M's
BATHING BEAUTY
TECHNICOLOR
ASTOR
BATHING BEAUTY
ASTOR
ESTHER WILLIAMS
RED SKELTON
XAVIER CUGAT
HARRY JAMES
FROM OCEAN TO OCEAN THE BIG SPLASH!



M-G-M's BIG SUMMER SHOW

BATHING BEAUTY

Starring RED SKELTON
WITH ESTHER WILLIAMS
BASIL RATHBONE • BILL GOODWIN • ETHEL SMITH
JEAN PORTER • CARLOS RAMIREZ
HARRY JAMES and his Music Makers with HELEN FORREST
XAVIER CUGAT and his Orchestra with LINA ROMAY
PHOTOGRAPHED IN TECHNICOLOR
SCREEN PLAY BY DOROTHY KINGSLEY, ALLEN BORETZ AND FRANK WALDMAN
ADAPTATION BY JOSEPH SCHRANK
A METRO-GOLDWYN-MAYER PICTURE
DIRECTED BY GEORGE SIDNEY
PRODUCED BY JACK CUMMINGS

Get in the $wim! It's better than a cooling plant!

M-G-M's
TWO BEAUTIES
"BATHING BEAUTY"
"CANTERVILLE GHOST"

DON'T KEEP IT UNDER YOUR HAT!

Tell the world about M-G-M's Astor honey "Bathing Beauty" and "Canterville Ghost," the Star-Roarious Comedy. Just TWO in M-G-M's Group No. 8, but what a Terrific Ticket-Selling Theatre-packing Twosome!

Keep selling those war bonds! Fight by the side of the troops who never stop!

THE *HOLLYWOOD SCENE*

mpleted

UMBIA

ritten Code

n the Lights Go
Again

AMOUNT

Years Before the
ast

JBLIC

lantes of Dodge
ty

VERSAL

s over Manhattan
ociety
nd the Pecos

Started

COLUMBIA

Renegade Roundup

MONOGRAM

Adventures of Kitty O'Day

PRC

I'm from Arkansas

RKO RADIO

Isle of the Dead

REPUBLIC

Sheriff of Las Vegas

WARNERS

Of Human Bondage

Shooting

COLUMBIA

Eve Knew Her Apples
Tomorrow You Die
Untitled Boyer-Dunne
Tonight and Every Night

M-G-M

Home Front
Anchors Aweigh
Airship Squadron 4
Music for Millions
Son of Lassie
Ziegfeld Follies
Picture of Dorian Gray

MONOGRAM

Little Devils
Law of the Valley

PARAMOUNT

Kitty
Out of This World
Medal for Benny
Here Come the Waves

RKO RADIO

Experiment Perilous
Betrayal from the East
Falcon in Hollywood
Nevada
Brighton Strangler
Wonder Man (Goldwyn)

REPUBLIC

Lights of Old Santa Fe
Brazil
Flame of Barbary Coast

20TH CENTURY-FOX

Sunday Dinner for a Soldier
Thunderhead
A Tree Grows in Brooklyn
Winged Victory

UNITED ARTISTS

House of Dr. Edwardes (Vanguard)
Dark Waters (Bogeaus)
Tomorrow the World (Cowan)
Story of G.I. Joe (Cowan)
The Great John L (Crosby)
Three Is a Family (Lesser)

UNIVERSAL

Night Life
Can't Help Singing
Queen of the Nile

WARNERS

The Corn Is Green
Christmas in Connecticut
Roughly Speaking
Objective Burma
Hollywood Canteen

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1 New Pictures Shooting; Human Bondage" Starts

llywood Bureau

unny skies and a heat wave struck Holly- d last week, but did little to affect produc- activity, which continued to maintain its l. The total number of pictures in work was as compared to 52 the previous week. Six ıres went before the cameras, and seven ne cutting rooms.

erhaps the most interesting of the new s is Warners' "Of Human Bondage." It's ıdaptation of the Somerset Maugham novel ıt a young medical student who becomes tuated with a waitress. Many remember the ion made some years ago, in which Bette is scored a notable success in the role of waitress. In the current remake, Eleanor ker plays the Davis part. Paul Henreid and ic Knowles had a cast which includes ry Stephenson, Joan Winfield, Richard ent, Marten Lamont and Jean Ransome. ıund Goulding is directing for producer ry Blanke.

umbia Starts New stern with Starrett

olumbia started a Western, "Renegade ndup," which Colbert Clark is producing, rles Vidor directing. The cast includes rles Starrett, Sally Bliss, Tex Harding.

onogram trained cameras on "Adventures itty O'Day," second in a series of mystery dramas with Jean Parker, Peter Cookson, Ryan, Jan Wiley. Lindley Parsons is the ucer, and William Beaudine the director.

RC's new venture is "I'm from Arkansas," leinert-Vershel production. It's a hillbilly ical, and Lew Landers is directing. The cipal parts are played by Bruce Bennett, Adrian, Slim Summerville, El Brendel, Nazarro, James Wakely and his Sunshine s, the Milo Twins, and the Pied Pipers.

KO Radio launched "Isle of the Dead," a ler whose cast includes Boris Karloff, n Drew, Marc Cramer and Rose Hobart. k Robson is directing for producer Jack ss.

t Republic, work started on a Western, "Sheriff of Las Vegas." It's another of the "Red Ryder" series, and has Wild Bill Elliott, Bobby Blake, Alice Fleming and Peggy Stewart in the cast. Lesley Selander is the director, and Stephen Auer the associate producer.

Monogram Has Ten Films Awaiting Release

Ten completed productions at Monogram comprise the backlog awaiting release as the company enters the 1944-45 season. Included in the group are four of the studio's top productions for next season: Lindsley Parsons' production of "Alaska," with Margaret Lindsay, Kent Taylor and Dean Jagger; the Biltmore production, "A Wave, a Wac and a Marine," with Elyse Knox, Anne Gillis and Sally Eilers; "When Strangers Marry," King Brothers production featuring Kim Hunter, Dean Jagger and Neil Hamilton; and W. R. Frank's "Enemy of Women," with Donald Woods, Claudia Drake and Paul Andor.

Also awaiting release are Scott R. Dunlap's production, "Oh, What a Night!"; a Charlie Chan feature titled "Black Magic," produced by Philip N. Krasne and James S. Burkett; the East Side Kids in "Block Busters"; "Shadows of Suspicion," with Marjorie Weaver and Peter Cookson; and two Westerns, "Land of the Outlaws" and "The Utah Kid." Currently in production are "Little Devils," "Adventures of Kitty O'Day," and "Law of the Valley."

Personnel Intelligence About Hollywood

Hal B. Wallis has purchased "The Affairs of Susan," an original by Lazlo Gorog and Thomas Monroe, and will produce it for Paramount release. Through an arrangement with David O. Selznick, Joan Fontaine will star in the comedy, which is scheduled for early autumn production. . . . William Dozier will join RKO Radio as general production aide to Charles Koerner. He will act as general production adviser, will supervise all story purchases, and be in charge of all writers and writer assignments. It is also planned that he will supervise personally a few important production assignments. . . . Columbia is planning a series of 10 Westerns built around the character of the "Durango Kid." They will be produced by Colbert Clark.

Felix Feist and Universal have agreed to terminate Feist's producer-director contract. The agreement was an amicable one. . . . Paramount has signed Sidney Lanfield to direct six pictures in the next three years. His first assignment will be "Duffy's Tavern." . . . Vanguard has extended Dore Schary's contract for five years. His next assignment will be "Houdini." . . . Lieutenant I. Robert Broder is in Hollywood for conferences with his clients, Abbott and Costello. Following his discharge from the Army, Lieutenant Broder will return to New York to resume the practice of motion picture and theatrical law.

Newspaper Man Signed For "Great John L"

Harry Crocker, Los Angeles newspaperman, is set for the role of Arthur Brisbane in "The Great John L," Bing Crosby production for United Artists. . . . Carlos Riano has been signed by Universal to direct the dialogue in Spanish dubbing of the studio's pictures. . . . Twentieth Century-Fox has signed Johnny Walker, former Fox star, to an associate producer contract under Bryan Foy. . . . Julien Duvivier has signed a three-way contract with Samuel Bronston Productions, and as his first assignment will produce, direct and write an adaptation of Edward Chodorov's "Decision." . . . The life story of Lola Montez, colorful early California figure, will be filmed in Technicolor by Hal Wallis under the title of "The Loves of Lola Montez."

Abbott and Costello have left for the east, where they will launch a plan known as the "Abbott and Costello Young America Vacation Fund" to provide underprivileged children with free vacations. . . . The leading comedy role in "Pillar to Post," forthcoming Warner production, has been assigned to Ida Lupino. Alex Gottlieb will produce, and Vincent Sherman will direct. . . . Ed Beloin, formerly one of Jack Benny's writers, has been signed by Felix Jackson to write the final screenplay of Deanna Durbin's next Universal picture, "Lady on a Train." . . . Carl Esmond has been added to the cast of "Experiment Perilous" at RKO Radio. . . . Jeff Donnell has been given the lead in "Tonight We Dance," which goes into production soon at Columbia.

The Newspapers on

"SINCE YOU WENT AWAY"

An utterly mixed metropolitan press greets David O. Selznick's "Since You Went Away", in sequel to its Capitol Theatre opening in New York. About equally are the critics for and against, but in one consideration they are mostly all in agreement: that the picture takes longer to say it than the content requires. The indications are that the customers, who are so utterly unanalytical, will be liking it better than those whose profession is looking at pictures and saying things about them.—TR

WALL STREET JOURNAL

Barbara Yuncker

"Since You Went Away," which had its world premiere at the Capitol yesterday, narrowly escapes being a tear-jerker, but it does escape and by so doing it becomes truly memorable.

Its theme is simple: A man goes to war and leaves a family behind. It's a capsule version of a whole world's experience, in its universality is its strength.

NEW YORK HERALD-TRIBUNE

Howard Barnes

"Since You Went Away" jerks at one's tear ducts in no uncertain manner. It is overlong and episodic and it takes some license, to my way of thinking, with the obvious tragedy of war, but it has heart and a curious simplicity which permits each and every spectator to identify himself with a screen fable.

"Since You Went Away" is a series of brilliant vignettes, which rarely fuse into a resolute and unified picture, but still carry an undeniable appeal.

NEW YORK POST

Irene Thirer

"Since You Went Away," which runs two hours 51 minutes and has settled down to what will unquestionably be a lengthy hit engagement at the Capitol, is a warm and winning picture. It was adapted by Selznick himself (he apparently refused to cut, because there's a vast amount of unnecessary footage) from a volume of letters by Margaret Buell Wilder, and directed with keen feeling for individual tender and touching sequences by John Cromwell.

WORLD-TELEGRAM

Alton Cook

Virtually the same story has been told about war widows several times lately in much less pretentious pictures, resembling this one only in the determined drive for the tear ducts. This one has more of everything than the others had —more tear drives, more cast, and above all, more tiny and time consuming detail.

Because of all the advance uproar about this picture, it is likely to draw sizeable audiences to the Capitol for a while. They will find little to marvel at except the length, both in time and in the list of star names.

DAILY NEWS

Kate Cameron

The former ("Since You Went Away") is a heart-warming, tenderly sympathetic and tragic picture of a family living from day to day under the restrictions and dramatic effects of the war. It is unashamedly a tear-jerker that has been kept from sloughing itself in a sea of despondency by the light touch of director John Cromwell. . . .

There is nothing the matter with the picture which a scissors and the exercise of good judgment on the part of the producer can't cure. The picture's one fault is that it its much too long.

THE NEW YORK TIMES

Bosley Crowther

For two hours and fifty-one minutes this new film at the Capitol delves with a warm and gracious sympathy into the heart of what it terms "the American home" and yearns with a mother and her daughters whose best-loved men go dutifully to war. . . .

No doubt, this would have been a sharper picture if Mr. Selznick had played it in much less time, and it would have been considerably more significant had he kept it somewhat closer to average means. Two hours and fifty-one minutes is a lot of time to harp upon one well-known theme—lonesomeness and anxiety. And that is all this picture really does.

PM

John T. McManus

On the whole, it is a presumptuous attempt of a film-maker with apparently only a nodding acquaintance with his country to fashion a model section of it, peopled with magazine cut-out characters moved by the most superficial of motives, and present this to the people, at advanced prices, as a shining example of themselves.

THE NEW YORK SUN

Eileen Creelman

"Since You Went Away" is beautifully produced, with care and skill and tenderness. It is still, in spite of good direction, capable acting, and a handsome production, a film with a highly depressing effect.

DAILY MIRROR

Lee Mortimer

Space limitations preclude telling in full detail what's wrong with Selznick's attempt to portray a year in the life of an average American family while papa is off to war.

It is maudlin. It is verbose. It is 90 minutes too long. . . .

Selznick sought to strengthen a weak premise by using every trick of filmdom. He outtricked himself.

JOURNAL-AMERICAN

Rose Pelswick

In "Since You Went Away," his first picture since "Gone With the Wind" and "Rebecca," David O. Selznick offers an emotionally affecting study of an American family in wartime. . . .

The picture is spun out with warmth and sympathy, and though overly generous in the matter of footage and tears, it provides a series of effective characterizations and incidents.

Republic Opens Mexico Office

Morris Goodman, Republic vice-president in charge of foreign sales, has announced that arrangements have been completed for the establishment of a Republic branch in Mexico. The new subsidiary is Republic Pictures de Mexico, Inc. Carl Ponedel, now manager of the company's Puerto Rico office, will be transferred to Mexico City the latter part of August to head the new branch.

Guild Council Hi
Paper's "Attack
On Film, "Wilson

Hollywood Bureau

The Council of Hollywood Guilds and U
last week went to the defense of Twe
Century-Fox's "Wilson," directing a campai
protest and publicity at the Washington, (
Times-Herald in reprisal for what the c
described as a "sight unseen attack" on that
erty.

Organized some months ago as the Emer
Committee of Hollywood and comprising n
its membership 18 guilds and unions, the c
undertook as its first job the challenging c
Motion Picture Alliance for the Preservati
American Ideals, another Hollywood organiz
to substantiate or retract certain statements re
ing the political coloration of some of Hollyw
craftsmen. A resolution committing itself to
part constructively in Hollywood's and the i
try's public relations activity was adopted
early meeting of the council.

Action First of Its Kind

Last week's action in the *Times-He*
"Wilson" matter is the first of its kind o
counts. It is the first time a cross-industr
ganization has taken the field in behalf
single, stipulated motion picture. It is lik
the first time a cross-labor organization has st
into a newspaper-studio conflict based on po
issues. (Although the council utterance di
quote the *Times-Herald* article referred to, as
tion is that reference was made to that pu
tion's contention that "Wilson," is a film
political implications).

The campaign, as described to the press,
sists of three steps: (1) an immediate prot
the newspaper named; (2) a special relea
all major news services, including complete c
age of AFL, CIO and Railroad Brotherhood
papers; and (3) a special bulletin to all ava
radio channels, including labor-sponsored prog

Statement Issued to Press

A statement released to the press at the
of the council executive committee meeting
resulted in launching the campaign said,
freely concede that any newspaper, after vi
a motion picture, has a right to criticize i
we strongly protest and condemn any attem
slur a motion picture unseen. In so doin
Washington *Times-Herald* attempts organize
tatorial censorship, which would destroy not
the freedom of the screen but the freedo
the press as well.

"We have not seen this picture either, b
most strongly believe that the principle inv
demands that pictures be judged on their
when and as released.

"The attack on 'Wilson' is one more attack
the freedom of the screen, an attack that
continued at regular intervals in recent
following the same pattern as the cam
against 'Confessions of a Nazi Spy,' a picture
gave memorable warning to the country o
danger of the Nazi menace."

Motiograph to Supply Shearer

B. F. Shearer Company, which maintains th
supply stores in Los Angeles, San Fran
Seattle and Portland, Ore., has signed a long
contract with Motiograph for exclusive dist
tion of Motiograph Projectors and Motio
Mirrophonic Sound Systems on the entire
coast and in Hawaii and Alaska.

Pirtle Plans New Theatres

The Pirtle Circuit of Theatres, Jerseyville,
is planning the construction of an air-condit
800-seat, stadium type theatre in McLeans
Ill., where it has purchased a lot with a 60
frontage. In Bushnell and Abingdon, Ill.,
circuit also plans to build modern 700-seat
tres.

M-G-M TRADE SHOWINGS

CITY	PLACE ADDRESS	DAY, DATE AND HOURS OF SCREENING			
		(A) MAISIE GOES TO RENO (B) LOST IN A HAREM		MARRIAGE IS A PRIVATE AFFAIR	
ALBANY	20th-Fox Screen Room 1052 Broadway	THUR. 8/10	8 P.M	MON. 8/14	8 P.M.
ATLANTA	20th-Fox Screen Room 197 Walton St., N.W.	THUR. 8/10	10:30 A.M.	MON. 8/14	10:30 A.M.
BOSTON	M-G-M Screen Room 46 Church Street	THUR. 8/10	10 A.M. *Also:* 2:15 P.M.	MON. 8/14	10 A.M. *Also:* 2:15 P.M.
BUFFALO	20th-Fox Screen Room 290 Franklin Street	THUR. 8/10	7:45 P.M.	MON. 8/14	8 P.M.
CHARLOTTE	20th-Fox Screen Room 308 South Church Street	THUR. 8/10	1:30 P.M.	MON. 8/14	1:30 P.M.
CHICAGO	H. C. Igel's Screen Room 1301 South Wabash Ave.	THUR. 8/10	1 P.M.	MON. 8/14	1 P.M.
CINCINNATI	RKO Screen Room 16 East Sixth Street	THUR. 8/10	7 P.M.	MON. 8/14	7 P.M.
CLEVELAND	20th-Fox Screen Room 2219 Payne Avenue	THUR. 8/10	1 P.M.	MON. 8/14	1 P.M.
DALLAS	20th-Fox Screen Room 1803 Wood Street	THUR. 8/10	(A) 10:30 A.M. (B) 2:30 P.M.	MON. 8/14	2:30 P.M.
DENVER	Paramount Screen Room 2100 Stout Street	THUR. 8/10	2 P.M.	MON. 8/14	2 P.M.
DES MOINES	20th-Fox Screen Room 1300 High Street	THUR. 8/10	1 P.M.	MON. 8/14	1 P.M.
DETROIT	Max Blumenthal's Sc. Rm. 2310 Cass Avenue	THUR. 8/10	1:30 P.M.	MON. 8/14	1:30 P.M.
INDIANAPOLIS	20th-Fox Screen Room 326 No. Illinois Street	THUR. 8/10	10:30 A.M.	MON. 8/14	10:30 A.M.
KANSAS CITY	20th-Fox Screen Room 1720 Wyandotte St.	THUR. 8/10	1 P.M.	MON. 8/14	1 P.M.
LOS ANGELES	20th-Fox Screen Room 2019 South Vermont Ave.	THUR. 8/10	(A) 10:30 A.M. (B) 2:30 P.M.	MON. 8/14	2:30 P.M.
MEMPHIS	20th-Fox Screen Room 151 Vance Avenue	THUR. 8/10	1 P.M.	MON. 8/14	1 P.M.
MILWAUKEE	Warner Screen Room 212 W. Wisconsin Ave.	THUR. 8/10	1:30 P.M.	MON. 8/14	1:30 P.M.
MINNEAPOLIS	20th-Fox Screen Room 1015 Currie Avenue	THUR. 8/10	2 P.M.	MON. 8/14	1 P.M.
NEW HAVEN	20th-Fox Screen Room 40 Whiting Street	THUR. 8/10	10:30 A.M.	MON. 8/14	10:30 A.M.
NEW ORLEANS	20th-Fox Screen Room 200 South Liberty	THUR. 8/10	1:30 P.M.	MON. 8/14	1 30 P.M.
NEW YORK NEW JERSEY	M-G-M Screen Room 630 Ninth Avenue	THUR. 8/10	9:30 A.M. *Also:* 1:30 P.M.	MON. 8/14	10:30 A.M. *Also:* 2:30 P.M.
OKLA'MA CITY	20th-Fox Screen Room 10 North Lee Street	THUR. 8/10	(A) 10 A.M. (B) 1 P.M.	MON. 8/14	1 P.M.
OMAHA	20th-Fox Screen Room 1502 Davenport	THUR. 8/10	1:30 P.M.	MON. 8/14	1:30 P.M.
PHILADELPHIA	M-G-M Screen Room 1233 Summer Street	THUR. 8/10	(A) 11 A.M. (B) 2 P.M.	MON. 8/14	11 A.M.
PITTSBURGH	M-G-M Screen Room 1623 Blvd. of Allies	THUR. 8/10	1 P.M.	MON. 8/14	2 P.M.
PORTLAND	B. F. Shearer Screen Room 1947 N.W. Kearney St.	THUR. 8/10	1 P.M.	MON. 8/14	1 P.M.
ST. LOUIS	S'Renco Screen Room 3143 Olive Street	THUR. 8/10	1 P.M.	MON. 8/14	2:30 P.M.
SALT LAKE CITY	20th-Fox Screen Room 216 East First Street, So.	THUR. 8/10	1 P.M.	MON. 8/14	1 P.M.
S. FRANCISCO	20th-Fox Screen Room 245 Hyde Street	THUR. 8/10	1:30 P.M.	MON. 8/14	1:30 P.M.
SEATTLE	Jewel Box Preview Theatre 2318 Second Ave.	THUR. 8/10	1 P.M.	MON. 8/14	1 P.M.
WASHINGTON	20th-Fox Screen Room 932 New Jersey, N.W.	THUR. 8/10	1 P.M.	MON. 8/14	1 P.M.

Rebuffs British State Control Advocates

Bracken, in Commons, Sees Disappearance of MOI When War Ends

by PETER BURNUP
in London

A surprising, unanticipated rebuff was administered recently by Parliament to those earnest persons who so inveterately advocate Government control, if not complete State-ownership, of the country's motion picture industry.

The occasion was the House of Commons debate on the Ministry of Information's estimates. It had been widely thought that the prophets of State ownership would seize the opportunity of preaching another sermon on the virtues of State control.

Brendan Bracken, Minister of Information, gave a lively account of his stewardship; dilated on the part his officials were playing in ensuring that the liberated nations should have an abundance of British-made films; claimed that the documentary had played an essential part in the development of a recognized national style of filming; maintained that far from hampering commercial production his department had afforded such production inestimable aid. But, throughout its length, Mr. Bracken's speech resembled nothing more than an eloquent, if amiable, funeral oration. Clearly, the Minister foresees his department vanishing, as soon as the Cease Fire sounds.

Others Took Similar View

The mood of his address was followed by every subsequent speaker. Some had kind words for the Ministry's motion picture efforts. But all expressed the hope that the Ministry, and all its works, should die as soon as may be.

It was a meloncholy ocasion for those advocates of State control.

Disconcerted though they might be by the official attitude, the protagonists of Government production found considerable solace in statements made at the Ministry of Information by Jack Beddington, director of the Ministry's Films Division, recently returned from his inspection of MOI's outposts in America.

Mr. Beddington said that for his part, he would return to his private business the instant hostilities ceased; but denied that he had ever committed himself while in America to the statement that Governmental documentary production would cease with the end of the war. His division, indeed, has re-drafted its future in the light of its director's investigation in the States.

Plan Documentary Series

Impressed with the need for mutual understanding between the two nations, Mr. Beddington's men plan an ambitious series of documentaries, "England Through American Eyes." They are seeking a skilled, responsible observer who will express his opinion of our people, their customs, their mode of behavior, with a becoming frankness. They plan, too, the picture's converse, "America Through British Eyes"; though whether such a subject would receive the precise type of welcome its planners see for it in America is uncertain.

Nevertheless, Mr. Beddington, and certainly the quite considerable staff which has grown up around him and which has enjoyed throughout the war the beneficent protection of the official umbrella, don't see the Government going out of the motion picture industry. They will move in many directions before that is achieved.

Later, Tom O'Brien, general secretary of the National Association of Theatrical and Kine Employees, in an address to the delegates of the Association at Blackpool, said, "We believe that Government control of film production cannot be divorced from Government control of film exhibition, and of cinemas; nor, indeed, of any form of entertainment, such as theatres, concerts, and the like. You cannot segregate entertainment of our people into Government-controlled and private enterprise, that is, if you are really genuinely motivated and not playing propaganda politics.

Public's Reaction Unknown

"Nearly thirty million people today patronize our cinemas weekly; and about five million our theatres. Nowhere have we heard or read, in any scheme for nationalization or Government control of our industry, any reference, even slightly, to what the public think of the idea. We have read quite a good deal of what a minority of self-appointed authorities and self-assumed experts think should be done for their special interests, but not a word about the people who are to be inflicted with the result of these grandiose policies."

Mr. O'Brien claimed that the reaction to the proposals of the workers in Rhondda, Rochdale, Clydeside, Birmingham and other industrial centres, who form by far the bulk of the nation's motion picture audiences, had "been disgracefully ignored"; declared that the suggestion appeared to him as a mild form of Fascist or Totalitarian attempt to impose on Britons a first priority of State control, in a field of activity which least of all renders itself suitable for such control. He said bluntly that pious resolutions and penny balloons would not meet the gigantic competition of Hollywood.

Unintended Pun Brings Laugh

The House of Commons, during the MOI debate, had one hearty laugh, whose occasion was completely missed by the Parliamentary reporters. Ivor Thomas, one of the more youthful, intellectualist Labor Party members who sits for a Yorkshire industrial constituency, was expressing the hope that the whole of the Information Ministry's setup, including the Films Division, would be cast upon a funeral pyre immediately after war ceases. "But," went on Mr. Thomas, "if the British film industry continues to turn out the rank rubbish we have had from it almost since its inception, there would be a strong case for continuing the Films Division. . . . "

Members greeted with glee what they regarded as the adroit use of the adjective "rank." Thomas was startled, manifestly dismayed, at the unanticipated gusts of laughter, and declared afterwards that he just used the word because he couldn't think of a better, claimed that any animadversion on Britain's film chief was furthest from his intentions.

True it is to say that M.P.'s who heard the denial evinced a measure of tolerant scepticism.

Court Grants U.S Plea to Interven In Goldman Suit

The U. S. Circuit Court of Appeals in P
delphia Monday granted the petition of the U
Government to enter the $1,650,000 anti-trust
of William Goldman, Philadelphia independent
cuit operator, against the Warner circuit and
major distributors. The Government enters the
as a "friend of the court," and will file a bri
connection with the complainant's appeal fro
U. S. District Court which dismissed the actio
April.

When Wendell Berge, Assistant Attorney
eral, filed the petition with the court several w
ago, he pointed out that the issues raised in
Goldman case were similar to those involve
the Government's suit against Paramount, et
pending in the U. S. District Court, New Y

Although several home office attorneys
counted the significance of the Department
Justice's intention to file a brief at Philadel
indicating the Government's position with res
to the Consent Decree and the pending New Y
suit, at least one company lawyer said m
distributors would study the brief "with g
interest."

Meanwhile, disposition of the decree revi
still awaits the return to Washington of Assis
Attorney General Tom C. Clark, who was
Chicago last week for the Democratic Convent
returned to the capital last Saturday and was
again on another trip which was expected to
him out of Washington until the weekend.
sumably, Mr. Clark will confer on the decree
Attorney General Francis Biddle and anti-t
chief Wendell Berge when he returns.

PRC Realigns Field and Home Office Staffs

Leo J. McCarthy, general sales manager of P
Pictures, is completing the reorganization
alignment of the distribution organization with
appointment of three division sales managers.

Sidney Kulick will supervise the eastern d
sion, comprising Albany, Buffalo, Boston, Cle
land, Detroit, New York, Philadelphia, Pittsbu
and Washington territories, making his headqu
ters at the home office. Fred Rhors will super
the southern division, including Atlanta, Cincinn
Dallas, Indianapolis, Kansas City, Little Ro
New Orleans, Oklahoma City, and St. Louis, m
ing his headquarters in the latter city. A divis
manager for the western division will be announ
shortly.

The home office staff has been realigned w
the appointment of R. George Fleitman as
McCarthy's assistant in direct charge of ho
office operations. John Cosentino has been
pointed manager of the contract department, w
William Kline as his assistant. David P. Wie
heads the accounting department, Harry N. B
is eastern advertising and publicity director
S. S Kestenbaum is in charge of exploitation.

The company held a regional sales meeting
Cleveland July 22 and 23, attended by represer
tives from that city, Cincinnati, Detroit, Indi
apolis and Pittsburgh.

Films Keep Pace with Soldiers in Combat

Colonel E. L. Munson, Chief of the Army
torial Service, recently returned from the Eu
pean theatre of operations, in a report to the f
industry's War Activities Committee, declared t
pictures were keeping pace with the soldiers
Normandy and that they would be a regular p
of their diet as they battled forward. More t
16,000 film programs, under the auspices of W
have been given for the armed forces in com
areas. Some of the titles seen at present in
Allied-held areas are: "See Here, Private H
grove," "Bridge of San Luis Rey," "Song of B
nadette," "Andy Hardy's Blonde Trouble," "
Uninvited," "Gangway for Tomorrow," "
Heat's On."

Box Office Champions for June

dward Sutherland, director

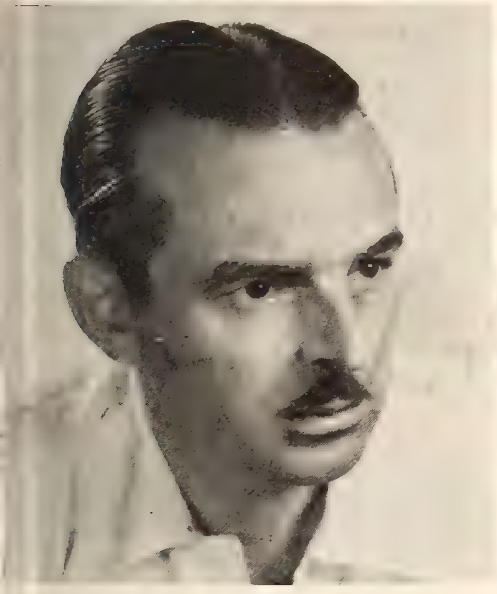
OLLOW THE BOYS: Universal. Produced y Charles K. Feldman. Associate producer, lbert L. Rockett. Edward Sutherland, direc- r. Original screenplay by Lou Breslow and ertrude Purcell. Director of photography, avid Abel. Art direction, John B. Good- an, Harold H. MacArthur. Cast: George aft, Vera Zorina, Charley Grapewin, Grace cDonald. Release date, May 1, 1944.

George Cukor, director

GASLIGHT: Metro-Goldwyn-Mayer. Produced by Arthur Hornblow, Jr. Directed by George Cukor. Screenplay by John Van Druten, Walter Reisch, John L. Balderston. Based on play by Patrick Hamilton. Director of photography, Joseph Ruttenberg. Musical score, Bronislau Kaper. Cast: Charles Boyer, Ingrid Bergman, Joseph Cotten, Dame May Whitty, Angela Lansbury. Release date, May, 1944.

Leo McCarey, producer-director

GOING MY WAY: Paramount. Produced by Leo McCarey. Directed by Leo McCarey. Screenplay by Frank Butler and Frank Cavett. Story by Leo McCarey. Director of photography, Lionel Lindon. Art direction, Hans Dreier and William Flannery. Special photographic effects, Gordon Jennings. Cast: Bing Crosby, Rise Stevens, Barry Fitzgerald, James Brown. No release date set.



uce Humberstone, director

N-UP GIRL: Twentieth Century-Fox. Pro- ced by William Le Baron. Directed by uce Humberstone. Screenplay by Robert is, Helen Logan and Earl Baldwin. Based story by Libbie Block. Music and lyrics Mack Gordon and James Monaco. Direc- of photography, Ernest Palmer. Cast: tty Grable, John Harvey, Martha Raye, e E. Brown. Release date, May, 1944.

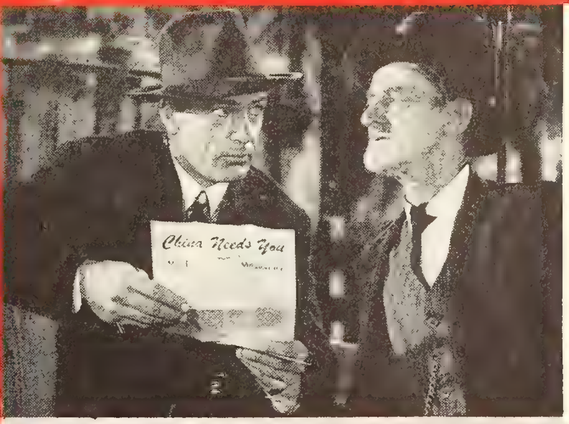
Irving Rapper, director

THE ADVENTURES OF MARK TWAIN: Warner Bros. Produced by Jesse L. Lasky. Directed by Irving Rapper. Screenplay by Alan LeMay. Music by Max Steiner. Director of photography, Sol Polito. Film editor, Ralph Dawson. Art director, John Hughes. Dialogue director, Herschel Daugherty. Cast: Fredric March, Alexis Smith, Donald Crisp, Alan Hale. Release date, May 6, 1944.

Clarence Brown, director

THE WHITE CLIFFS OF DOVER: Metro-Goldwyn-Mayer. Produced by Sidney Franklin. Directed by Clarence Brown. Screenplay by Claudine West, Jan Lustig and George Froeschel. Based on the poem, "The White Cliffs", by Alice Duer Miller. Additional poetry for picture by Robert Nathan. Cast: Irene Dunne, Alan Marshal, Roddy McDowall. Release date, June, 1944.

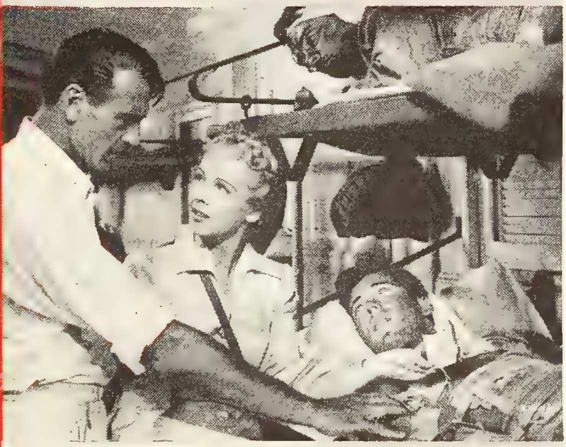
Don't Miss the "PARAMO



The picture of a pretty nurse, on an appeal for medical missionaries for China, prompts Wassell (Gary Cooper) to go in search of her.

He falls in love with Madeline *(Laraine Day), but believes that she is engaged to someone else.*

He joins the Navy and is sent to Java to care for the wounded. A native girl (Carol Thurston) helps him.



Wassell *and a trained nurse (Signe Hasso) get most of the casualties aboard the rescue ships, but are left with the more seriously wounded sailors.*

British troops help him get these men through incredible difficulties to the last ship for Australia.

Awarded the Navy Cross for saving his men, Wassell *learns that* Madeline *never married and is waiting for him.*

REDBOOK'S PICTURES OF THE MONTH SELECTED BY THORNTON DELEHANTY

"The Story of Dr. Wassell"

A REDBOOK SILVER CUP CANDIDATE

IN this picture, Cecil B. DeMille has recorded the saga of a simple and modest Arkansas doctor who was destined to become a part of the American heroic legend. Dr. Corydon M. Wassell did not seek fame or glory; he had it thrust upon him when President Roosevelt, in a radio broadcast, cited him as an example of valor and self-sacrifice beyond the bounds of duty.

Dr. Wassell's achievement was one of fidelity rather than of prowess—an achievement rooted in character and background. Mr. DeMille wisely gives us a portrait of his hero from his early days as a country doctor through his patient missionary days in China, culminating in the phase which brought him into the war and won him the nation's gratitude. The picture thus becomes in essence a study of a richly human and ingratiating man sketched against a background of colorful and dramatic contrasts.

Though the principal episodes are historically true, DeMille has leavened his facts with the aura of romance and adventure. Dr. Wassell's struggles during his early days in China, his sympathy and tenderness toward the Chinese under his care, his scientific researches, and his frustration, both in that field and in his love for an American girl, are all preparatory to the great adventure which lies ahead. In the hospital at Java, charged with the care of a handful of grievously wounded men, he sticks superbly to his duty and refuses to abandon them even in the face of the oncoming Japs. When at last he is permitted to take his charges on a perilous journey to the coast, he proves himself more than equal to his harrowing responsibilities.

Gary Cooper lends precisely the right tone and quality to his portrayal of Dr. Wassell. His performance is appealing and convincing throughout. **Laraine Day,** as the girl he eventually wins, and **Signe Hasso,** as one of the nurses, are strikingly effective. The large supporting cast includes **Dennis O'Keefe, Carl Esmond, Stanley Ridges** and others.

"Hail the Conquering Hero" is reviewed on page 8.

REDBOOK'S PICTURES OF THE MONTH SELECTED BY THORNTON DELEHANTY

"Hail the Conquering Hero"

A REDBOOK SILVER CUP CANDIDATE

THE artful and unpredictable Preston Sturges has turned out for Paramount another ebullient comedy in "Hail the Conquering Hero." Unlike "The Miracle of Morgan's Creek," however, this latest story of his is tempered with drama. It is as if the irrepressibly comic spirit which seems to imbue Sturges had been suddenly arrested by a sobering theme.

The result is a curious and exhilarating mixture of hilarity and poignance. A young Marine named *Woodrow Truesmith* **(Eddie Bracken)** is honorably discharged because he is suffering from chronic hay fever. Ashamed, he gets a job in a distant war plant while pretending to be fighting at Guadalcanal. A group of bona fide Marine heroes, back from the South Pacific, encounters *Woodrow* one night when he is despondently considering his plight in a San Francisco bar. They learn that his father met a glorious death with the Marines in the first World War. Overcome with the spirit of helpfulness, they literally railroad him back to his home town, where, against his vehement protestations, they pass him off as one of themselves.

Excitement in the town runs over; young *Woodrow* is nominated for Mayor. Hoisted on the platform to make his acceptance speech, the abashed youth stuns the audience by blurting out the truth. As one of the Marine conspirators later says to the same audience, it took more courage to make that speech than many a hero shows on the battlefield. This climax, with its sudden twist and its searching of the heart, provides Mr. Bracken with the opportunity to reveal himself as an actor of depth and feeling. The scene is superbly written and acted.

Ella Raines gives an excellent performance as the girl whom *Woodrow* almost loses, and there are noteworthy portrayals by **William Demarest, Freddie Steele, Bill Edwards** and **Georgia Caine.** In fact, the entire picture, in its acting and in Mr. Sturges' writing and direction, is a brilliant accomplishment.

[redacted] and [redacted] are reviewed in **"Redbook Recommends," on page 106.**

Woodrow Truesmith *(Eddie Bracken) is ashamed to go home after his medical discharge from the Marines.*

Some Guadalcanal veterans he befriended volunteer to take him home and fix things up for him.

E WOODROW
DOC BISSELL
COME
ROM
WE

The town has learned of his homecoming and, believing him to be a great hero, gives him a rousing reception.

Woodrow *tries to tell Libby (Ella Raines) the truth, but the Marines get hold of him first.*

Still unable to reveal his real status,* Woodrow *is nominated for Mayor by the admiring citizens.

Instead of making an acceptance speech,* Woodrow *confesses, and the town decides that he is none the less a hero.

Exhibitors tell what war has done at the box office

War-rich patrons are spending their money at first run motion picture theatres, at the expense of subsequent run houses; new audiences have been won, and the war boom has reached or passed its peak. Those are the conclusions an array of first rank showmen reached in a discussion of what war has done to exhibition and about trends of the day. The discussion, begun last week, continues here.

JOHN Q. ADAMS
Interstate Circuit
Dallas, Tex.

[*New Customers*]

"We believe that the motion picture theatres are acquiring new customers. We believe that motion picture theatre-going is an easily acquired habit, when people attend theatres that are comfortable, cool, pleasant and where they are treated courteously and with consideration.

[*Patronage Shift*]

"We do not believe there is any clear cut indication that customers of today prefer first run to subsequent run out of proportion to previous experience.

[*War Boom*]

"There does not seem to be any evidence that the war boom has passed its peak. I would say that the peak has been reached and that at least for the time being that peak is being maintained.

[*Longer Features*]

"The question of the length of pictures has not been discussed in our office. I personally like long pictures, especially when they are of superior quality. As you know we are single feature territory."

J. H. HARRISON
Wilby-Kincey
Atlanta, Ga.

[*New Customers*]

"I do not think the big grosses of today indicate that we have unearthed new customers upon whom we can depend to stay with us after the war. There is nothing to particularly indicate that they are new customers, but rather more to indicate that they are people who have more money than ever before with fewer places to spend it—and we are getting a huge chunk of it.

"My impression of getting a new customer is to sell him a bill of goods. Certainly the impression the 'new' fellow would get of a theatre today isn't the impression we would want to give some one in order to sell him—standing in line to buy a ticket; service that cannot conceivably be what it was before the shortage in quantity and quality of manpower, taking the only seat available instead of what he or she wants.

"In other words, one of the prime reasons for the success of this business, in my opinion, has been the ease with which entertainment could be acquired. Even in those theatres which make a fetish of courtesy and service people are being herded to some extent, and the feeling on the part of a "new" customer could not be that of actually wanting to come back. Instead of all new business, we are getting a lot of repeaters who simply don't have anything else to do.

"Recently I have heard numerous people criticize pictures. Generally they state: 'There are no good pictures made now'. In every instance I have made it a point to ask how frequently they attend theatres. The frequency is amazing—just nothing else to do and they are getting fed up.

[*Patronage Shift*]

"I do not think the increase of downtown business indicates any change in the tastes of the public for their entertainment earlier. Not one single thing that has happened has been for the improvement of the neighborhood houses. All of the factors that made them successful have boomeranged: money, transportation, and ease of attending.

"Take money. Price has always been a prime consideration in the success of the subsequent. That certainly is no factor now when practically all have more money than they need or can spend. Take transportation. All transportation lines run to and from town—not across it, and it is a lot easier to make a downtown show than a neighborhood house. Take rationing and the servant problem. The increase in restaurant business, the single trip to town on account of gas rationing, staying in for dinner and catching a show hasn't reacted to the benefit of the neighborhood houses.

[*War Boom*]

"About the war boom passing. The boom in our business is absolutely and solely a financial one. Where soldiers have gone from camps and the number of men in any locality has decreased, business will be down. Likewise, in towns where huge construction programs, employing thousands more than the number required to operate a given plant are completed, the peak has passed, but business continues at abnormal paces. As long as there is money our business will boom. A big picture will get bigger grosses now.

[*Longer Features*]

"About 'A' pictures getting longer. I have discussed this with distributors who say they want a good picture, regardless of length. But with a very large percentage of gross coming over the weekend it seems silly to continue trying to make them better just by making them longer, with the definite and inescapable results of getting lower grosses."

Notes Decline in Canadian Gross

Toronto Bureau

In Canada a recession in theatre business from the peak of the past several years is noted, according to R. W. Bolstad of Toronto, vice-president of Famous Players Canadian Corporation.

The tapering off was particularly in evidence in cities and towns where war contracts were on the decline and where military training establishments were being closed because of a surplus of trained fighting personnel.

Mr. Bolstad expressed the belief that theatres generally could count on several more years of good business, although it could not be expected the present volume could be maintained indefinitely. Famous Players Canadian faced the future with confidence, however, because of the quality of p uct which would be available and because of cient theatre operation.

From other sources it has been learned the a trend toward shorter film programs in Ca because of higher operating and administra costs under the Federal Government systen pegged admission prices. The single bill polic being advocated, particularly with extra-length tures of special quality, but this move is qual with the words "wherever possible"—sugge that competition is still a factor. An indica that more single bills are in prospect is the service of Famous Players, effective this mont distributing informative details on current s subjects.

During the past three years there has be tendency on the part of the so called wor classes to patronize the downtown first run t tres in larger centers because the wage ea have had more spending money. This sum however, there has been more than a seasonal crease in attendance at both first run and ne borhood houses and the people may be thin of future rainy days. For the first time since too, quite a number of theatres are being cl "for repairs" and for the announced intentio giving the whole staff a simultaneous vacation lief help being unavailable.

See Educational Pictures From Private Interests

Educators, film library and school officials tending the sixth Midwest Forum on Visual at the University of Chicago July 21 and 22, h leaders in the classroom films field conclude the post-war producers of the educational pic would be specialized private interests rather Hollywood producers.

Such representatives as L. C. Larson, consu in Audio-Visual Aids, Indiana University, chairman of the board of the Educational Library Association, and Don C. Rogers, assis superintendent of schools in Chicago, and a pio in the visual teaching aid field, declared that classroom film must be as authentic as the t book and must be produced along much the s lines.

However, they admitted that those special gr to produce educational films would have to doors for trained technical experts now in H wood and probably would have to meet their salaries. The forum had 21 exhibits, some theatre equipment manufacturers.

August to Be Anniversary Month in Pennsylvania

August has been designated for the Pennsylv statewide observance of the 50th anniversar motion pictures by Harold J. Fitzgerald, nati exhibitor chairman. Most of the theatres in state have been organized by the Pennsylv chairman, John H. Harris, to take note of beginning of the second half-century of the scr With the launching of the Liberty ship, the P. Harris, in mid-August, this tribute to the m ory of the man who established the first nick deon will dramatize the development of the the The Harris Amusement Company plans 31 observance for August in which all its thea will demonstrate their community service, inc ing the sale of War Bonds.

Offer Two-Reel Version of "The Negro Soldier"

A two-reel version of "The Negro Sold official War Department film, has been sen film exchanges around the country, accordin the War Activities Committee. Prints of the t reel subject are available without cost to all ex tors, as are prints of a four-reel version nov release.

Turner on Inspection Tour

Don L. Turner, manager of commercial engin ing, Altec Service Corporation is on a trip of ins tion of the several public address systems insta by Altec in U. S. Naval Training Station, Farra Idaho, U. S. Naval Air Station at Klamath F Oregon, and various other military installation the West Coast.

PICTURE GROSSES

A statistical compilation and comparison of Box-Office Performance in first-run theatres

Figures directly below picture title compare dollar gross with average gross and show relative percentage of all engagements tabulated.

Figures opposite theatre names represent percentage of tabulated grosses to average weekly business based on the six months' period ending April 30, 1944.

SYMBOLS: (DB) Double Bill—associate feature title; (SA) Stage Attraction; (MO) Move-Over Run; (AA) Advance Admission.

INDEX: Over-all performance percentage figures from previously published final reports appear in Service Data section of Product Digest. See last column of Release Chart for Index.

THE STORY OF DR. WASSELL (Para.)

Final Reports:

Total Gross Tabulated	$966,300
Comparative Average Gross	891,000
Over-all Performance	108.5%

BALTIMORE—Stanley, 1st week	124.2%
BALTIMORE—Stanley, 2nd week	106.5%
BOSTON—Metropolitan	80.0%
BUFFALO—Great Lakes, 1st week	122.8%
BUFFALO—Great Lakes, 2nd week	108.0%
BUFFALO—Hippodrome, MO 1st week	78.4%
CHICAGO—State Lake, 1st week	118.0%
CHICAGO—State Lake, 2nd week	88.4%
CLEVELAND—Loew's State, 1st week	130.2%
CLEVELAND—Loew's State, 2nd week	80.7%
CLEVELAND—Loew's Ohio, MO 1st week	100.0%
DENVER—Denham, 1st week	145.4%
DENVER—Denham, 2nd week	109.0%
NDIANAPOLIS—Indiana	113.2%
NDIANAPOLIS—Lyric, MO 1st week	125.0%
KANSAS CITY—Newman, 1st week	143.4%
KANSAS CITY—Newman, 2nd week	124.0%
KANSAS CITY—Newman, 3rd week	116.2%
LOS ANGELES—Paramount Downtown, 1st week	145.0%
LOS ANGELES—Paramount Downtown, 2nd week	121.6%
LOS ANGELES—Paramount Downtown, 3rd week	92.3%
LOS ANGELES—Paramount Downtown, 4th week	81.0%
LOS ANGELES—Paramount Downtown, 5th week	74.3%
LOS ANGELES—Paramount Hollywood, 1st week	121.9%
LOS ANGELES—Paramount Hollywood, 2nd week	113.8%
LOS ANGELES—Paramount Hollywood, 3rd week	85.3%
LOS ANGELES—Paramount Hollywood, 4th week	69.1%
LOS ANGELES—Paramount Hollywood, 5th week	97.5%
MINNEAPOLIS—Radio City	120.0%
MINNEAPOLIS—Century, MO 1st week	98.5%
MINNEAPOLIS—Century, MO 2nd week	91.5%
NEW YORK—Rivoli, 1st week	131.2%
EW YORK—Rivoli, 2nd week	114.9%
EW YORK—Rivoli, 3rd week	110.2%
EW YORK—Rivoli, 4th week	102.3%
EW YORK—Rivoli, 5th week	97.0%
EW YORK—Rivoli, 6th week	96.4%
MAHA—Paramount	96.5%
ITTSBURGH—Penn	125.6%
AN FRANCISCO—Fox (DB) Leave It to the Irish (Mono.)	152.0%
AN FRANCISCO—St. Francis, MO 1st week (DB) Leave It to the Irish (Mono.)	97.6%
AN FRANCISCO—St. Francis, MO 2nd week (DB) Leave It to the Irish (Mono.)	111.1%
EATTLE—Fifth Ave., 1st week	123.5%
EATTLE—Fifth Ave., 2nd week	80.0%
ORONTO—Shea's	91.7%
ASHINGTON—Earle, 1st week (SA) Vaudeville	130.4%
ASHINGTON—Earle, 2nd week (SA) Vaudeville	106.2%
ASHINGTON—Metropolitan, MO 1st week	102.6%

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WO GIRLS AND A SAILOR (MGM)

Final Reports:

otal Gross Tabulated	$904,600
omparative Average Gross	860,300
ver-all Performance	105.1%

ALTIMORE—Century, 1st week	111.4%
ALTIMORE—Century, 2nd week	91.4%
OSTON—Orpheum	120.1%
OSTON—State	87.4%
UFFALO—Buffalo	80.0%
UFFALO—Hippodrome, MO 1st week	98.0%
NCINNATI—RKO Palace, 1st week	89.1%
NCINNATI—RKO Palace, 2nd week	85.1%
LEVELAND—Loew's State	83.3%
LEVELAND—Loew's Stillman, MO 1st week	83.3%
LEVELAND—Loew's Stillman, MO 2nd week	88.2%
DIANAPOLIS—Loew's 1st week	121.9%
DIANAPOLIS—Loew's, 2nd week	81.3%
ANSAS CITY—Midland, 1st week DB) The Black Parachute (Col.)	86.7%
ANSAS CITY—Midland, 2nd week DB) The Black Parachute (Col.)	83.8%
OS ANGELES—Carthay Circle DB) Bermuda Mystery (20th-Fox)	115.3%
OS ANGELES—Chinese DB) Bermuda Mystery (20th-Fox)	114.3%
LOS ANGELES—Loew's State (DB) Bermuda Mystery (20th-Fox)	123.1%
LOS ANGELES—Uptown (DB) Bermuda Mystery (20th-Fox)	117.9%
MILWAUKEE—Palace (DB) Lost Angel (MGM)	116.9%
MINNEAPOLIS—Radio City	106.6%
NEW YORK—Capitol, 1st week (SA) Sammy Kaye's Orchestra, others	123.5%
NEW YORK—Capitol, 2nd week (SA) Sammy Kaye's Orchestra, others	111.1%
NEW YORK—Capitol, 3rd week (SA) Sammy Kaye's Orchestra, others	128.7%
NEW YORK—Capitol, 4th week (SA) Sammy Kaye's Orchestra, others	97.6%
NEW YORK—Capitol, 5th week (SA) Sammy Kaye's Orchestra, others	96.7%
PHILADELPHIA—Stanley	124.0%
PITTSBURGH—Penn	91.6%
PITTSBURGH—Warner, MO 1st week (DB) Attack (RKO)	62.5%
PITTSBURGH—Warner, MO 2nd week (DB) Attack (RKO)	68.1%
PROVIDENCE—Loew's State, 1st week (DB) The Black Parachute (Col.)	112.3%
PROVIDENCE—Loew's State, 2nd week (DB) The Black Parachute (Col.)	90.4%
SAN FRANCISCO—Paramount, 1st week (DB) Candlelight in Algeria (20th-Fox)	124.4%
SAN FRANCISCO—Paramount, 2nd week (DB) Candlelight in Algeria (20th-Fox)	107.5%
ST. LOUIS—Loew's State, 1st week (DB) The Black Parachute (Col.)	96.7%
ST. LOUIS—Loew's State, 2nd week (DB) The Black Parachute (Col.)	72.5%
ST. LOUIS—Loew's Orpheum, MO 1st week (DB) The Black Parachute (Col.)	89.0%
ST. LOUIS—Loew's Orpheum, MO 2nd week (DB) The Black Parachute (Col.)	95.8%
WASHINGTON—Loew's Capitol, 1st week (SA) Vaudeville	127.2%
WASHINGTON—Loew's Capitol, 2nd week (SA) Vaudeville	110.0%
WASHINGTON—Loew's Columbia, MO 1st week	106.2%

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DOUBLE INDEMNITY (Para.)

First Reports:

Total Gross Tabulated	$84,900
Comparative Average Gross	79,600
Over-all Performance	106.6%

BALTIMORE—Keith's	100.0%
MINNEAPOLIS—State	90.9%
OMAHA—Orpheum (DB) Candlelight in Algeria (Para.)	103.7%
PHILADELPHIA—Fox	110.8%
ST. LOUIS—Fox (DB) The Navy Way (Para.)	119.5%

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THE MASK OF DIMITRIOS (WB)

First Reports:

Total Gross Tabulated	$293,400
Comparative Average Gross	289,100
Over-all Performance	101.1%

BALTIMORE—Stanley	106.5%
LOS ANGELES—Warner's Downtown	104.3%
LOS ANGELES—Warner's Hollywood	105.7%
LOS ANGELES—Warner's Wiltern	94.8%
MILWAUKEE—Warner (DB) Seven Days Ashore (RKO)	113.9%
NEW YORK—Strand, 1st week (SA) Louis Prima's Orchestra	106.5%
NEW YORK—Strand, 2nd week (SA) Louis Prima's Orchestra	85.4%
NEW YORK—Strand, 3rd week (SA) Louis Prima's Orchestra	65.2%
OMAHA—Brandeis (DB) Jam Session (Col.)	118.6%
PHILADELPHIA—Fox	88.6%
PHILADELPHIA—Arcadia, MO 1st week	82.3%
PROVIDENCE—Majestic (SA) Allergic to Love (Univ.)	106.2%
WASHINGTON—Warner's Earle (SA) Vaudeville	108.7%

Business Strong At Theatres in Chicago Resorts

Vacation resort communities in the Chicago area are enjoying the best summer season business in years. Reports from Standard Theatres Company, operating in Wisconsin, and the Indiana-Illinois Theatres, Inc., indicate that most of the resort towns in which they have houses have doubled in population this summer, and the vacationists still want their film fare.

The combination of prosperous times and the curtailment of long-distance transportation facilities is limiting the average vacationist's traveling to 100 to 200 miles. In Michigan City, where Indiana-Illinois operates the Lake, Lido, Ritz, Tivoli and Uptown, business has taken a decided turn for the better, the increase directly attributable to the vacation trade. Wartime conditions have made this nearby town a more popular vacation resort than ever before.

The Standard Circuit reports strong business at the Delavan (Wis.) theatre, at the Bay, Strand, Packer and West in Green Bay, Wis., and the Geneva in Lake Geneva, Wis.

The same condition holds true in the Bucklen, Elco, Orpheum and Roxy theatres in Elkhart, Ind., which is surrounded with popular vacation territory.

Charles Hogan, executive of the Standard, and booker of occasional stage shows playing some of the circuit's houses, reports that no stage shows are scheduled this summer, due to the fine business the houses are doing.

Despite the tremendous war production activity still evidenced here, defense plant operators are encouraging vacations for the good of the employees.

Universal, Paramount News Set Union Contracts

Universal and representatives of Local 23169, Motion Picture Office Employees, AFL, have completed negotiations for a new contract covering some 200 office workers of the Universal home office. The new agreement will be signed shortly and submitted to the regional War Labor Board for approval.

The contract replaces an agreement which Universal had with an American Federation of Office Employees local which MPOE took over last April. It will run for two years with provision for reopening after one year for wage adjustments, and sets up 35 job classifications with scales similar to those which MPOE has set for the Warner home office and subsidiary office employees. Provisions of the agreement are retroactive to June 1 of this year.

MPOE also has set an agreement with representatives of Paramount News covering about 22 office workers in its New York office. The contract provides for a 10 per cent wage increase retroactive to December 1, 1943, and is for one year. It also provides for a closed shop and sets up 11 job classifications with minimum and maximum wage scales.

Issue Duration Permits

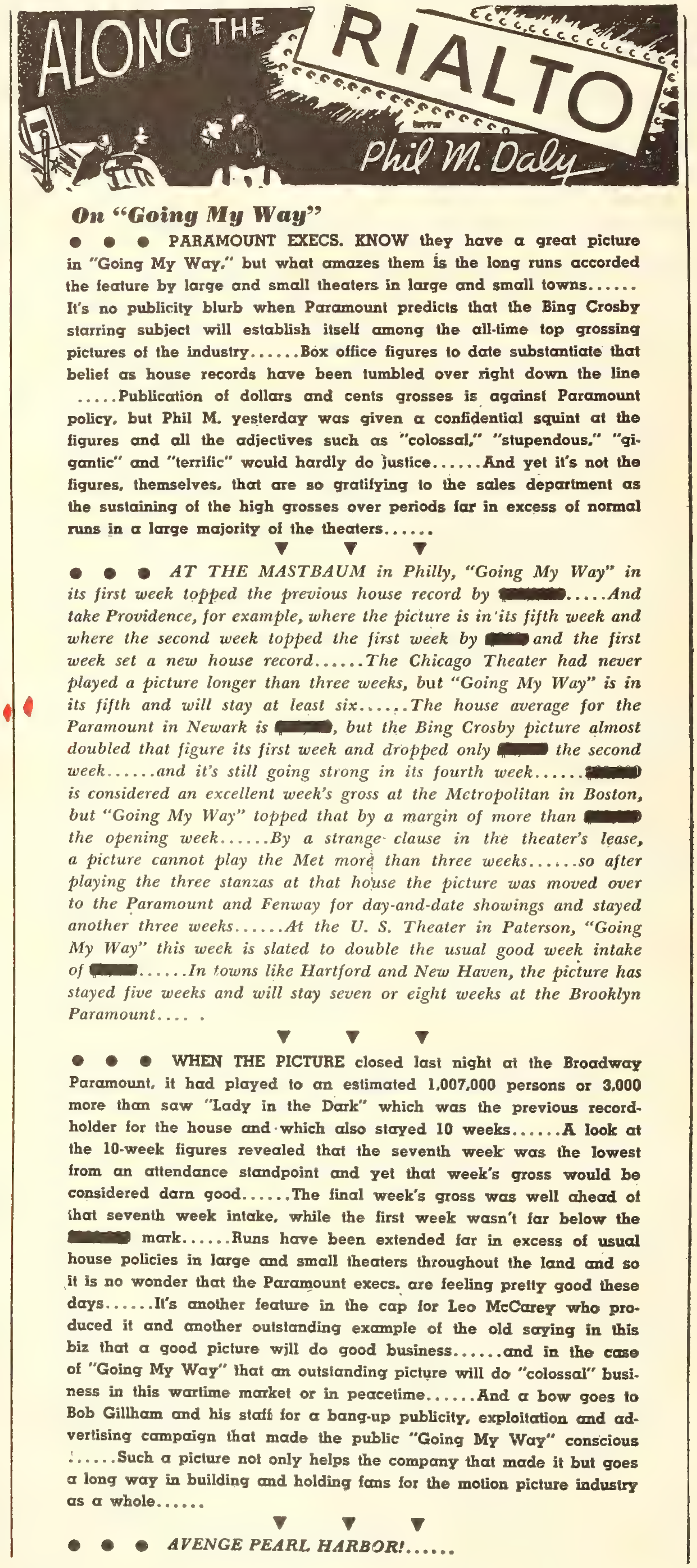
Chicago projectionists Local No. 110, IATSE, is now issuing "duration work permits" to replace the 40 members now in service, according to James Gorman, president. Twenty of the permits already have been issued. They require the payment of union dues but no initiation fee. The permit men will be required to turn in their cards after the war, unless new vacancies are created.

Shoot French Film in Canada

Renaissance Films is ready to shoot "Le Pere Chopin," in its Ville St. Laurent studios in Montreal. Fdeor Ozet, the Russian director, has come to Montreal from Hollywood to make the picture with Marcel Chabrier, Francois Rozet, Paul Cambo and Madeleine Ozeray. Other French pictures are planned as well as a version of Stanka Razin, the Russian hero.

6 THE Film DAILY Wednesday, July 12,

Most exciting success story ever written...



ALONG THE RIALTO
Phil M. Daly

On "Going My Way"

● ● ● PARAMOUNT EXECS. KNOW they have a great picture in "Going My Way," but what amazes them is the long runs accorded the feature by large and small theaters in large and small towns...... It's no publicity blurb when Paramount predicts that the Bing Crosby starring subject will establish itself among the all-time top grossing pictures of the industry......Box office figures to date substantiate that belief as house records have been tumbled over right down the line .....Publication of dollars and cents grosses is against Paramount policy, but Phil M. yesterday was given a confidential squint at the figures and all the adjectives such as "colossal," "stupendous," "gigantic" and "terrific" would hardly do justice......And yet it's not the figures, themselves, that are so gratifying to the sales department as the sustaining of the high grosses over periods far in excess of normal runs in a large majority of the theaters......

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● ● ● *AT THE MASTBAUM in Philly, "Going My Way" in its first week topped the previous house record by* [redacted]*.....And take Providence, for example, where the picture is in its fifth week and where the second week topped the first week by* [redacted] *and the first week set a new house record......The Chicago Theater had never played a picture longer than three weeks, but "Going My Way" is in its fifth and will stay at least six......The house average for the Paramount in Newark is* [redacted]*, but the Bing Crosby picture almost doubled that figure its first week and dropped only* [redacted] *the second week......and it's still going strong in its fourth week......*[redacted] *is considered an excellent week's gross at the Metropolitan in Boston, but "Going My Way" topped that by a margin of more than* [redacted] *the opening week......By a strange clause in the theater's lease, a picture cannot play the Met more than three weeks......so after playing the three stanzas at that house the picture was moved over to the Paramount and Fenway for day-and-date showings and stayed another three weeks......At the U. S. Theater in Paterson, "Going My Way" this week is slated to double the usual good week intake of* [redacted]*......In towns like Hartford and New Haven, the picture has stayed five weeks and will stay seven or eight weeks at the Brooklyn Paramount.....*

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● ● ● WHEN THE PICTURE closed last night at the Broadway Paramount, it had played to an estimated 1,007,000 persons or 3,000 more than saw "Lady in the Dark" which was the previous record-holder for the house and which also stayed 10 weeks......A look at the 10-week figures revealed that the seventh week was the lowest from an attendance standpoint and yet that week's gross would be considered darn good......The final week's gross was well ahead of that seventh week intake, while the first week wasn't far below the [redacted] mark......Runs have been extended far in excess of usual house policies in large and small theaters throughout the land and so it is no wonder that the Paramount execs. are feeling pretty good these days......It's another feature in the cap for Leo McCarey who produced it and another outstanding example of the old saying in this biz that a good picture will do good business......and in the case of "Going My Way" that an outstanding picture will do "colossal" business in this wartime market or in peacetime......And a bow goes to Bob Gillham and his staff for a bang-up publicity, exploitation and advertising campaign that made the public "Going My Way" conscious ......Such a picture not only helps the company that made it but goes a long way in building and holding fans for the motion picture industry as a whole......

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● ● ● *AVENGE PEARL HARBOR!......*

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War Bulletin!
Have Your Bond Sales Figures Ready
for 5th War Loan Report Blank

Joseph Schnitzer Dies at 57

Joseph I. Schnitzer, 57, former RKO Radio president, died at his home in Beverly Hills, July 20 of a heart ailment.

Mr. Schnitzer retired last year after selling the Western Costume Company, a firm providing costumes for all motion picture companies.

He entered the industry in 1908 as manager of the Des Moines branch of the Pittsburgh Calcium Light and Film Company, going from there to the Mullin Film Service. From 1920 to 1922 he was president of Equity Pictures and then vice-president of Film Booking Offices, predecessor to RKO. After rising to the presidency of RKO, Mr. Schnitzer resigned in 1932 to enter independent production, producing "Tomorrow at Seven" the following year. In 1934 he bought Western Costume.

Surviving are his widow, a daughter, Gloria, and a son, Don.

Mrs. Anna Moskowitz, Film Executives' Mother

Mrs. Anna Moskowitz, widely known in the motion picture industry, died July 20 in her home at Kew Gardens, New York, after a brief illness. She was 80. Known as "Mom" to hundreds in the industry, Mrs. Moskowitz was the mother of Charles C. Moskowitz, vice-president of Loew's; Harry Moskowitz, head of Loew's construction department; Arthur Moskowitz; Joseph Moskowitz, New York studio representative of Twentieth Century-Fox; Martin Moskowitz, also of Twentieth Century-Fox, and three daughters, Mrs. Maurice Scopp, Mrs. Jack Harris and Mrs. Irving Snyder. She is also survived by four grandchildren.

Frank T. Kintzing

Frank Taylor Kintzing, theatrical producer and broker, died July 23 in the Lynwood Nursing Home, New York, at the age of 72. During the first World War he was associated with the late Otto H. Kahn in conducting American tours of European musical and drama groups. During recent years he worked with Laura Recktenwalt in management of tours of the Manhattan Opera.

Barclay V. McCarty

Barclay V. McCarty, 43, a member of the MGM publicity staff, died July 24 after a brief illness, at the Fifth Avenue Hospital, New York. He is survived by his widow, Mrs. Virginia Cotier McCarty, of *Women's Wear* editorial staff, and his mother, Mrs. Barclay McCarty, Sr.

Jerome Rosenberg

Jerome Rosenberg, 65, formerly associated with his brother, Walter Reade, in the management of a circuit of theatres in New York and New Jersey, died July 18 in his apartment in Asbury Park, N. J. Surviving are his widow and a son, Jerome, Jr.

George E. Stoddard

George E. Stoddard, 68, librettist for numerous musical comedies popular on Broadway a generation ago, died July 19 at Community Hospital, New York. His biggest hit was "Listen, Lester,' which he wrote with Harry L. Court, and which ran for 272 performances, a record for the time.

Mildred Harris

Mildred Harris, 41, actress in the silent film days, and first wife of Charlie Chaplin, died of pneumonia July 20 in Hollywood.

Robert Wood

Robert L. Wood, 42, formerly operator of the Eastland and Garden theatres in Portsmouth, O., died July 24 after a long illness.

Republic Closes Schine Deal

J. R. Grainger, Republic president has announced the closing of a 1944-45 product deal with the Schine Circuit at Gloversville, N. Y.

JOSEPH I. SCHNITZER

William B. Morgan, Was 20th-Fox Representative

Funeral services were held at Campbell's Funeral Chapel July 25 for William B. Morgan, 39, Twentieth Century-Fox representative supervising Spain, Portugal and North Africa. Mr. Morgan died July 23 in New York Hospital after an illness of several months.

Mr. Morgan was born in Birmingham, Ala., January 19, 1905, and was educated at Princeton University. He joined Twentieth Century-Fox in January, 1937, as assistant to the European manager and in May of that same year was appointed managing director of France.

At the outbreak of the war, he went to Spain and in February, 1943, was appointed to the position he held at the time of his death. Surviving are his widow and mother.

Premiere Committees to Get Citations from Army

All local committee members who cooperated with about 5,000 theatres in putting on special premieres of Irving Berlin's "This Is the Army," Warner Bros. production for Army Emergency Relief, will be presented citations in recognition of their efforts.

Scrolls signed by Major General Irving J. Phillipson, director of the Army Relief Fund, and Colonel Charles F. H. Johnson, who served as advisor to the director, will be delivered to the various committee members by Service Command headquarters in respective areas throughout the country.

"This Is the Army" was re-released by Warners last month with a view to bringing in additional funds for the soldier welfare organization, which gets all profits from the picture.

Shift Newark Staff

Appointments of Sam Blasky as assistant zone manager in charge of film buying and booking, and Leto Hill as assistant zone manager in charge of theatre operations, were announced Tuesday by Frank Damis, new zone manager for Warner theatres in the Newark territory. Robert Paskow, head of advertising, for that zone was moved up to district manager, while George Kelly was promoted from the Stanley to head of the Newark advertising department. Arnold Jordan was advanced to chief booker.

Reynolds in War Fund Short

Quentin Reynolds, foreign correspondent, is the narrator of the National War Fund short subject, "Memo for Joe," produced by RKO-Pathe and set for distribution by the War Activities Committee August 10. Additional assistance will be given the War Fund campaign by a special trailer starring Fredric March, which will be shown in theatres at a time selected by the various War Fund regional committees.

IN NEWSREEL

MOVIETONE NEWS—Vol. 26, No. 93—Russians co advance. . . . Munitions blast kills hundreds in fornia. . . . Caen occupied by Allies after bitter ing. . . . Princess Elizabeth christens bomber n in her honor. . . . Hero of the week. . . . machine gun nest is new war innovation. . . . S men rest in grandeur of Paradise Valley.

MOVIETONE NEWS—Vol. 26, No. 94—Roosevel Truman nominated. . . . Russian Army drives ah Nazi rout. . . . Hero of the week. . . . Famed Capri becomes rest haven for American fliers. Newsette.

NEWS OF THE DAY—Vol. 15, No. 291—Nazi rout to Hitler death plot. . . . Red tide rolls on. . . . man generals in revolt. . . . Yanks and British in. . . . Munition ships blow up, killing 320 on . . . Battle films of Army's No. 1 ace in action Wonder war weapon.

NEWS OF THE DAY—Vol 15, No. 292—Democrat Roosevelt, Truman. . . . Soviet honors Red ge who routed Nazis in Russia. . . . Meet year's pr mama. . . . Yanks on romantic Capri.

PARAMOUNT NEWS—No. 94—Munitions explosio 321. . . . Axis crackup.

PARAMOUNT NEWS—No. 95—The Arlington Clas Democrats nominate Roosevelt and Truman. . . . ain honors Hindu heroes.

RKO PATHE NEWS—Vol. 15, No. 96—Munitions kills 321. . . . Free French court tries five. . . . take Caen and Yanks win Lahaye. . . . Americ downs 28 planes. . . . Red advance drives Nazis Crimea.

RKO PATHE NEWS—Vol. 15, No. 97—Eisenhowe over Nazi lines. . . . Airmen rest on Isle of Capr Democrats nominate Roosevelt and Truman.

UNIVERSAL NEWSREEL—Vol. 17, No. 313—Ca the road to Paris. . . . Seizure of Saipan. . . . crush Nazis. . . . Universal gun carriers. . . . coast explosion. . . . French spies convicted. . . Gabreski, air ace. . . . Rose of York.

UNIVERSAL NEWSREEL—Vol. 17, No. 314—S Truman named F. D. R. running mate. . . . Whe a world at war. . . . Capri, isle of recovery. . . . ing on to victory.

ALL AMERICAN NEWS—Vol. 2, No. 92—Elba is from Nazis. . . . Dr. Dent gets $3,000,000 for Dillar John Hancock School cited for war work. . . Ware retires after 50 years on pullman. . . . N Association For the Advancement of Colored P convention draws 25,000 in Chicago. . . . South harvests.

WAC Is Lauded for Cadet Nurse Recruiting Aid

According to a communication received at Activities Committee headquarters from Jean derson, chief of public relations section, di of nurse education, a large measure of the s of the U. S. Public Health Service's cam to recruit Cadet Nurses is due to the assi of the WAC. The WAC campaign consist the production, distribution and exhibition o of the regular "war information" subjects "Reward Unlimited" plus a national ma publicity campaign. "Reward Unlimited" wa duced by David O. Selznick and had a cast h by Dorothy McGuire, Aline McMahon and Byington.

Refuse Circus Permit

The Ringling Bros. and Barnum and circuit, which is again to "take to the road" its quarters at Sarasota, Fla., has been r a permit by Fred F. McMinn, of the Cinc Building Commission, to play a two-day d the University of Cincinnati stadium, becau stadium is in a residential district. This w be the first date since the Hartford fire, J The circus, instead, will open at Akron, August 4.

Warner Star Bags Jap Plane

Wayne Morris, Warner Bros. star now a tenant in the Navy, shot down his first Jap in the South Pacific, according to news disp received Sunday in New York. He is cur seen in a reissue of "Brother Rat."

Stewart Decorated Again

Lt. Col. James Stewart has been awarde Oak Leaf Cluster to the Distinguished Cross for extraordinary achievement as air mander while raiding enemy territory.

Another
great
MR.
joins Columbia's
hall of memorable
motion
picture
characters!

MR. WINKLE GOES TO WAR

Joseph Schni
Dies at 57

Joseph I. Schnitzer, 57, former
president, died at his home in Bever
20 of a heart ailment.

Mr. Schnitzer retired last year af
Western Costume Company, a firm
tumes for all motion picture compan

He entered the industry in 1908 a
the Des Moines branch of the Pittsb
Light and Film Company, going f
the Mullin Film Service. From 19
was president of Equity Pictures a
president of Film Booking Offices,
RKO. After rising to the preside
Mr. Schnitzer resigned in 1932 to e
dent production, producing "Tomorr
the following year. In 1934 he bo
Costume.

Surviving are his widow, a daughte
a son, Don.

Mrs. Anna Moskowitz, Film Executives' Mother

Mrs. Anna Moskowitz, widely k
motion picture industry, died July 2(
at Kew Gardens, New York, after a
She was 80. Known as "Mom" to h
industry, Mrs. Moskowitz was th
Charles C. Moskowitz, vice-presider
Harry Moskowitz, head of Loew's co
partment; Arthur Moskowitz; Josep
New York studio representative of T
tury-Fox; Martin Moskowitz, also
Century-Fox, and three daughters,
Scopp, Mrs. Jack Harris and Mrs. I
She is also survived by four grandc

Frank T. Kintzing

Frank Taylor Kintzing, theatrical
broker, died July 23 in the Lynw
Home, New York, at the age of 72.
first World War he was associated
Otto H. Kahn in conducting Amer
European musical and drama groups
cent years he worked with Laura R
management of tours of the Manhatt

Barclay V. McCarty

Barclay V. McCarty, 43, a member
publicity staff, died July 24 after a
at the Fifth Avenue Hospital, New
survived by his widow, Mrs. Virgini
Carty, of *Women's Wear* editorial
mother, Mrs. Barclay McCarty, Sr.

Jerome Rosenberg

Jerome Rosenberg, 65, formerly a
his brother, Walter Reade, in the m
a circuit of theatres in New York a
sey, died July 18 in his apartment in
N. J. Surviving are his widow
Jerome, Jr.

George E. Stoddard

George E. Stoddard, 68, librettist
musical comedies popular on Broadw
tion ago, died July 19 at Commu
New York. His biggest hit was "L
which he wrote with Harry L. Cou
ran for 272 performances, a record fc

Mildred Harris

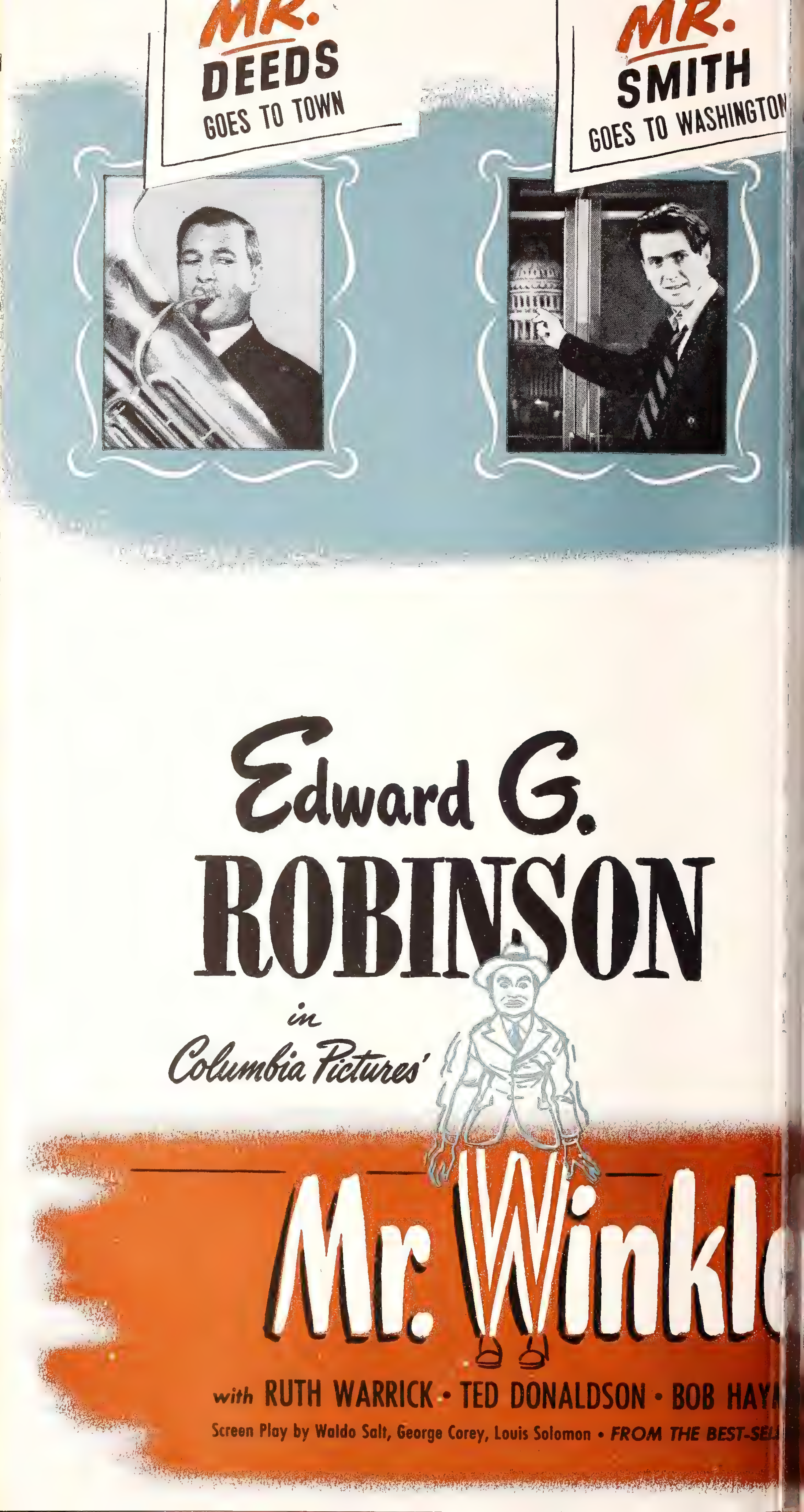
Mildred Harris, 41, actress in t
days, and first wife of Charlie Ch
pneumonia July 20 in Hollywood.

Robert Wood

Robert L. Wood, 42, formerly o
Eastland and Garden theatres in P
died July 24 after a long illness.

Republic Closes Schine De

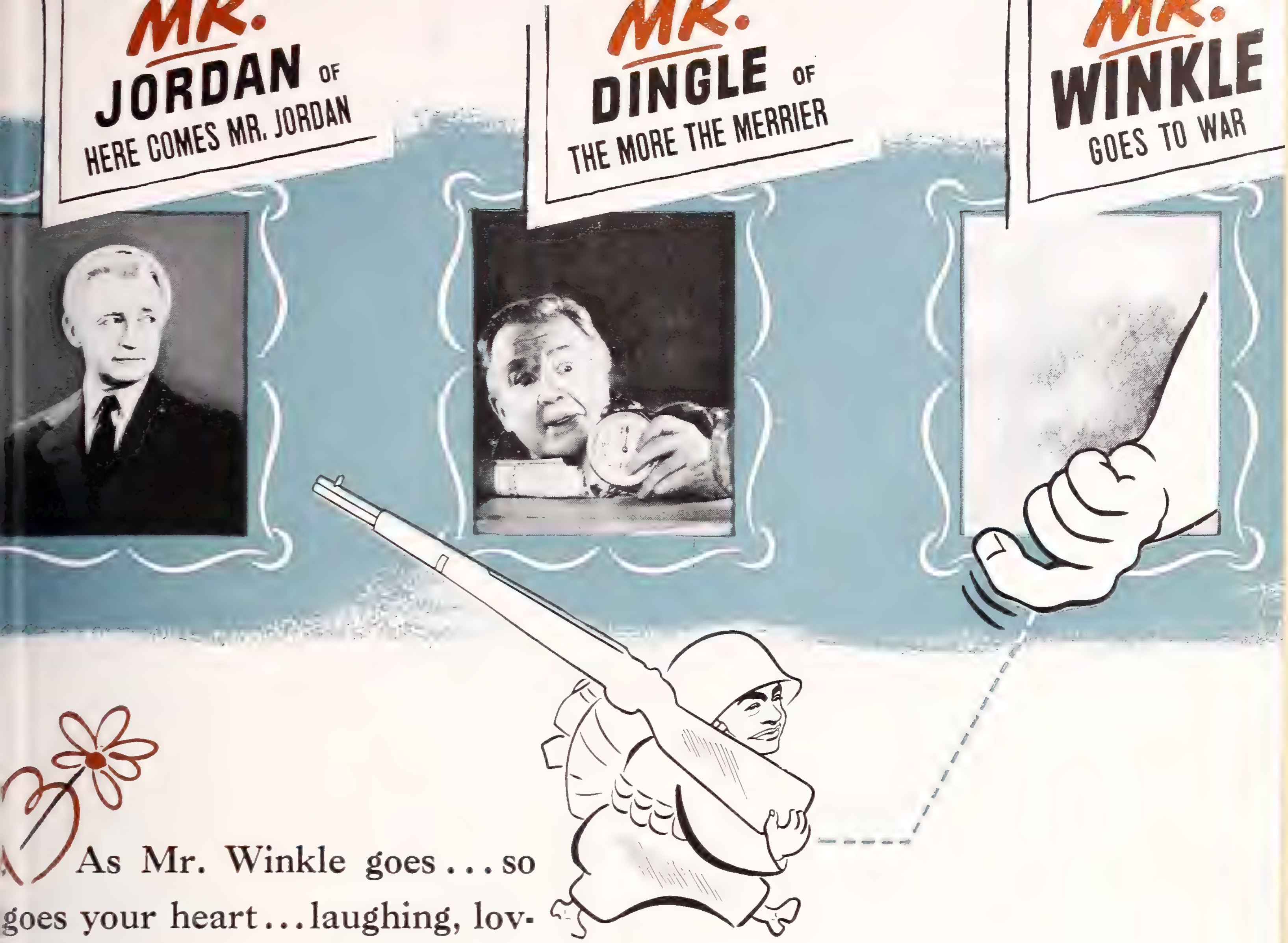
J. R. Grainger, Republic presi
nounced the closing of a 1944-45 pro
the Schine Circuit at Gloversville, N


MR. DEEDS GOES TO TOWN
MR. SMITH GOES TO WASHINGTON
Edward G.
ROBINSON
in
Columbia Pictures'
Mr. Winkl
with RUTH WARRICK • TED DONALDSON • BOB HAY
Screen Play by Waldo Salt, George Corey, Louis Solomon • FROM THE BEST-SE

MR. JORDAN OF
HERE COMES MR. JORDAN

MR. DINGLE OF
THE MORE THE MERRIER

MR. WINKLE
GOES TO WAR



As Mr. Winkle goes . . . so goes your heart . . . laughing, loving, deeply sympathizing . . . as you follow one of the most lovable characters ever to come to the screen *in a great escapist picture!*

oes to War

ARD LANE • ROBERT ARMSTRONG • RICHARD GAINES

BY THEODORE PRATT • Produced by JACK MOSS • Directed by ALFRED E. GREEN

. . . And it's nice to know,

MR. Exhibitor,

that after

Once Upon A Time

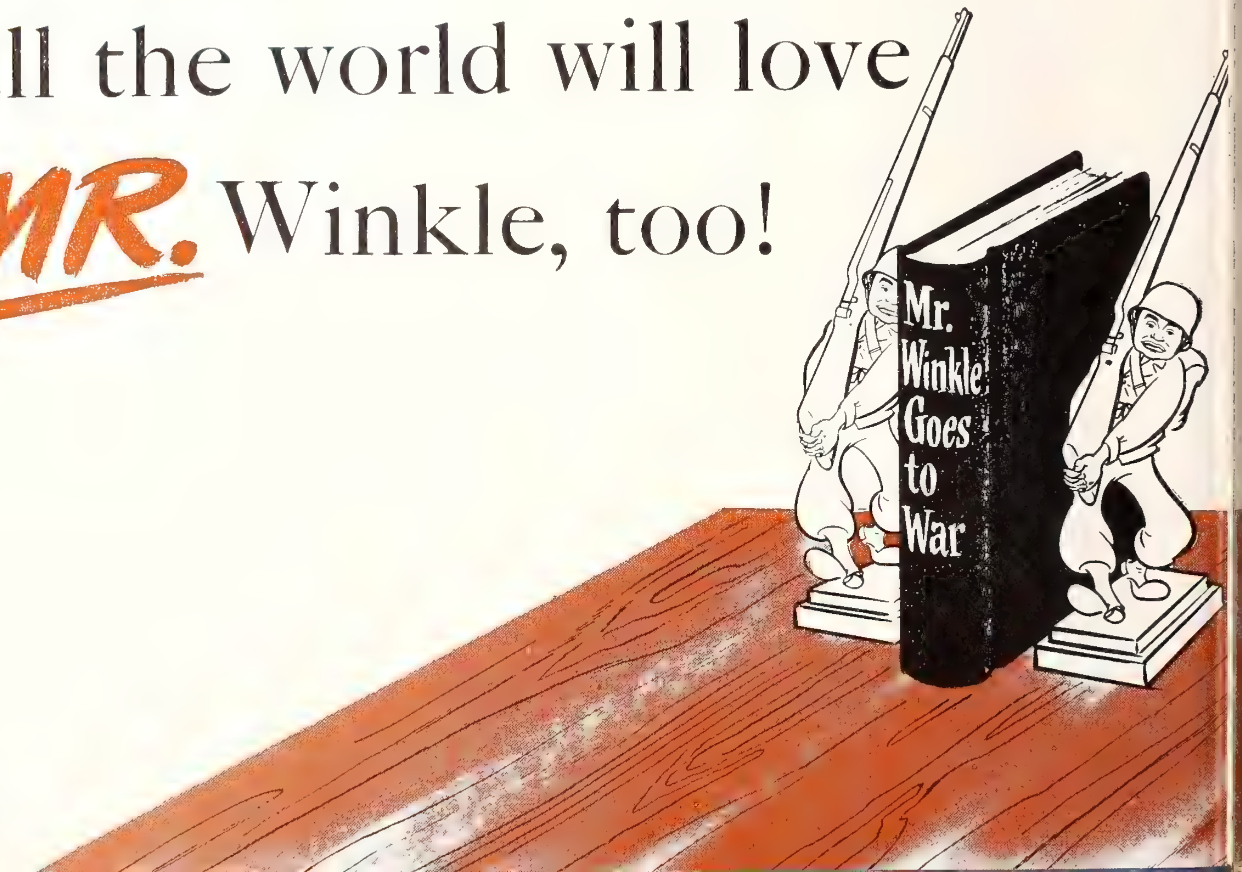
Cover Girl

What a Woman!

SAHARA

all the world will love

MR. Winkle, too!


Mr. Winkle Goes to War

PRINTED IN U. S. A

"WHAT THE PICTURE DID *FOR ME*"

. . . the original exhibitors' reports department, established October 14, 1916. In it theatremen serve one another with information about the box-office performance of product — providing a service of the exhibitor for the exhibitor. ADDRESS REPORTS: What the Picture Did for Me, Motion Picture Herald, Rockefeller Center, New York 20.

:olumbia

DOUGHBOYS IN IRELAND: Kenny Baker, Jeff Don- ll—This didn't go over too big. Should have double led it. Played Sunday, July 9.—Harland Rankin, Plaza ieatre, Tilbury, Ont., Canada.

PARACHUTE NURSE: William Wright, Margarite iapman—Very, very good little action picture, with a od story and some good acting. Play it. You won't sorry. Doubled with "Lone Star Trail," a darn good estern from Universal, and did excellent weekend siness.—R. J. Neely, Times Theatre, Jonesboro, Ill. iall town patronage.

letro-Goldwyn-Mayer

LOST ANGEL: Margaret O'Brien, James Craig—A ell little picture. A great deal more entertaining in a lot of the big ones.—W. O. Woody, Stockton eatre, Stockton, Mo. Small town patronage.

LOST ANGEL: Margaret O'Brien, James Craig—We ioyed good business on the feature, and there were ny favorable comments about the picture and the nderful performance of Little Miss Margaret. Played ednesday, Thursday, July 5, 6.—A. S. Edwards, Wine- Theatre, Scotia, Cal. Small lumber town.

MADAME CURIE: Greer Garson, Walter Pidgeon— thout doubt, wonderful acting, an absorbing story l an educational story. The boys in the overalls n't like it, and walked out. But I'm glad I played it. a picture that everyone should see.—W. O. Woody, ckton Theatre, Stockton, Mo. Small town patronage.

ONG OF RUSSIA: Robert Taylor, Susan Peters— is picture missed for us and I can't tell why. It has good stars. Whether it was the Russian angle, never know, or too high class for our public. All now is that our clientele did not go for it. Then it y be the war angle—we know that any war picture in for a beating at the box office this season.—A. E. ncock, Columbia Theatre, Columbia City, Ind.

WHISTLING IN BROOKLYN: Red Skelton, Ann herford—Red Skelton is at his best in this one. It's of laughs from start to finish. Everyone really en- ed it, and proved it at the box office, which was ve average for midweek. But most of Leo's features all right for me. Played Wednesday, Thursday.—R. J. ely, Times Theatre, Jonesboro, Ill. Small town and al patronage.

onogram

ILLION DOLLAR KID: East Side Kids—Not as good most of the East Side Kid series, but they all do l business, and this one is no exception. Did good week business. Played Wednesday, Thursday.—R. J. ly, Times Theatre, Jonesboro, Ill. Small town pat- ige.

MART GUY: Rick Vallin, Bobby Larson—Good; it surprised me and the audience, too. Monogram a good star in Rick Vallin. The ladies really think is handsome. And he is—and he can act. Mono- n's product is really improving. Played Saturday.— J. Neely, Times Theatre, Jonesboro, Ill. Small town onage.

ramount

ND THE ANGELS SING: Betty Hutton, Fred Mac- ray—Really smash stuff for this neighborhood; es- ally when doubled with a picture like "Weird Wom- (not that "Woman" was so good, but thriller gave ram varied interest.) This type of picture is definite- or La Hutton and for this manager's do-re-mi she's in this comedy and musical type. Even the cash omers at my theatre liked her better than in "Mira- of Morgan's Creek." Played Friday, Saturday, July —Sid J. Dickler, Belmar Theatre, Pittsburgh, Pa. ll town patronage.

AMBLER'S CHOICE: Chester Morris, Nancy Kelly d not please. Had some walkouts. Business was Played Tuesday, July 4.—E. M. Freiburger, Para- nt Theatre, Dewey, Okla. Small town patronage.

OUR BEFORE THE DAWN: Franchot Tone, Veron- Lake—Not as good as I expected. Business was Played Sunday, Monday, July 2, 3.—E. M. Frei- er, Paramount Theatre, Dewey, Okla. Small town onage.

) TIME FOR LOVE: Claudette Colbert, Fred Mac- ray—A good entertaining war-free picture that failed o business. I can't do any business on a picture e title has "Love" or "Murder" in it.—W. O. Woody, kton Theatre, Stockton, Mo. Small town patronage.

RIDING HIGH: Dorothy Lamour, Dick Powell—Good; lots of laughs, and that is what our customers want. Did average business. Not as good as I expected, but maybe I expect too much, anyway. I had it bought right. Played Sunday, Monday, July 2, 3.—R. J. Neely, Times Theatre, Jonesboro, Ill. Small town patronage.

TORNADO: Chester Morris, Nancy Kelly—On a double bill it will do good business. Played Monday, Tuesday, July 12, 13.—Harland Rankin, Plaza Theatre, Tilbury, Ont., Canada.

UNINVITED, THE: Ruth Hussey, Ray Milland—They say this is the picture that started the cycle of this type now in production. If they are all along this line, heaven help us. My customers wanted to know what it was all about, and so do I. Played Sunday, Monday.—W. O. Woody, Stockton Theatre, Stockton, Mo. Small town patronage.

YOU CAN'T RATION LOVE: Betty Rhodes, Johnnie Johnston—A nice little programmer. Give this Johnnie Johnston a real break and he will top Sinatra in anything he does. He deserves a real break. Patrons commented about his nice voice and enjoyed the picture as a whole. Saturday played revival, "For Me and My Gal" with this, and did above average business. Played Friday, Saturday, July 7, 8.—Arnold Schneeberger, Ritz Theatre, Tipton, Ind. General patronage.

RKO Radio

ACTION IN ARABIA: George Sanders, Virginia Brown—A weak program picture which failed to draw on "Two-for-One" Night. Played Tuesday, July 11.—E. M. Freiburger, Paramount Theatre, Dewey, Okla. Small town patronage.

AROUND THE WORLD: Kay Kyser, Joan Davis—Kay Kyser has no appeal here but this picture is great. RKO makes few musicals but they're always good. Book it.—Ralph Raspa, State Theatre, Riverville, W. Va.

GHOST SHIP: Richard Dix, Edith Barrett—Best of the series. Nothing gruesome about Richard Dix's part as captain. Played Tuesday, Wednesday.—Ralph Raspa, State Theatre, Riverville, W. Va.

LADY IN THE DARK: Ginger Rogers, Warner Baxter—I'll bet a wide Stetson that Ginger will never do another like this one. It is (and I'll give it credit for that) the most elaborately mounted picture we have had for many moons, but that is all. A puzzled audience, they could not make up their minds whether they liked it or not. That was the reaction that we got from those that commented on the picture.—A. E. Hancock, Columbia Theatre, Columbia City, Ind.

ROOKIES IN BURMA: Alan Carney, Wally Brown—This was a real laugh producer. If RKO is careful this series should prove a money maker. Many favorable comments. Played Friday, Saturday, June 7, 8.—A. S. Edwards, Winema Theatre, Scotia, Cal. Small town lumber town.

UP IN ARMS: Danny Kaye, Dinah Shore—Danny Kaye doesn't line them up to get in. We did a little extra business because they had nowhere else to go. Played Monday, Tuesday, July 10, 11.—Harland Rankin, Plaza Theatre, Tilbury, Ont., Canada.

Republic

CALL OF THE ROCKIES: Smiley Burnette, Sonny Carson—Entertaining Western which pleased and brought good business on Friday, Saturday. Played July 14, 15.—E. M. Freiburger, Paramount Theatre, Dewey, Okla. Small town patronage.

CASANOVA IN BURLESQUE: Joe E. Brown, June Havoc—Sure can't give Republic any credit for this one. I believe it is the worst I have ever seen Joe Brown in. Business was way below normal. But every one can't be good. Played Sunday, Monday, May 28, 29.—R. J. Neely, Times Theatre, Jonesboro, Ill. Small town patronage.

HANDS ACROSS THE TABLE: Roy Rogers, Ruth Terry—Excellent. Here is a Western that has just about everything, music, action, comedy and good acting. I took a long chance and played it on Sunday, by itself, and did a nice business. Much better than on some of the "supers" that I have to play. Played Sunday, Monday, May 7, 8.—R. J. Neely, Times Theatre, Jonesboro, Ill. Small town patronage.

MY DARLING CLEMENTINE: Frank Albertson, Lorna Gray—Very good. This is another down-to-earth picture from Republic that really does the business. We broke all box office records for the Times theatre with this one. Played Wednesday, Thursday, May 10, 11.—R. J. Neely, Times Theatre, Jonesboro, Ill. Small town patronage.

PISTOL PACKIN' MAMA: Ruth Terry, Robert Livingston—Boy, this is another box office natural from Republic. That's what makes you glad to be in the show business. We broke all box office records for the theatre with this one. Played Wednesday, Thursday, May 3, 4.—R. J. Neely, Times Theatre, Jonesboro, Ill. Small town patronage.

Twentieth Century-Fox

BUFFALO BILL: Joel McCrea, Linda Darnell—Give me a picture like this once a week and I'll keep my "Brass Hats" happy. Very little exploitation required. Bill gave us the best Sunday-Tuesday business we have had since early in the spring. Technicolor story of a well loved character of yesteryear; and generally good acting approved by adults, too. Kids came early and stayed late Sunday, some repeating Monday and Tuesday. Played July 9-11.—Sid J. Dickler, Belmar Theatre, Pittsburgh, Pa. Urban patronage.

FOUR JILLS IN A JEEP: Carole Landis, Kay Francis—Enjoyed by all. Clicked far above my expectations. Really a nice all around entertaining film with comedy and music here and there. It contained a few sad touches of the war, but it really gave the patrons an idea of how Hollywood is entertaining our soldiers and their appreciation to the film industry. Played Tuesday-Thursday, July 4-6.—Arnold Schneeberger, Ritz Theatre, Tipton, Ind. General patronage.

HOME IN INDIANA: Walter Brennan, Lon McAllister—Being a Hoosier, I could brag about it. But—in all reality it was a fine all around entertaining movie. Praised very highly by all the patrons and well worth the best playing time available. Color was exceptional and the new stars did a swell job with such old timers as Brennan and Greenwood. Played Sunday, Monday, July 2, 3.—Arnold Schneeberger, Ritz Theatre, Tipton, Ind. General patronage.

LIFEBOAT: William Bendix, Tallulah Bankhead—One setting, a lifeboat. The cast does outstanding work in the picture and it held the interest all the way. It is needless to say that it was sadly down at the box office. You can keep the type set on war pictures. Business down. We need light entertainment or good mystery pictures. The current news is full of the invasion, as it should be, but that is sufficient war for most people. I still say that the better musicals such as "Rio Rita," or "The Merry Widow" would clean up at this time. And why don't the producers put one out as a trial? "Show Boat" would go again with a good cast.—A. E. Hancock, Columbia Theatre, Columbia City, Ind.

United Artists

JOHNNY COME LATELY: James Cagney, Grace George—And so did the customers—in fact, a lot of them never arrived. The few that came seemed to like it. Not enough action for Cagney. He should have stayed with Warners. Played Sunday, Monday.—R. J. Neely, Times Theatre, Jonesboro, Ill. Small town patronage.

THAT NAZTY NUISANCE: Bobby Watson, Joe Devlin—A nice laugh for a week. Played Friday, Saturday, July 14, 15.—Harland Rankin, Plaza Theatre, Tilbury, Ont., Canada.

Universal

CALLING DR. DEATH: Lon Chaney, Patricia Morison—Universal should triple its output of Inner Sanctum mysteries if they are all like this—high above an average mystery. Watch low sound. Played Tuesday, Wednesday.—Ralph Raspa, State Theatre, Riverville, W. Va.

(*Continued on page* 68)

AIR CREW • MEDICINE ON GUARD • MERCHANT SEAMEN • LI

PRIVATE SMITH OF THE U.S.A. • WOMEN AT ARMS • ARMY CHAPLAIN • BOOMTOWN, D.C. •

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PASSAGE • AGE OF FLIGHT • CHILDREN OF MARS • SAILORS ALL • AIRCRAFT CARRIER •

heatres in Two Years!

HIS IS
ERICA

.MAN, Jr.

Distributed by RKO Radio Pictures, Inc.

S FRONT • VIVA MEXICO • HOT MONEY • THEY FIGHT AGAIN •

(*Continued from page 65*)

CORVETTE K-225: Randolph Scott, James Brown--Just a program picture with superfluous extra footage. Interesting for the children, but classified as corny by adults. Theme has been played out. Scott has no drawing power here. Business poor. Played Wednesday, Thursday, June 30, July 1.—A. S. Edwards, Winema Theatre, Scotia, Cal. Small lumber town.

FRONTIER LAW: Russell Hayden, Fuzzy Knight—Good Western with comedy and music which pleased the Friday, Saturday crowd. Played July 7, 8.—E. M. Freiburger, Paramount Theatre, Dewey, Okla. Small town patronage.

GUNG HO: Randolph Scott, Grace McDonald—Good action picture. A good war picture which will draw Played Sunday, Monday, July 9, 10.—E. M. Freiburger, Paramount Theatre, Dewey, Okla. Small town patronage.

HIS BUTLER'S SISTER: Deanna Durbin, Franchot Tone—Durbin's best. Plenty of laughs for all and deserves "A" time. Played Sunday, Monday.—Ralph Raspa, State Theatre, Riverville, W. Va.

IMPOSTOR, THE: Jean Gabin, Ellen Drew—Too bad the shortage of raw stock didn't catch up with this one. Gabin unknown. It would not rate even good enough for the second half of a bill. Wasted date, and no business. Skip it if you can, they won't like it, and it's a cheap, tawdry melodrama. (This goes only for one situation). There are no bright moments in the picture. We rate it again as very, very poor.—A. E. Hancock, Columbia Theatre, Columbia City, Ind.

LADIES COURAGEOUS: Loretta Young, Diana Barrymore—Good picture and good business. Story concerns lady aviators and WASPS. Played Wednesday, Thursday, July 5, 6.—E. M. Freiburger, Paramount Theatre, Dewey, Okla. Small town patronage.

TOP MAN: Donald O'Connor, Peggy Ryan—He gets more popular with each picture, and each picture gets better. Mr. O'Connor and Miss Ryan are really going places. Played Friday, Saturday.—Ralph Raspa, State Theatre, Riverville, W. Va.

Warner Bros.

DESERT SONG: Dennis Morgan, Irene Manning—Wonderful show and great business, beautiful color and lovely songs. Give it "A" time.—Ralph Raspa, State Theatre, Riverville, W. Va.

DESTINATION TOKYO: Cary Grant, John Garfield—This is indeed the greatest war picture made to date. Everyone said so. Draw not as big as expected. Played Sunday, Monday.—Ralph Raspa, State Theatre, Riverville, W. Va.

GIRLS ON PROBATION: Jane Bryan, Ronald Reagan—W. B. repeats always do swell business. I was afraid of this, kept cancelling it, but I had to play it, and I am glad I did. Played Tuesday, Wednesday.—Ralph Raspa, State Theatre, Riverville, W. Va.

OLD ACQUAINTANCE: Bette Davis, Miriam Hopkins—The same type of Bette Davis, not very good. I have never seen the day when Bette Davis drew me a cent, and I probably never will. Played Sunday, Monday.—Ralph Raspa, Riverville, W. Va.

SONG OF THE SADDLE: Dick Foran—Plenty of action and good for the Western fans and kids. Played Friday, Saturday, July 7, 8.—A. S. Edwards, Winema Theatre, Scotia, Cal. Small lumber town patronage.

THANK YOUR LUCKY STARS: All Star Cast—Twice as long as it should have been. You can thank your lucky stars if you don't have to run it. Business not even half what it should have been. Played Sunday, Monday, June 9, 10.—R. J. Neely, Times Theatre, Jonesboro, Ill. Small town patronage.

THIS IS THE ARMY: Joan Leslie, George Murphy—This was great. Not a dull moment. Business was very good and there was nothing but praise and happy faces when the picture was over. Played Sunday, Monday, July 9, 10.—A. S. Edwards, Winema Theatre, Scotia, Cal. Small town patronage.

WATCH ON THE RHINE: Paul Lucas, Bette Davis—Good picture, but not for small town—didn't even make film rental. Played Tuesday, July 11.—R. J. Neely, Times Theatre, Jonesboro, Ill. Small town patronage.

Short Features

Columbia

COMMUNITY SINGS: Our customers like these so much I have to repeat a lot of them, and they're all good.—R. J. Neely, Times Theatre, Jonesboro, Ill.

Metro-Goldwyn-Mayer

BATTY BASEBALL: Technicolor cartoon—Very good. Lots of laughs about how baseball shouldn't be played.—R. J. Neely, Times Theatre, Jonesboro, Ill.

FITZPATRICK TRAVELTALKS: They're all good, and our customers really like them.—R. J. Neely, Times Theatre, Jonesboro, Ill.

GROOVIE MOVIE: Pete Smith Specialties—Very good. But I have yet to run a Pete Smith short that our customers didn't like. Am looking forward to his latest one.—R. J. Neely, Times Theatre, Jonesboro, Ill.

SHORT PRODUCT PLAYING BROADWAY

Week of July 24

ASTOR	
Movie Pests	MGM
Liberation of Rome	WAC
Feature: Bathing Beauty	MGM
CRITERION	
Personal Oddities	Universal
Feature: Christmas Holiday	Universal
GLOBE	
Thugs with Dirty Mugs	Vitaphone
Feature: The Hairy Ape	United Artists
GOTHAM	
Duck Soup to Nuts	Vitaphone
Feature: Dead End	Warner Bros.
HOLLYWOOD	
Russian Rhapsody	Vitaphone
Our Frontier in Italy	Vitaphone
Winner's Circle	Vitaphone
Feature: Mr. Skeffington	Warner Bros.
PARAMOUNT	
Popular Science, No. 5	Paramount
We're on Our Way to Rio	Paramount
Winged Couriers	Paramount
Liberation of Rome	WAC
Feature: And the Angels Sing	Paramount
RIALTO	
Say Ah, Jasper!	Paramount
Liberation of Rome	WAC
Feature: Jungle Woman	Universal
RIVOLI	
Your Pet Problem	Paramount
Feature: Story of Dr. Wassell	Paramount
ROXY	
Wolf! Wolf!	20th Cent.-Fox
Students of Form	20th Cent.-Fox
Community Sing, No. 12	Columbia
Liberation of Rome	WAC
Feature: Take It or Leave It	20th Cent.-Fox
STRAND	
Slightly Daffy	Vitaphone
Cattle Men's Day	Vitaphone
Liberation of Rome	WAC
Feature: Adventures of Mark Twain	Warner Bros.

IT'S YOUR WAR: War Short—Entertaining victory reel about the WACS.—E. M. Freiburger, Paramount Theatre, Dewey, Okla.

Paramount

FUN TIME: Musical Parade—Good two-reel musical show in color which pleased all. As good as some features.—E. M. Freiburger, Paramount Theatre, Dewey, Okla.

SUDDENLY ITS SPRING: Noveltoon—A very good color cartoon, with good musical background.—E. M. Freiburger, Paramount Theatre, Dewey, Okla.

RKO Radio

HOW TO PLAY BALL: Walt Disney Cartoon—Anyone who knows anything about baseball will find this cartoon very funny.—Ralph Raspa, State Theatre, Riverville, W. Va.

LETTER TO A HERO: This Is America—This short is very good.—R. J. Neely, Times Theatre, Jonesboro, Ill.

Twentieth Century-Fox

LEW LEHR MAKES THE NEWS: Dribble Puss Parade—Entertaining comedy burlesque on newsreels, from "Dribble Puss Parade."—E. M. Freiburger, Paramount Theatre, Dewey, Okla.

Universal

BARBER OF SEVILLE: Color Cartoons—A cartoon with opera and Woody Woodpecker.—R. J. Neely, Times Theatre, Jonesboro, Ill.

MARINES AT TARAWA: Two-Reel Special—worth the price paid for it.—Ralph Raspa, State The Riverville, W. Va.

MR. CHIMP RAISES CAIN: Variety News-Chimps are always good.—R. J. Neely, Times The Jonesboro, Ill.

NEW ORLEANS BLUES: Name Band Music Average musical.—Ralph Raspa, State Theatre, R ville, W. Va.

Vitaphone

BEARS TALE: Blue Ribbon Merrie Melodies— cartoon.—Ralph Raspa, State Theatre, Riverville, W

BIG TOPS: Technicolor Specials—One of the Technicolor shorts of the year.—Ralph Raspa, State tre, Riverville, W. Va.

BUGS BUNNY AND THE THREE BEARS: Bunny Specials—Today's version of "Goldie Locks an Three Bears."—R. J. Neely, Times Theatre, Jones Ill.

CROSS COUNTRY DETOURS: Blue Ribbon M Melodies—Haven't seen one of these cartoons for a time. They're top notch in laughs.—Ralph Raspa, Theatre, Riverville, W. Va.

FIGHTING 69½: Blue Ribbon Merrie Melodies have enough war pictures without them reissuing cartoons.—Ralph Raspa, State Theatre, Riverville, W

HIAWATHA'S RABBIT HUNT: Blue Ribbon M Melodies—Another Bugs Bunny cartoon.—Ralph R State Theatre, Riverville, W. Va.

MEXICAN SPORTLAND: Sports Parade—Good reel in fine color.—E. M. Freiburger, Paramount tre, Dewey, Okla.

WEAKLY REPORTER: Merrie Melodies Carto This is a good cartoon.—R. J. Neely, Times Th Jonesboro, Ill.

Serial

Republic

TIGER WOMAN: This new serial is starting off and is pleasing.—E. M. Freiburger, Paramount Th Dewey, Okla.

Connecticut Governor Acts To Eliminate Fire Hazards

The state legislative council of Connecticut been instructed by Gov. Raymond R. Baldwi study Connecticut statutes relating to place public assemblage and "the prevention of fires fire hazards," and recommended that existing be made more stringent, if necessary, "to ave recurrence of a tragedy such as the circus disaster." Gov. Baldwin urged an investig into regulations pertaining to theatres and places of amusement, and added, "while theatr Connecticut are fairly well covered, no harm come of checking them again in the light of recent tragedy."

Republic's "Atlantic City" Premiere Set for July 29

World premiere of Republic's "Atlantic C has been set for July 29 at Hamid's Million D Pier on Atlantic City's boardwalk. The pren will be attended by Mayor Joseph Altman, h ing a group of 500 civic, military and society l ers of the New Jersey resort. The film's reg engagement will start at the Pier theatre the lowing day. The Atlantic City opening wil followed by pre-release summer engagement 32 key cities throughout the country.

Kay Francis Joins Monogram As Star and Producer

Kay Francis makes her first appearance producer, as well as an actress, under the t of a contract signed with Monogram. She be the star and co-producer with Jeffrey Ber of the forthcoming film, "Divorce," the firs three pictures called for under the agreement

PRC Sets Product Deal

Harold Mirisch, film buyer for RKO thea has closed a deal with Morton Van Praag, I manager in Chicago, for 16 PRC pictures t given first run Loop showings either at the G or Palace.

MANAGERS' ROUND TABLE

An international association of showmen meeting weekly
n MOTION PICTURE HERALD *for mutual aid and progress*
HESTER FRIEDMAN, Editor
GERTRUDE MERRIAM, Associate Editor

repare for Emergencies

It was only natural that the disastrous circus fire in Hartford ould have its effect on the amusement industries in general.

Legislative action came swift and firm, with all Hartford theatres rced to maintain police or fire guards whenever a performance in progress. Whether the guards are employed by the theatres r supplied by the local police or fire authorities, they must file aily reports with city deputies.

The tragedy which befell Hartford is still fresh in the minds of artford people; so that the exhibitors will be hard put to take ny counter-action to ease the stringent regulation.

The experience once more calls to mind the importance of safeuarding against any happening in a theatre which will create ardships for the industry as a whole.

Such is the state of mind of the public today that any slight isturbance may be the spark which can touch off a panic with onsequences far too serious to contemplate.

Never was the time more propitious for managers to check lleyways and exits to be sure that all means of egress are clear; o ascertain that all fuses are of approved type and amperage; o have loose or broken wires properly attended to, and to e that the theatre staff is adequately trained to handle any mergency.

△ △ △

On Space Reductions

Charles E. Williams, advertising manager for Mid-State Thetres, Inc., Milton, Pa., adds point to a recent editorial suggestion om this department that the distributors devote more attention o ad mats of smaller dimensions.

Mr. Williams feels that real results could be attained "for mutual id and progress" if other showmen who are affected by film comanies' reluctance to recognize current conditions would add their oice to a common complaint.

Mr. Williams' immediate problem does not arise from rationed ewspaper space. His difficulty is that the local papers in their ffort to conserve space have reduced column widths from the ustomary 12 ems to 11½ ems.

He points out that a majority of the mats offered by the disibutors cannot be trimmed adequately—in some cases the plates annot be trimmed enough for use without borders, regardless of at shrinkage.

"This," states Mr. Williams, "rules out the possibility of using ny considerable amount of white space without going to the ouble of completely altering layouts."

We have not heard of other cases where column width has been decreased. If the idea has spread to any extent, it might be well for the distributor companies to give added consideration to this new angle which might call for a survey and perhaps a more uniform width for mats to meet all local demands for theatremen across the country.

△ △ △

Showman's Creed

Each month the Chamber of Commerce in Lexington, Ky., bestows an Award of Merit upon the member who has done the most for the organization and community.

A news clipping forwarded by Bob Cox, manager of the Lexington theatre there, announces that he has been cited for the Award for the month of June.

A note from Bob which accompanied the clipping states: "You know that the smart theatremen have expounded at great length on the importance of goodwill and that a good theatre manager will try to make a place for himself in the community. You also know that the industry heads have pointed out the importance of lending every possible aid to the community contribution to the war effort.

"Here's my point: After two long, hard years of trying to do the above things, and knowing in my heart that I was succeeding to some extent, I now have tangible proof that the community leaders recognize a theatre manager's place in the city.

"Do you see why I'm so proud?"

△ △ △

Three-and-One-Half Centuries

Three hundred and fifty-six years of showbusiness experience are represented by managers comprising the Toronto Suburban Division of the Famous Players Canadian circuit.

Fifteen personalities are included, establishing an exceptional record with an average of 23.7 years per manager.

Heading the list is Al Ritchie, Alhambra theatre, with 40 years to his credit. Al Easson at the Oakwood and Walter Graydon of the Parkdale follow with 34 years each. At the Beach, Roy Downey claims 32 years' service, with Ronald McClelland at the Capitol also breaking the 30-year mark by one.

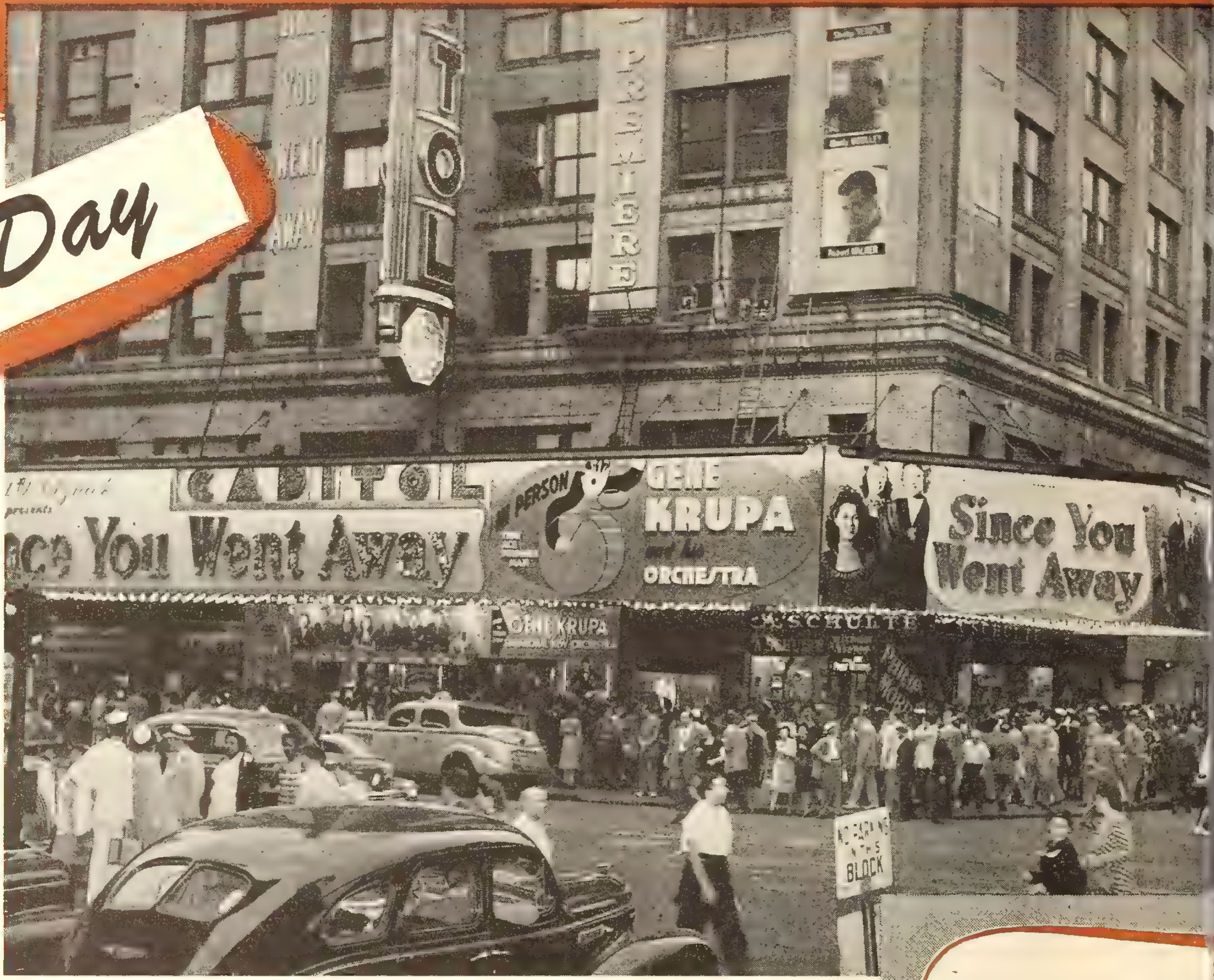
Youngest in point of service but old in experience is Marc Hirsch who has been manager of the Eglinton theatre for two years.

The only woman manager in the group, Evelyn Lilley at the Village theatre, has been in the business for 20 years.

—CHESTER FRIEDMAN

ALL RECORDS FOR FIRST FOU
SMASHED AT THE CAPITO

by Day


CAPITOL
Since You Went Away
IN PERSON
GENE KRUPA
and his
ORCHESTRA
Since You Went Away
PREMIERE
GENE KRUPA
SCHULTE
NO PARKING IN THIS BLOCK

DAVID O. SELZNICK

presents

Si

starring

CLAUDETTE
COLBE

THEY DON'T STOP FIGHTING!
SELLING WAR BONDS FOR VICTORY!

DAYS ARE
NEW YORK!

CAPITOL
WORLD PREMIERE
Since You Went Away
KRUPA
by Night

ce You Went Away

NIFER **NES** · JOSEPH **COTTEN** · SHIRLEY **TEMPLE** · MONTY **WOOLLEY** · LIONEL **BARRYMORE** · ROBERT **WALKER**

PRODUCED BY DAVID O. SELZNICK · DIRECTED BY JOHN CROMWELL · RELEASED THRU UNITED ARTISTS

OUTSTANDING EXPLOITATIO

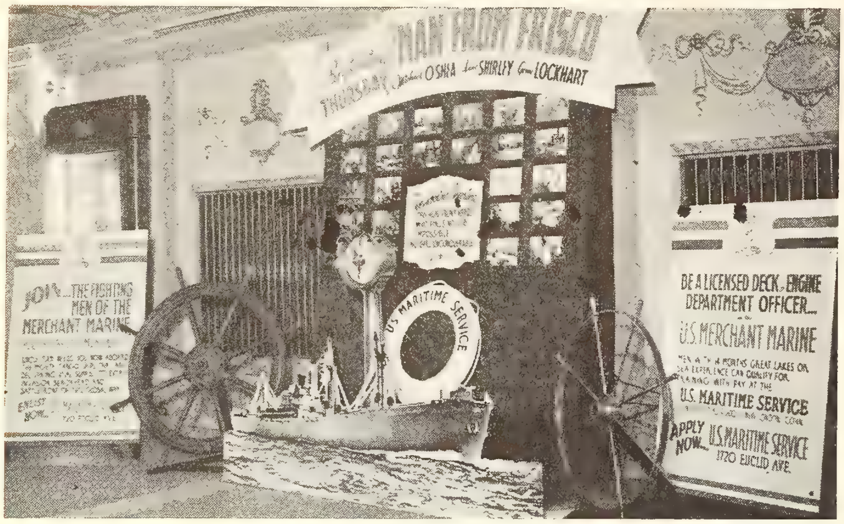
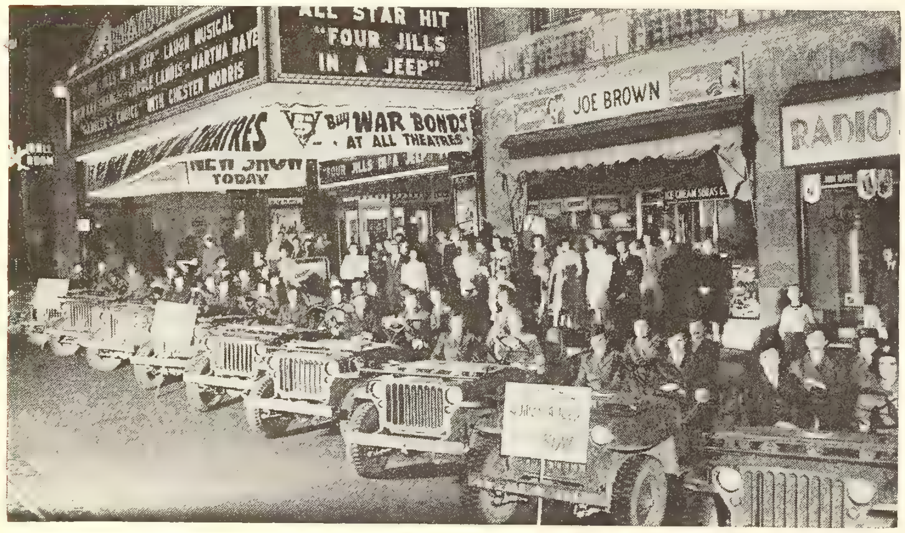
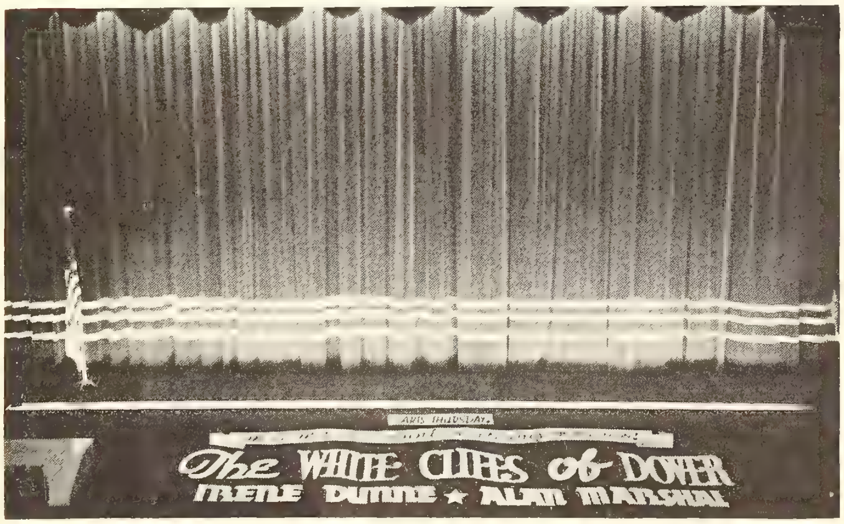

MAN FROM FRISCO
THURSDAY
O'SHEA
SHIRLEY
LOCKHART
JOIN THE FIGHTING MEN OF THE MERCHANT MARINE
BE A LICENSED DECK - ENGINE DEPARTMENT OFFICER...
U.S. MERCHANT MARINE
U.S. MARITIME SERVICE
APPLY NOW... U.S. MARITIME SERVICE 1720 EUCLID AVE.

Photo by Beitt

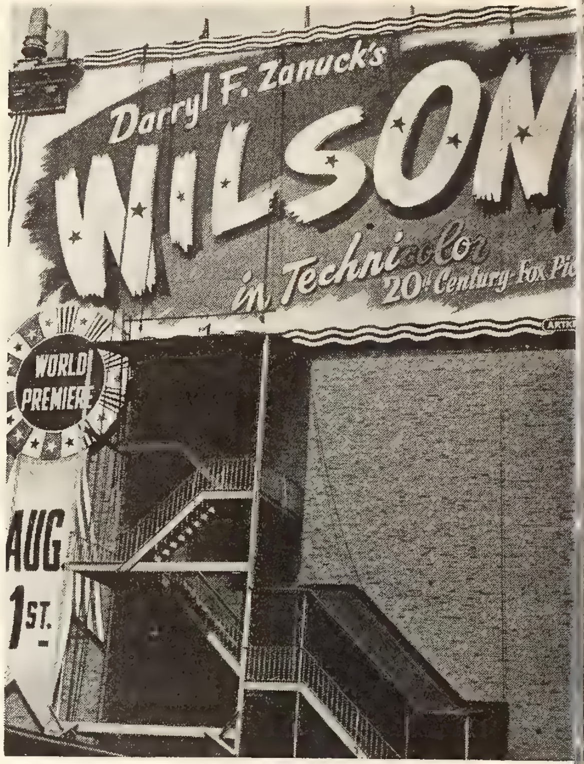
Tying in with the Maritime Service, Gertrude Tracy at Loew's Ohio, Cleveland, promoted paraphernalia which was used for an effective lobby display ahead of "Man from 'Frisco".


ALL STAR HIT "FOUR JILLS IN A JEEP"
BUY WAR BONDS AT ALL THEATRES
NEW SHOW TODAY
JOE BROWN
RADIO

Zollie Volchok, Paramount theatre, Portland, arranged for local WACs to attend the opening of "Four Jills in a Jeep" in their own jeeps.


The WHITE CLIFFS of DOVER
IRENE DUNNE ★ ALAN MARSHAL

For his date on "White Cliffs of Dover" at Loew's, Richmond, Va., Jack Foxe covered his pit with black velour on which white title letters and cast stood out in relief.


Darryl F. Zanuck's
WILSON
in Technicolor
20th Century-Fox Pi
WORLD PREMIERE
AUG. 1ST.

One of the opening guns of the "Wilson" campai arranged by Hal Horne, director of exploitation, p licity and advertising for Twentieth Century-Fox, the giant wall sign on the side of the New York R theatre. Sign measures 50 by 75 feet, with an ad tional 50 feet of extended ribbon.

ONCE U A TI
Buy E B

Photo by Ma lo

In advance of "Once Upon a Time" at Loew's Sta Providence, Joe Samartano planted 300 tack ca s on poles in the downtown area with Bond copy.

ROY ROGERS
KING OF THE COWBOYS
TRIGGER
SMARTEST HORSE IN THE MOVIES

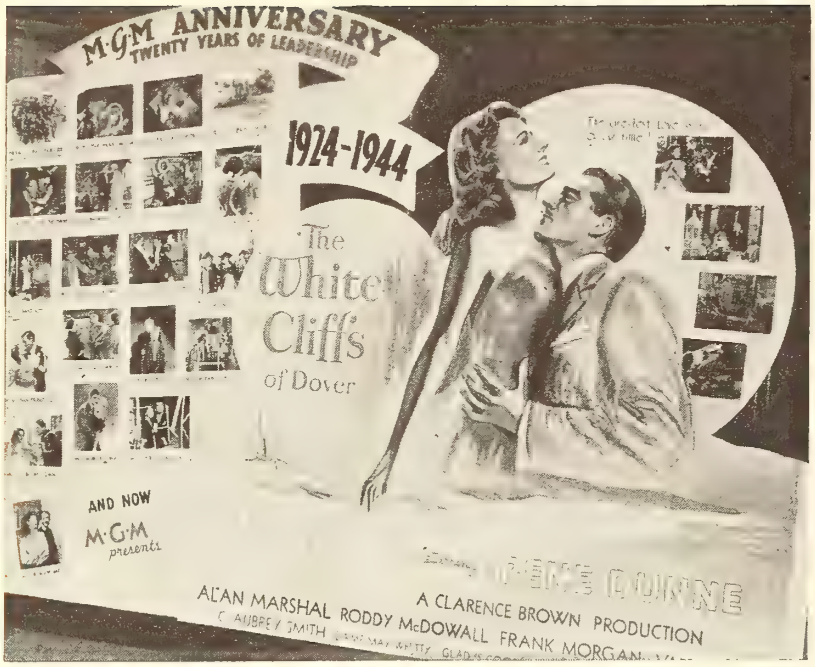
SONG OF NEVADA

Featuring

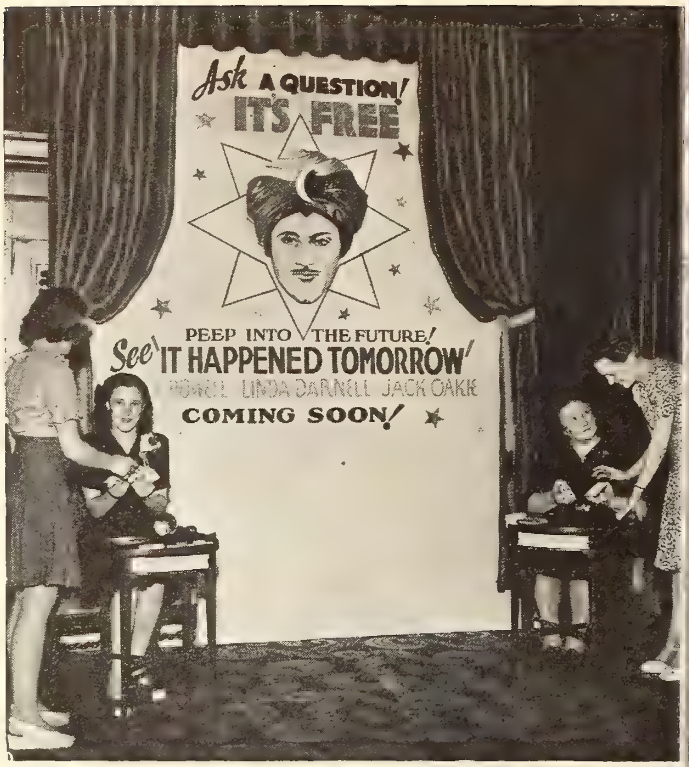
DALE EVANS · MARY LEE
LLOYD CORRIGAN · THURSTON HALL
BOB NOLAN and the SONS of the PIONEERS
JOSEPH KANE, Director
Original Screenplay by GORDON KAHN · OLIVE COOPER

Songs
"It's Love, Love, Love!"
"New Moon Over Nevada"
"Hi Ho Little Dogies"
"The Harum Scarum Baron of the Harmonium"
"What Are We Goin' To Do?"
"A Cowboy Has To Yodel In The Morning"

A Republic Picture


M-G-M ANNIVERSARY
TWENTY YEARS OF LEADERSHIP
1924-1944
The White Cliffs of Dover
AND NOW
M-G-M presents
A CLARENCE BROWN PRODUCTION
ALAN MARSHAL RODDY McDOWALL FRANK MORGAN

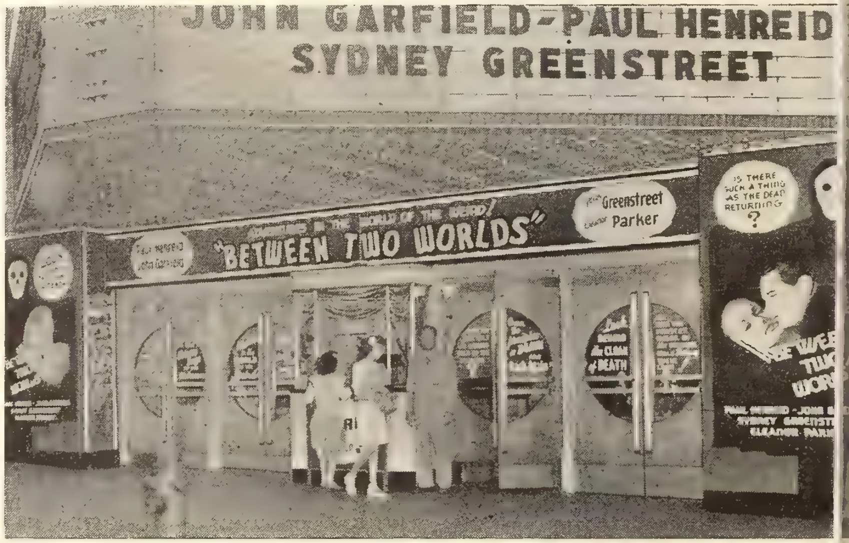
Anniversary setpiece at the Gillioz theatre, Springfield, Mo., highlighted scenes from former M-G-M releases and featured "White Cliffs of Dover". Layout was arranged by George Hunter and Dick Wright.


Ask A QUESTION!
IT'S FREE
PEEP INTO THE FUTURE!
See IT HAPPENED TOMORROW
LINDA DARNELL JACK OAKIE
COMING SOON!

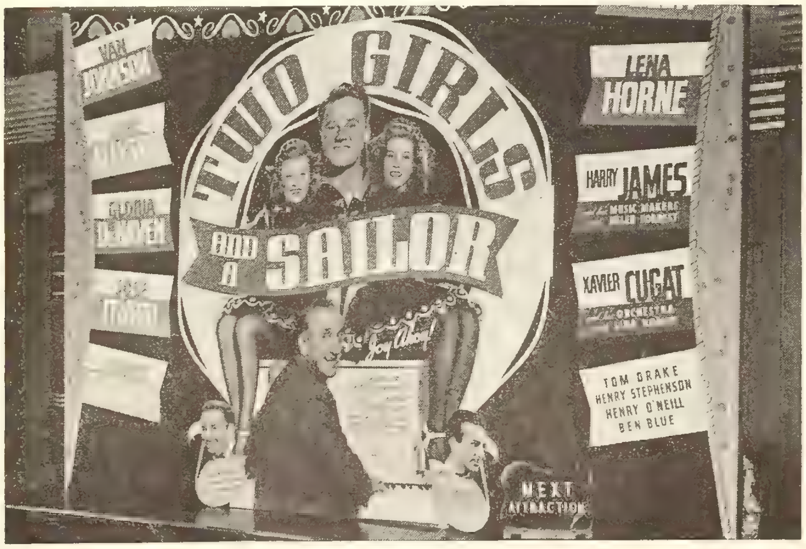
Gertrude Tracy, manager of Loew's Ohio, Cleveland, provid patrons with free forecast into the future as advance plug "It Happened Tomorrow".

Buy More Bon
Man From Frisco

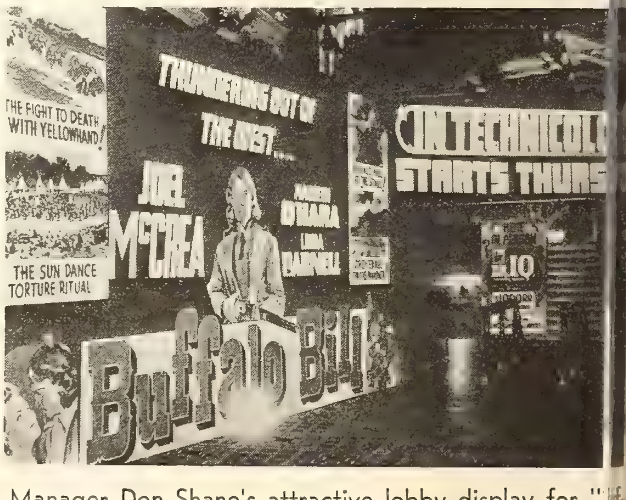
A 6-foot ship model and other maritime equipment enhanced this window display exploiting "Man from 'Frisco" triple date at three downtown Los Angeles theatres. Tie-up was arranged by Willis Kinnear.


JOHN GARFIELD-PAUL HENREID
SYDNEY GREENSTREET
"BETWEEN TWO WORLDS"
Greenstreet
Parker
IS THERE SUCH A THING AS THE DEAD RETURNING?

Here is a special front created by Jerry Zigmond to exploit showing "Between Two Worlds" at the Newman theatre, Kansas City.


TWO GIRLS AND A SAILOR
VAN JOHNSON
GLORIA DeHAVEN
JOSE ITURBI
LENA HORNE
HARRY JAMES
XAVIER CUGAT
TOM DRAKE
HENRY STEPHENSON
HENRY O'NEILL
BEN BLUE
NEXT ATTRACTION

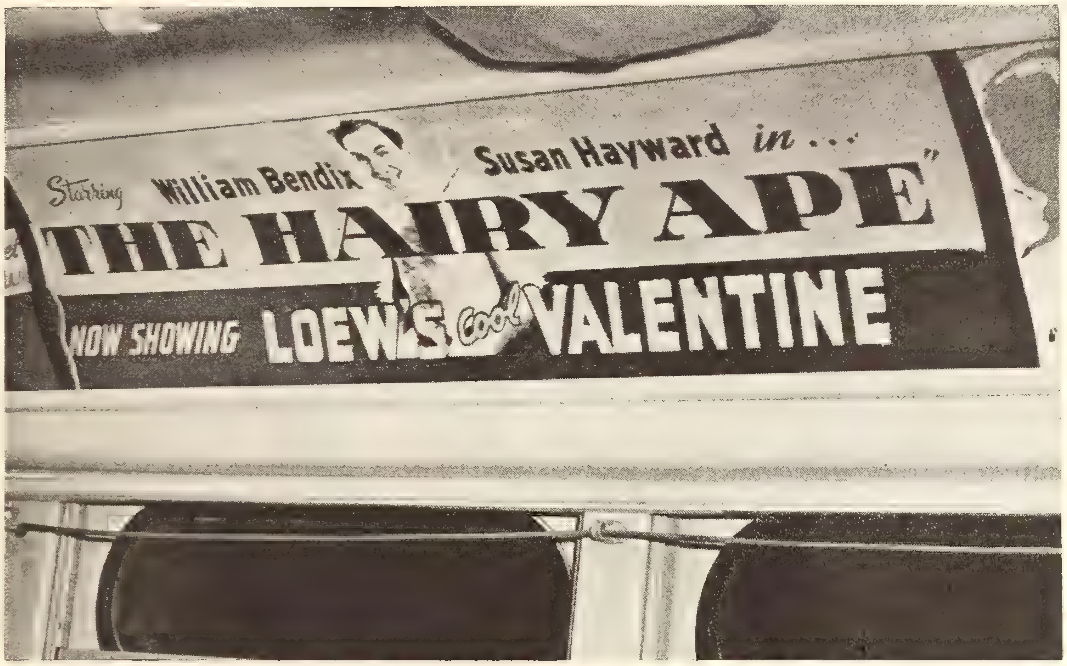
Here is an eye-filling lobby display for "Two Girls and a Sailor" arranged by manager George Balkin, Stanley theatre, Philadelphia.


THUNDERING OUT OF THE WEST...
THE FIGHT TO DEATH WITH YELLOWHAND!
JOEL McCREA
MAUREEN O'HARA
LINDA DARNELL
THE SUN DANCE TORTURE RITUAL
IN TECHNICOL
STARTS THURS
Buffalo Bill

Manager Don Shane's attractive lobby display for "falo Bill" at the Paramount, Omaha, took up the er length of the lobby and created plenty of comment

:xploiting the New Films

How the recent pictures are being sold at the first run and pre-release date showings



Cars cards similar to the one reproduced above were planted in buses and street cars of Toledo as part of Ted Teschner's advance publicity on "The Hairy Ape" at Loew's Valentine.

HE HAIRY APE

Joseph Samartano, at Loew's State, Provi- nce, R. I., with his assistants, Vince Aldert d Miss E. Stenzel, promoted Frank's, one of e leading beauty salons for a co-op ad featur- g a still of Susan Hayward on which the eatre playdate was prominently displayed. e chief librarian of the public library system s contacted and arrangements were made for sters and stills to be placed in prominent ots in all branch libraries.

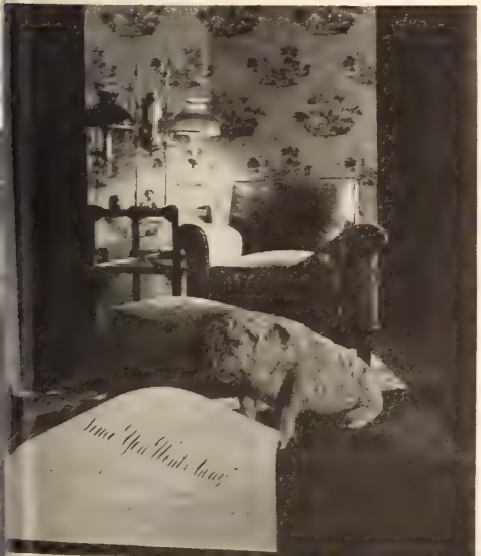
Other tieups included one with Shepherd's partment store for a complete window dis- y featuring Eugene O'Neill books; another th "The Book Shop," largest book store, r a display of O'Neill books, together with sters and stills. Bath salt display in Liggett's atured posters and stills of Susan Hayward in bath tub scene and a clothing display in nd's included large posters and stills of Wil- m Bendix.

Newspaper coverage included a story and t in the Walsh-Kaiser Shipbuilding company per with a circulation of 25,000 among its ployees; story and art were promoted in the *wish Herald* and the Rhode Island *Labor ews,* circulation 100,000.

A well rounded campaign was accorded the ening of "The Hairy Ape" at the Valentine, Toledo, by Ted Teschner, who distributed ,000 tinted heralds in all the war plants. Ted rther adds that his is the only house permit- l to distribute heralds to the various plants.

umerous Cooperative Ads romoted By Teschner

Ten thousand cards were placed on counters 257 stores, distributed by the Buckeye News gency; 150-one sheets were posted in choice ts bordering all war plants and advance art s landed in the Sunday *Toledo Times.* A -op ad from Basch's Jewelry store was pro- ted five days ahead of the opening in the *ade,* and B. R. Baker's, men's store, came through with a window display featuring John Loder.



ove is one of the four full window displays tured by Sloan's on Fifth Avenue for the en- ement of "Since You Went Away" at the w York Capitol theatre.

Teschner had pictures taken of himself presenting an invitation to the premiere to H. J. Cosgrove, port agent of the Port of Toledo, National Maritime Union, and this will appear in the national publication, *The Pilot,* which is published by the Union weekly. Ted has also been successful in dominating the Toledo *Union Journal,* the weekly publication of the C.I.O., the local having a membership of 79,000.

Bunchez Ties Radio Station To Five-Day Contest

In Baltimore, Gertrude Bunchez at the Century theatre, promoted some free time over Station WCAO and arranged for a total of 16 spots to go on the air five consecutive days beginning on opening day. The contest angle was to write into the station in 25 words why contestants would like to see Eugene O'Neill's "Hairy Ape". Theatre mention, playdates and interesting comment on the picture were landed. United Artists came through with a $25 War Bond as first prize.

Gertrude also approached the editor of the *News-Post,* evolving the idea of tying in with the recruiting of men for the Maritime Service. The paper ran stories to the effect that the first 10 recruits would be tendered a lunch by the theatre and then see the picture.

SENSATIONS OF 1945

Gertrude Bunchez at Loew's Century, Baltimore, contacted Radio Station WFBR and sold them on the idea of giving away the Cab Calloway Jive Dictionaries on a swing program.

The station, sold on the idea a week ahead of opening, plugged not only the opening of the picture, but the fact that the dictionaries would be given away to those requesting them. Miss Bunchez sniped the booklets with theatre mention and playdates, thus getting the picture and playdates again before the public.

SINCE YOU WENT AWAY

The world premiere of "Since You Went Away" was ushered in at the N. Y. Capitol theatre with a comprehensive campaign.

Among the attractive window displays received were the following: Full windows secured at W. & J. Sloane, Lewis and Conger, Abercrombie & Fitch, and Dunhill; 50 Womrath book windows, four of which were located in Grand Central Station; Brentano; 40 Adam Hat windows; 5,000 drug store windows arranged on a Calox tie-up using the special poster; subway cards on picture-of-the-month. All bowling alleys were covered with cards, streamers had been placed on records in sheet music and musical instrument stores, cards were placed on juke boxes, and a display at the United Seamen's Institute. Also, pet shops featured blowups of Soda.

Special printed matter, consisting of 200 cards at the Traveler's Aid booths, 5,000 taxis displayed colored stickers, and 100,000 inserts were placed in score cards announcing home games of Giants. Through United Hotel Association, 350 hotels were supplied with lobby signs. This will be extended nationally.

Macy's, Bloomingdale's and a number of music stores carry sheet music tie-up material on "Together" and "Since You Went Away." The advance newspaper campaign got underway several weeks prior to the opening and was highlighted by breaks in the dailies.

The ad schedule consisted of the following: three weeks in advance of the opening, 110 line teaser ads were used in all metropolitan newspapers. This was gradually built up to blend in with the regular campaign ads which was topped by 1,200 line ads. In addition to the above advance, special ads included full pages in the *News, Mirror, Post* and 1,000 line ads in the *Sun, Times, World-Telegram, Journal-American* and *Herald-Tribune.* Special spot radio advertising was also part of this appropriation.

The Selling Approach

ON NEW PRODUCT

[The material below reflects press books now in preparation and represents the point of view of the distributors' exploiteers about the selling points and special merit of these pictures.]

MR. WINKLE GOES TO WAR (Columbia Pictures): Distributor here advises heavy emphasis on the fact that another "Mr." is added to Columbia's Hall of Memorable Motion Picture Characters: "Mr. Deeds", "Mr. Smith", "Mr. Jordan", "Mr. Dingle" and now "Mr. Winkle". The Saturday Evening Post's recent article on Edward G. Robinson, "Art Is a Tough Racket, Pal", which was coupled with "Mr. Winkle Goes to War" on a 40 by 60 poster, made available to theatres at the time of publication, has done a lot to pre-sell the picture. Contact the wholesale distributor of the SEP, or local dealers, and furnish them with newsstand tack cards or heralds to be slipped into current copies of the Post with such copy as: "You read about Edward G. Robinson as an art collector in the SEP; now see him as a 44-year-old draftee in", etc., etc. The U. S. Ordnance Department in your district has official instructions authorizing it to work with you and the local War Bond chairman in setting up an elaborate lobby display of ordnance equipment at least one week ahead of the engagement. Tie in display with War Bonds by price-tagging each piece of equipment, noting the number of $25 Bonds required for its purchase. Arrange with the nearest army post to conduct a contest to discover the best G.I. quartet and have it sing on your stage opening night. Arrange with a radio station for the presentation of a round-table discussion with about six wives of over-38 servicemen. Open the program with a discussion on "Mr. Winkle's" aches and pains during his basic training, and ask what reasons their men gave for staying in service when they could have been honorably discharged. McClure Syndicate has serialized "Mr. Winkle" for newspaper use; for information, have interested editors write to McClure Newspaper Syndicate, 75 West Street, New York City. Newspaper contest could be arranged, inviting readers to send in letters from servicemen describing some of the funny things that have happened to them. For the funniest letter, award a Bond, with the next ten runners-up receiving guest tickets.

THE MASK OF DIMITRIOS (Warner Bros.): In this picture a new screen star is introduced in the person of Zachary Scott, described as the season's "deadliest villain". A four-day newspaper contest in this connection is suggested, with mats available of four different stars; guest tickets to go to readers identifying the star and film which started him to stardom. For lobby attention a still of Sydney Greenstreet could be blown up and mounted. Cut a slit in Greenstreet's mouth and fasten a speaker behind the cutout. Run wire to some hidden spot in the lobby and have an announcer speak at intervals through the mike. Arrange with your local newspaper to sponsor a search for Dimitrios, offering a number of guest tickets daily or the movie edition of the book to those who are able to identify him. Here the newspaper announces that Dimitrios will be present in a certain neighborhood at a certain hour. The picture has special appeal for crime and mystery story fans, so go after them by means of the crime and mystery programs on the air. Try to arrange for time before and after such programs for a teaser campaign. Following a special preview of the picture, seven of America's most widely read mystery writers have each written a comment about Dimitrios. These comments have been included in a special brochure distributed nationally by Warner's among public libraries, bookstores, college libraries, newspapers, etc. The brochure is available at the home office.

Bathing Beauty Contest Staged By Lou Cohen in Hartford

To promote the picture's engagement at the Loew Poli theatre in Hartford, Conn, manager Lou Cohen tied up with the Lobster Restaurant and Whalen Jewelry Company in staging a bathing beauty contest.

Eliminations were conducted at the cooperating restaurant, with the finals held on the theatre stage on opening night of the film. Full press coverage was obtained and promoted gifts for the winners included a diamond ring valued at $100, a wrist watch valued at $50 and an expensive traveling case.

Feldman Covers Schools For "Follow the Boys"

In advance of "Follow the Boys" at the Keith theatre, Syracuse, N. Y., Dick Feldman placed posters in leading dance schools in town on Zorina and Carman Amaya, with appropriate tieup copy. Tiein copy on the Andrews Sisters, Dinah Shore, Delta Rhythm Boys, Ted Lewis and Charlie Spivak was also landed on juke boxes throughout the city.

A co-op ad was had on Jeannette McDonald records, since she recently appeared there in person. Government postcards were sent to members of Morning Musicals on McDonald, and local hotel bands featured musical numbers.

On "Buffalo Bill," Dick secured counter displays, with tiein copy in all Whelan and Liggett Drug Stores on the book. The public library and all its branches featured books on the west. The Boy Scouts have a 15-minute program over one of the radio stations every Saturday morning, sponsored by the Best Ice Cream Company, and Feldman worked a deal whereby they devoted their program to the picture, covering the cowboy's life and deeds, with a plug for the picture.

Wilson's "Purple Heart" Gag

As an attractor ahead of "The Purple Heart" at the Regent, Brockville, Ontario, R. F. Wilson distributed purple cutout paper hearts on which was printed title, cast and playdates.

Kurtzman Films Catholic Youth Pageant in Hub

George Kraska, manager of Loew's S Boston, reports that recently when a pag took place at Boston College of the Cath Youth Administration, Charles E. Kurtz division manager, volunteered to make a ne reel record of the event and the offer was cepted. This was incorporated in the thea regular newsreels and received a tremen amount of cooperation from Bishop Cus and Father Dowd. These gentlemen sent several hundred cards over their signatur all the parishes in the territory suggesting the reels be seen at both Loew's State Orpheum theatres.

In addition, Kraska arranged "salute nig for five nights, inviting five different b that appeared in the film to come to the t tre in costume with their instruments to form in front of the theatre and then go i see themselves in the reel. Kraska addit ally made up a special circular for each g and 3,000 of these were distributed in their spective parishes.

Arranges Safe and Sane Fourth of July Program

Worthy of putting away in the tickler file next year are details of the Safe and Fourth of July program for kids, which recently engineered by Ed Purcell at the V ner Strand, Staunton, Va. The *Eve Leader* and a local printer gave the R Tabler a lot of help on this special gratis sh ing for the children.

A number of adults also attended, du which time Rev. John R. Sawyer, a local yo clergyman, gave a short patriotic address. sentation of the colors was made by the La Auxiliary of the V.F.W., and then the e audience sang the Star Spangled Banner, by Purcell.

The show itself, which lasted an hour forty minutes, included a Roy Rogers mu western, a Bugs Bunny cartoon, a M Melody cartoon and a Techniolor patr short, "Beyond the Line of Duty."

Newspaper stories carried copy to the fect that all children would be invited as g of the management and were then urge spend the rest of the day at a local park w clean, safe fun could be enjoyed for the holi

"Pin Up Girl" Contest Arranged by Mechanic

Radio Station WFBR, in conjunction the New theatre, Baltimore, Morris A. chanic, owner, conducted a "Pin Up" Girl test during first two weeks of run.

Posters were placed in lobbies of New Centre theatres calling attention to radio grams on which "Pin Up" announcements peared. WFBR spotted seven announcem daily, all of which carried details of co and plugs on picture.

The contest was open to all girls 18 or the only requirement being that they ma photograph. From the photos, 30 fina were chosen and brought to WFBR, w winner and runner-up were chosen. Wi received all-expense trip to New York for plus a $50 War Bond. Runner-up receiv $25 War Bond.

Var Showmanship Contenders

e showmen listed below have contributed and reported on their campaigns to aid the ar Effort. Their material is eligible for consideration by the Judges for the Quigley War owmanship Award.

B BACHMAN
iana, East Chicago, Ind.

BERT BEAMER
aski, Pulaski, Va.

ARLES BOSHART
unga, Tujunga, Calif.

FF BOYD
idemy of Music
thampton, Mass.

SEPH BOYLE
adway, Norwich, Conn.

R. BRENNAN
, Green Bay, Wis.

RTRUDE BUNCHEZ
ntury, Baltimore, Md.

CLARKE
jestic, Providence, R. I.

AYTON CORNELL
ind, Amsterdam, N. Y.

JACK FOXE
Loew's, Richmond, Va.

F. R. JACKSON
St. Mary's, St. Mary's, Pa.

E. C. KEENAN
Burns, Newport, Vt.

SAM KIRBY
Malco, North Little Rock, Ark.

JOSEPH LONGO
Loew's State, Boston, Mass.

ABE LUDACER
Loew's Park, Cleveland, O.

MALCOLM H. MILLAR
Prince, Pahokee, Fla.

BEN MINDLIN
Valley Stream, Valley Stream, L. I.

AL PICKUS
Stratford, Stratford, Conn.

LESTER POLLOCK
Loew's, Rochester, N. Y.

ROBERT ROSEN
Sheridan, New York City

JOSEPH SAMARTANO
Loew's State, Providence, R. I.

WILLIAM SAXTON
Century, Baltimore, Md.

CHUCK SHANNON
Columbia, Sharon, Pa.

MIKE SIEGAL
Century, New York City

MICHAEL STRANGER
Poli, Bridgeport, Conn.

GERTRUDE TRACY
Loew's Ohio, Cleveland, O.

ZOLLIE VOLCHOK
Paramount, Portland, Ore.

egel Arranges Bond uction in Brooklyn

Century's Patio theatre, in Brooklyn, will d a Bond Auction Night on Saturday, July Items that will be auctioned off will include an autographed photo of General Eisenver; Dorothy Lamour's sarong; Jack Demp-'s autographed boxing gloves; and numer- other valuable items from world celebrities.

The entire affair will be broadcast from the ge of the Patio theatre over station NEW, and the auction will be conducted by rtin Block.

Century's Mike Siegel, and WNEW's Joe ison conceived and consummated the pro-tion.

y Rogers Film Aids ar Bond Auction

gala War Bond Auction was held on the ge of the Strand theatre in Staunton, Va. ween showings of Roy Rogers' special, "The vboy and the Senorita." The auction was nsored by the Ruritan Clubs of Augusta nty and the local country agent, and prizes ude a Roy Rogers autographed photo. Ed. cell, manager of the theatre, received ex-ent cooperation from the local press.

hrough tie-in with a local furniture store, -color photographs of Roy Rogers are be- used as give-aways to call attention to the ure and the auction. Window cards and ral special window displays featuring Roy ers' photographs have also been planted in downtown area.

hin-Up" Contest aged by King

n conjunction with its all-out "Fighting h" War Loan Drive, Amarillo, Tex., is ing a "chin-up" girl contest for service 's wives, offering $1,000 in Bonds to those are doing most for the war effort on the e front. Jack King, City Manager of Intate Theatres in Amarillo, also reports that intend running a bathing beauty contest and an old-fashioned barbecue in conjunction with the Paramount Theatre Bond Premiere July 27, as a grand climax to the campaign.

Ties Up with Manpower Commission

Russell A. Bovim at Loew's Midland, Kansas City for his date on "Main Street Today" with the cooperation of the War Manpower Commission had a booth erected in his lobby which was manned by that organization at all times during the run of the featurette. The *Kansas City Star* used front-page stories and the WMC used one-sheet cards.

Also recently engaged in by Russ was a Red Cross blood donor drive for which he also erected a booth in his lobby which was manned by four Red Cross girls. In the two weeks that the booth was in operation, Bovim reports getting 1000 donors.

BEST IN SH
BUY WAR STAMPS AND BLOT OUT THE AXIS!
BOYS OF CRILE HOSPITAL

As an incentive to his patrons to purchase War Stamps, Abe Ludacer, Loew's Park, Cleveland, erected a giant map in his lobby. Purchasers were invited to paste their stamps on the country they wanted blotted out. Entire proceeds went for the recreation and entertainment of patients at the Crile Hospital.

Promotes Bond Premiere for War Workers

Under the supervision of J. Knox Strachan, director of publicity and advertising for Warner's in Cleveland, a war workers' premiere beginning at midnight was held at the Hippodrome theatre to help publicize "Cover Girl."

An underline was used in all Cleveland papers four days before the opening, building up to large ads the day before and on opening day. All papers were contacted well in advance with special art layouts and photos and publicity releases. One minute spot announcements were secured over Station WGAR twice daily and running through the entire engagement. Prearranged interviews were set for Anita Colby while visiting town over WGAR and WTAM; a luncheon was held for fashion editors for three Cleveland papers and a private screening held for newspaper critics, fashion editors, etc.

The contest held with the *Cleveland Press* to discover "Cinderella Cover Girl" started a week in advance and ran through the entire engagement with abundant coverage in the paper. A $100 War Bond went to the winner with the runner up receiving a promoted outfit from B. R. Baker, one of the larger department stores.

Harmon Breaks Own Record in Bond Sales

Bert Harmon, manager of the Marlboro theatre, Marlboro, Md., didn't wait until the official start of the "Fighting Fifth" campaign to get his Bond sales under way, reports Frank LaFalce, State Publicity Chairman. Harmon set himself a quota of $7,500, double what he sold during the 4th War Loan, and started his canvass of merchants and business houses, with the result that in a few days he had sold $8,825 in Bonds—or $1,125 over his quota. By opening day he had sold $12,225 in Bonds and then set himself a quota of $30,000.

Boshart Holds Bond Auction

Front page mention in the local dailies was accorded Charles Boshart's Bond auction at the Tujunga theatre, Tujunga, Cal. The theatremen promoted the local merchants for gifts which were used in the auction. Charlie also got front page mention because he uses his theatre's boxoffice window to advertise the benefit and film shows that the various organizations are producing.

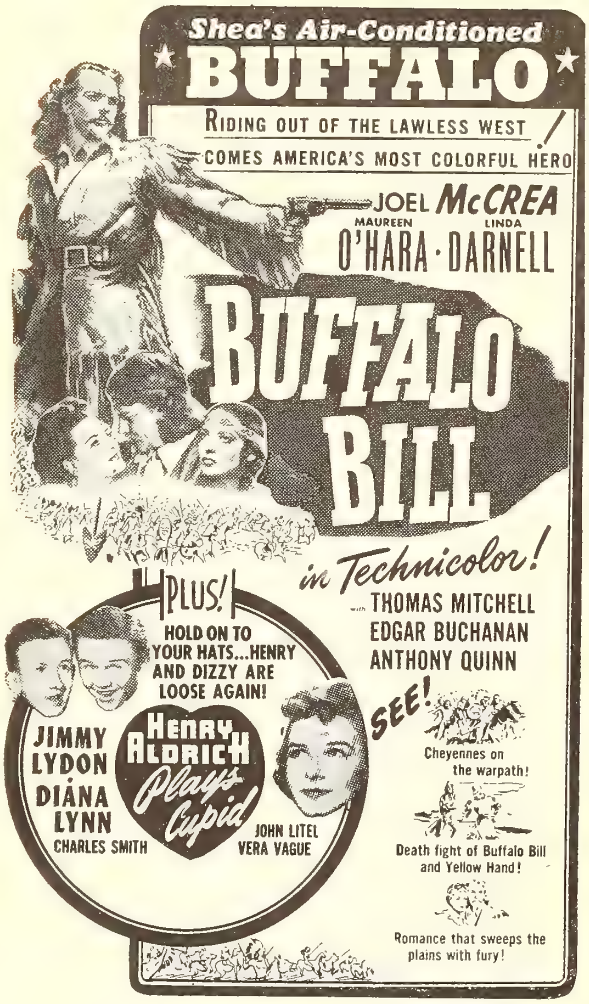
Jackson's Snow Birds

To stimulate the sale of Bonds in his location, F. R. Jackson at the Harris St. Mary's theatre, St. Marys, Pa., placed snow birds on the lawns of homes of every Bond purchaser. Copy on the cards read: "We have bought Fifth War Loan 'Invasion' Bonds." Space was left vacant for the purchasers' names.

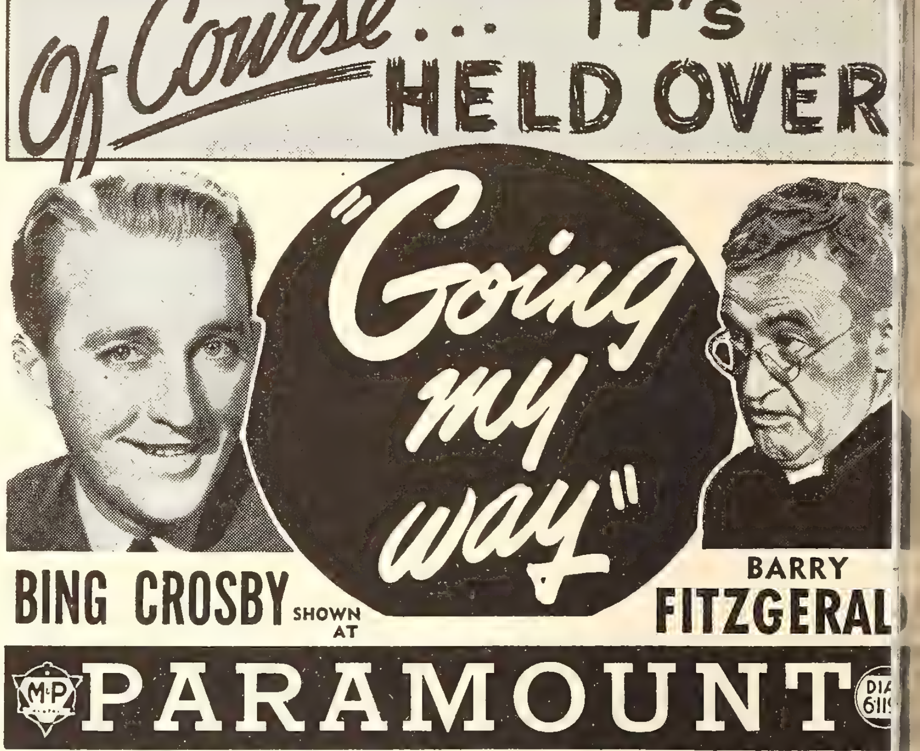
Gaa Holds Bond Auction

Charles Gaa, manager of the Playhouse, Mamaroneck, N. Y., acted as master of ceremonies for his Bond auction held recently at the theatre. Promoted prizes brought spirited bidding and Gaa had girls from the County Trust Company and the Union Savings Bank at typewriters in the foyer issuing Bonds and generally assisting. The corps of Minute Girls picked up the pledges bid for prizes and saw to it that proper slips for the prizes reached the party who did the bidding.

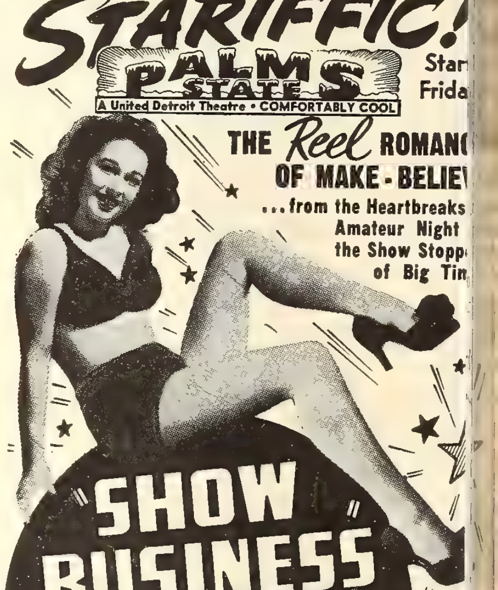
SMART NEWSPAPER LAYOUTS

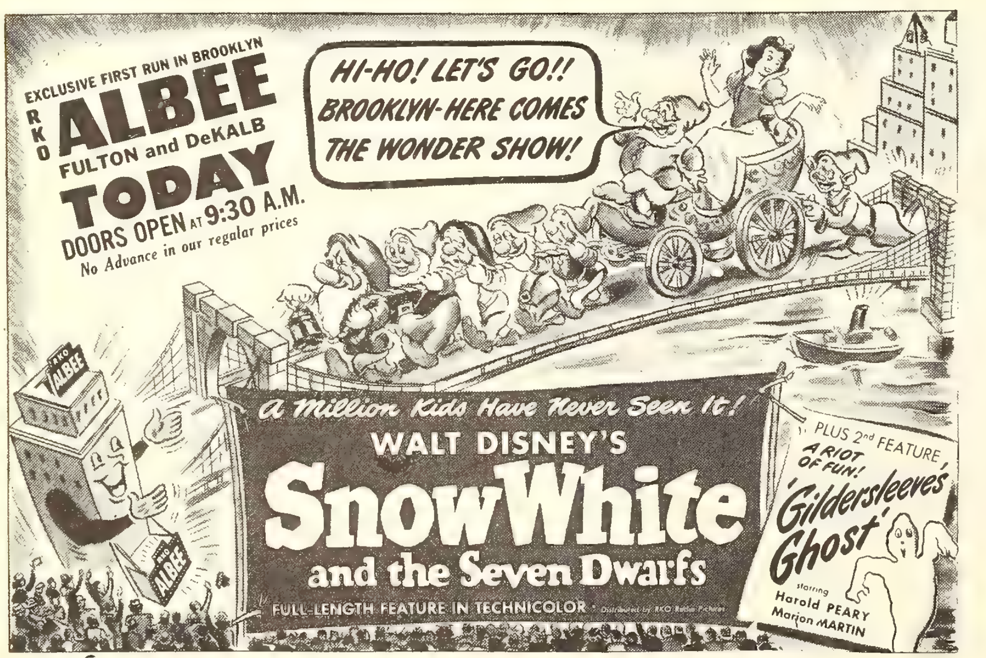

Shea's Air-Conditioned
BUFFALO
RIDING OUT OF THE LAWLESS WEST
COMES AMERICA'S MOST COLORFUL HERO
JOEL McCREA
MAUREEN O'HARA · LINDA DARNELL
BUFFALO BILL
in Technicolor!
with THOMAS MITCHELL
EDGAR BUCHANAN
ANTHONY QUINN
PLUS!
HOLD ON TO YOUR HATS...HENRY AND DIZZY ARE LOOSE AGAIN!
HENRY ALDRICH Plays Cupid
JIMMY LYDON
DIANA LYNN
CHARLES SMITH
JOHN LITEL
VERA VAGUE
SEE!
Cheyennes on the warpath!
Death fight of Buffalo Bill and Yellow Hand!
Romance that sweeps the plains with fury!

Charles B. Taylor, director of advertising and publicity for Shea's theatres, Buffalo, N. Y., made this neat layout with air-condition slug and second feature well handled.


Of Course ... IT'S HELD OVER
"Going my way"
BING CROSBY
SHOWN AT
BARRY FITZGERAL
M-P
PARAMOUNT
DIA
611

Here is the type of treatment which can't miss getting attention for a h over. Idea by Hy Fine, Mullins & Pinanski district manager in New Engla execution by Paul D. Robinson.


STARIFFIC!
PALMS STATE
A United Detroit Theatre • COMFORTABLY COOL
Star
Frida
THE Reel ROMANC
OF MAKE-BELIE
...from the Heartbreaks
Amateur Night
the Show Stopp
of Big Tin
"SHOW BUSINESS"
with
EDDIE CANTOR · JOAN DAVIS
GEORGE MURPHY
NANCY KELLY
CONSTANCE MOORE
RKO Radio Picture
SONGS YO CAN'T FORGE
"Whoopee,"
"I Don't Wan to Get Well,"
"I Want a Girl"
"Dinah,"
"It Had to Be You"
"Alabamy Bound,"
Plus


EXCLUSIVE FIRST RUN IN BROOKLYN
RKO ALBEE
FULTON and DeKALB
TODAY
DOORS OPEN AT 9:30 A.M.
No Advance in our regalar prices
HI-HO! LET'S GO!! BROOKLYN-HERE COMES THE WONDER SHOW!
RKO ALBEE
A Million Kids Have Never Seen It!
WALT DISNEY'S
Snow White
and the Seven Dwarfs
FULL-LENGTH FEATURE IN TECHNICOLOR · Distributed by RKO Radio Pictures
PLUS 2nd FEATURE
A RIOT OF FUN!
'Gildersleeve's Ghost'
starring
Harold PEARY
Marion MARTIN

"Snow White", currently being revived in New York, moves over to Brooklyn, a fact which is aptly brought out in this clever display ad conceived by Harry Mandel, RKO theatres advertising head.

Publicity director for United Detroit thea es, Alice Gorham, forwards another striking y- out designed to plug "Show Business", ith provision for second feature billing.

HOWMEN PERSONALS

n New Posts: H. G. Boesel, Wisconsin; H. mingham, Palace; R. Roegner, Strand; H. A. mas, Varsity; Dan Pisropoulos, Miller, and H. chmaier, Princess, all Fox downtown theatres Milwaukee. Jerry Shinbach, RKO Palace, lumbus, Ohio. Harry Simons, RKO Grand, lumbus. Morris Schwartz, Warner's Lindley, iladelphia.

Ray Allard, Auto theatre, Fall River, Mass. cent Wiggin, Eastwood, Hartford. Dorothy ooke Kopper, Main Street Playhouse, Flushing, I. Margaret Shanahan, Palace, Watertown, Y.

Happy Birthday: Frank S. Mickley, C. Ervine ne, Frederick D. King, Jack Fields, Ralph odoll, Vaugh, Harmon, Jae Rollins, Bob Sprowl, rman Addison, A. H. Cohn, Ben Feldman, J. G. ney, James Snyder, C. Hays Foster, David aefer, Les Pugsley, Albert A. Sack, William rac, Gustav Schumann, Barney Wiselman, Wil- Kassul, Jack Foster, Ralph Armstrong.

R. Logan, Edward O'Donnell, Foreman Rog- Arthur Stock, James Mason, Ralph C. Yale, D. Dorrel, Albert T. Johnson, Paul Barker, T. Adams, James Gamble, Ben Jacobson, Frank Orlando, Howard Sweet, John Floore, D. M. Dillenbeck, Nathan Wise, Morton Cole, Steve Cokins, Anna McKelvey, Steve Farrar, Jean LaRoe, Charles R. Burch.

Showmen Dates: September 1, First air express service under auspices of American Express Co. 1927; 2nd, U. S. Treasury Dept. Established 1789; 4th, Hendrick Hudson sailed up Hudson 1609; 9th, California Became a State—1850, Colorado Became a State—1850; 10th, Perry's Victory on Lake Erie, 1813; 17th, Constitution Day (Const. of U. S. Adapted) 1787; 21st, First Day of Autumn; 22nd, Nathan Hale Executed 1776, Emancipation of Proclamation issued by Lincoln 1862; 26th, Pacific Ocean discovered by Balboa 1513.

In the Service: Les Gleason, La Grange theatre, Chicago. Henry Hatchett, Palace, Danville, Ill.

Junior Showman: Richard William, 2nd, on Monday, July 17, to Mr. and Mrs. Richard William Peffley. The proud father is city manager of the Paramount and Strand theatres, Fremont, Ohio.

lough Started in Theatre usiness as House Organist

Starting work around theatres when he was een years of age, Halburton S. Clough, nager of Nasser Brothers Strand theatre, Alameda, Cal., had served his apprenticeship as doorman, porter, janitor, usher, assistant and now manager. His first job was working on an organ at a theatre in Woonsocket, R. I., and has subsequently played organs in various theatres around the country. Bert spent most of his career in showbusiness in houses in bany, Utica, Schenectady, Rochester and oughout New England, having worked for arner Brothers and Schine theatres in New rk State. Bert was born in Natick, Mass., October 25th, 1905, is married and the fath- of one child.

ischarged from the Army, owen Resumes Managership

Wallace R. Cowen, manager of the State atre, Ukiah, Cal., for Redwood Theatres, ., from 1932 until 1939, was with Paramount eatres in Utah and Idaho; with Redwood eatres in California and Oregon from 1939 1943. Wally then served in the U. S. my at Fort Lewis, Washington, from March til October of 1943, at which time, besides regular duties, he managed one of the my post theatres. Thence we find Cowen th Fox West Coast in Watsonville, Cal., in fall of 1943; out of showbusiness until ril of this year, at which time Cowen took er his present position with Redwood.

ien Arranges Giant ar Bond Premiere

A Bond premiere of no mean proportions s recently held by Lige Brien at the War- Enright, in Pittsburgh, during which time enterprising manager promoted $625 in nds to be given as prizes to the local or- nizations selling the most Bonds for the premiere. This was held in connection with the East Liberty Chamber of Commerce.

Veterans of the present conflict were present on the night of the big show and each was given speaking time to address the audience and sell Bonds. Eight different merchants came through by purchasing ads in the papers to publicize the premiere and the ads ran from two-column five inches to four-column 12 inches.

Tieups were had from the local Air Raid Wardens, AWVS, WAC's, Boy Scouts, East Liberty Minute Women, East Liberty Women's Club, Auxiliary Police and the Lions Club. These groups went from door to door selling Bonds; the Lions Club winning the prize for selling the most Bonds. The premiere itself realized $321,000.

Silver Uses Teaser Slant To Stimulate Bond Sales

In connection with his Bond premiere at the Strand theatre, Lowell, Mass., Nat Silver received excellent publicity breaks on "Direct Hit," the all-service stage production touring New England in behalf of the Fifth War Loan, and which he featured as part of his show. Admission was by special ticket secured by the purchase of a $100 Bond.

Imprinted paper napkins carrying copy: "U. S. War Bonds and Stamps sold day or night at," etc., were distributed to restaurants etc., a teaser slant. Nat distributed calling cards with copy: "I'd like to make a date with you. If your answer is 'yes' just keep the card. If it is 'no' just hand it back. One date to be at the Strand Theatre each week for your regular purchase of U. S. War Bonds and Stamps."

A special booth was constructed in the lobby, base of which carried a large banner reading: "Buy Your Invasion Bonds Here." Booth was constantly attended by two female members of the staff.

Harwell's Street Ballyhoo

For his date on "Buffalo Bill" at the Laroy theatre in Portsmouth, Ohio, W. D. Harwell mounted six silk bannerettes on poles and placed them in standards on both sides of the main block on opening day. In addition, Bill had two horses and riders—Buffalo Bill and an Indian—tour the city.

Numerous Tieups Are Promoted by New York House

Several attractive window displays and outstanding radio coverage were among the highlights of the exploitation campaign put on by manager Irving Trencher, of the Gotham theatre in New York City for the opening of "It Happened Tomorrow."

Among the windows, which carried complete credit for the opening, were: Hearn's Department Store, with ten effective windows, each containing a 30 x 40 of Linda Darnell, 11 x 14's and a special 22 x 28 window card. Busch's Jewelry Store devoted eight windows to the picture, utilizing scene stills with full credits.

Westmore cosmetics were the means of securing breaks in both the Woolworth and Kress stores. The Willoughby camera store opposite Penn Station also got out an attractive display. Local barber shops carried stills of Jack Oakie, with credit line on both picture and theatre.

Numerous Merchants Cooperate

A tieup with Spotless Stores, Inc., accounted for city-wide coverage in the distribution of 25,000 imprinted shirtbands. Hearn's Department store carried special counter displays, with credit to the Gotham opening.

Among the radio breaks were the following: Radio station WOR gave the picture breaks on three different programs; WMCA gave the picture air time on three popular programs, and station WHN gave the film plugs on the Hearn Department store program. Stations WOR, WMCA and WHN arranged essay contests with prizes of War Bonds and tickets to the Gotham.

Hamilton Invites Servicemen To "Home in Indiana" Night

Front page breaks were accorded Al Hamilton's "Home in Indiana" night at the Empress theatre, South Norwalk, Conn. The ingenious theatreman cashed in on the publicity in connection with a group of wounded servicemen from Halloran Hospital who arrived as guests of the Norwalk Committee for Home Hospitality.

Hamilton arranged a special bill for the Saturday night performance to include a stage show, music by a top flight band and some of the soldier guests whose homes are in Indiana and for whom the program was called "Indiana Night."

An outstanding event of the evening was a telephone call made from the stage of the theatre by one of the wounded soldier guests, who was privileged to call his mother.

Boyle Distributes Fan Photos on "Pin-Up Girl"

For a week in advance of "Pin-Up Girl" at Loew's Poli Broadway, Norwich, Conn., Joseph Boyle distributed fan photos of Betty Grable at the theatre. A classified ad page tieup was set with the *Bulletin* and *Record* and window displays featuring hit tunes were landed.

Peek-A-Boo folders were distributed and tied in with the War Bond Drive, with the folder to be sent to a boy in service by the Bond purchaser. A "Pin-Up Boy" display was used in the window of a local department store, with girls invited to display photos of their men in service.

CLASSIFIED ADVERTISING

Ten cents per word, money-order or check with copy. Count initials, box number and address. Minimum insertion, $1. Four insertions, for the price of three. Contract rates on application. No borders or cuts. Forms close Mondays at 5 P. M. Publisher reserves the right to reject any copy. Film and trailer advertising not accepted. Classified advertising not subject to agency commission. Address copy and checks: MOTION PICTURE HERALD, Classified Dept., Rockefeller Center, New York (20)

THEATRES

THEATRE WANTED—$25,000 TO $50,000 FOR THEatre in town over 30.000 population in Illinois, Indiana, Wisconsin. Deal with principal. Give full details. Confidential. BOX 1754, MOTION PICTURE HERALD.

VENTILATING EQUIPMENT

FACTORY SHIPMENT—NEW BLOWERS AVAILable—prompt delivery—Mark your order AA5 Priority MRO (Maintenance, Repair or Operation), priced less motor. 5,500 cfm, $75; 8,500 cfm, $99.75; 11,000 cfm, $119.50; 13,500 cfm, $149.50; 22,500 cfm, $199.50; 27,500 cfm, $234.50. Rebuilt motors furnished at lowest market prices. Air washers also available for replacements with present equipment. Used spray nozzles, $1.25; rebuilt typhoon exhaust fans, 24", $111; 30", $132; 36", $151.20. Office cooler, ½ ton 110 DC, used $175. S. O. S. CINEMA SUPPLY CORP., New York 18.

WANTED TO BUY

EYEMO SINGLE-TURRET CAMERAS, LENSES, Bell & Howell standard Mitchell, tripods, viewfinders, magazines, 6 and 12 volt motors. Highest prices paid. MOGULL'S 68 West 48th St., New York City.

BUSINESS BOOSTERS

BINGO CARDS, DIE CUT, 1 TO 100 OR 1 TO 75, $2.25 per thousand, $20.00 for 10,000. S. KLOUS, care of MOTION PICTURE HERALD.

TRAINING SCHOOLS

THEATRE EMPLOYEES; TRAIN FOR BETTER position. Learn modern theatre management and advertising. Big opportunity for trained men. Established since 1927. Write now for free catalog. THEATRE MANAGERS SCHOOL, Elmira, New York.

BOOKS

RICHARDSON'S BLUEBOOK OF PROJECTION. Best seller since 1911. Now in 7th edition. Revised to present last word in Sound Trouble Shooting Charts. Expert information on all phases of projection and equipment. Special new section on television. Invaluable to beginner and expert. $7.25 postpaid. QUIGLEY BOOKSHOP, 1270 Sixth Avenue, New York 20.

MOTION PICTURE SOUND ENGINEERING. A "must" to all those working with sound equipment. Written by top-flight engineering experts of Hollywood studios and research laboratories. Covers all phases of sound engineering and equipment. Readable diagrams; charts, tables and graphs. $6.50, postpaid. QUIGLEY BOOKSHOP, 1270 Sixth Avenue, New York 20.

AIR CONDITIONING, WHETHER YOUR THEATRE has 300 or 3,000 seats. this book has all the answers on air conditioning. Explains various codes and laws concerning installation. Common sense charts. Indexed. Covers air conditioning as it relates to all branches of film industry. $4, postpaid. QUIGLEY BOOKSHOP, 1270 Sixth Avenue, New York 20.

SOUND-TROUBLE SHOOTING CHARTS. THE LITtle book, with the blue cover all good operators reach for when trouble starts. Will clear up that "puzzler" on all types of sound equipment in a jiffy. No booth complete without one, $1.00 postpaid. QUIGLEY BOOKSHOP, 1270 Sixth Avenue, New York 20.

BOOKKEEPING SYSTEM

THEATRE MANAGEMENT RECORD AND TAX Register. A book that takes the headache out of theatre accounting. Covers every detail of accounting in theatre operation. Makes keeping of up-to-the-minute records a pleasure. Attractive leather cover with gold stamping. $2 now if you order fast. QUIGLEY BOOKSHOP, 1270 Sixth Avenue, New York 20.

HELP WANTED

PROJECTIONIST WANTED. FIVE HOUR DAY, alternate day and night shifts. Prefer 4F or middle aged man who can repair and take care of his equipment. State salary expected and references in first letter. COLUMBIA AMUSEMENT CO., Paducah, Ky.

PROJECTIONIST-MANAGER PERMANENT POSItion. Attractive small town. Write H. HUNT, Clermont Theatre, Clermont, Fla.

STUDIO EQUIPMENT

AMERICAN 35MM CONTINUOUS PRINTER, TABLE model, fairly complete, $89.50; underwriters approved film vaults, 9 sections. complete $45; Akeley 32V DC camera motor, $29.50; Berndt-Maurer 16mm recording system, $1,995. Write for lists. S. O. S. CINEMA SUPPLY CORP., New York 18.

SIGN PAINTING

SIGN PAINTING. EASY WAY TO PAINT SIGNS. Use letter patterns. Avoid sloppy work, wasted time. No experience needed for expert work. Free sample. JOHN RAHN, 1329 Central Ave., Chicago, 51,

USED EQUIPMENT

WPB RULES PRACTICALLY NO NEW CHAIRS available next six months—buy these now—300 American rebuilt fully upholstered velour back, box spring cushion chairs, metal lined, like new, $10.50; 386 Stafford heavy inserted panel back, box spring cushion chairs, $6.50 rebuilt, reupholstered; 252 Grand Rapids ball bearing inserted panel back, box spring cushion chairs, $4.50 good condition; 700 red twill slip covers for back, 49¢ each, good condition. Leatherette (rolls approximately 60 yards) 50" wide, red, $1.52; other colors, $1.41 (10% more for smaller lengths). Wire now S. O. S. CINEMA SUPPLY CORP., New York 18.

ONE K9A INTERNATIONAL CUTAWL, EXCELlent condition, with many chisels, $142. ROXY THEATRE. Mitchell, S. D.

ADVANCE FRENCH FRY POPCORN MACHINE, overhauled, needs painting, $89.50; silver screen curtains, pair, $10; Army surplus 40/80 ampere generators, $95; booth equipment available. Powers, Simplex projectors, lamphouses, soundheads, motors, amplifiers, etc. Send for special bulletins. S. O. S. CINEMA SUPPLY CORP., New York 18.

MODEL 25 VICTOR 16MM. SOUND PROJECTOR, 750 watt bulb good sound, $225; Victor silent 750 watt bulb like new, $125; Holmes 35mm. silent portable, $50. PROJECTION EQUIPMENT CO., Union City, Ind.

FOR SALE: ONE PAIR OF PEERLESS LOW-INtensity arc lamps with Strong 30 amp. rectifiers. Excellent condition. Complete $250. BOX 1757, MOTION PICTURE HERALD.

350 PRACTICALLY NEW SLAT BACK CHAIRS $3 each; 200 veneer back veneer seats, $2.50 each. Other chairs in stock. ALLIED SEATING CO., INC., 36 West 13th St., New York City.

NEW EQUIPMENT

2000' FILM CABINETS, $2.93 SECTION; FILM splicers, $5.25; ideal rechargeable flashlight batteries $2.20; ushers' flashlights, $1.39; drinking fountain bubblers, $9.95; fifteen ampere rectifier bulbs, $6.95; jewelled aisle lights, $2.97; black velourette masking, 79¢ yard; steel core curtain cable, 12½¢ ft. Bargain Bulletin mailed. S. O. S. CINEMA SUPPLY CORP., New York 18.

RENTAL SERVICE

FILM AND EQUIPMENT RENTAL—16MM WITH sound history of War since 1939. Complete invasion shots, Austria, Poland, France, including Normandy, etc. Also Bell & Howell sound projection equipment. EMBRO PICTURES, WESTERN STATES DISTRIBUTORS FOR W-I FILMS, 2438 North Beachwood, Hollywood 28, Cal. Telephone Hempstead 1702.

Two Former Columbia Employees Decorated

Two former Columbia studio employees no the armed forces have been decorated for bra in action, according to word received at the st

Lt. Cyril Donald Wire, former studio carpe has received the Distinguished Flying Cross his part in piloting airborne troops into Fr in the invasion. Lt. Wire is also the recipien the Soldiers Medal for his heroism in rescuing co-pilot and navigator when their plane was down into the English Channel on the second of the invasion, June 7.

Pfc. Edward F. Covin, former studio messe now in the cavalry, has received the Silver for gallantry in action March 22, at Rossum lage, Manus Island, in the Admiralty Group. his platoon stopped by heavy machine gun Private Covin crawled forward to a position w he could direct machine gun fire against an en pillbox vital to the Jap's defense. He succe in demolishing the pillbox, enabling his platoo resume its advance.

Warners Files Appeal in De Havilland Contract Suit

Warner Bros. Monday filed its first brief in Appellate Court, Los Angeles, seeking reversa the Superior Court's decision declaring Oliva Havilland a free agent. The brief asserts studio is entitled to 26 weeks of the star's serv still due under a seven-year contract which W ners asserts ran only six and one-half years.

The basic contention concerns the ques whether players' contracts run or go into abey during periods of suspension.

The case, long in litigation, is considered have wide industry significance as establishin precedent likely to affect the status of all l term contracts for talent.

Ship Honors Nininger, Jr., Hero of Bataan

The U.S.S. Alexander R. Nininger, Jr., named in honor of a soldier killed January 1942, on Bataan after single handedly accoun for a score of Japs, is to be launched at spe ceremonies some time in August by the Wa Butler Shipbuildings, Inc., Superior, Wis. Nininger's father, Alexander R. Nininger, Sr city manager of the Florida State Theatres ho in Lake Worth, Fla.

Cincinnati Group Plans Large Auditorium

A site of 76,000 square feet has been acqu in the Cincinnati business district on which build a multi-purpose auditorium, at an estim cost of $950,000, it was announced late last w by Cincinnati financiers. The project is sponsc by Willis Vance, operating the Twentieth C tury, Ohio and Eden, Cincinnati suburban tl tres, and the State, at Newport, Ky. The st ture, on which work will start as soon as rest tions on building materials are lifted, is plan for a maximum seating capacity of 9,200, and include a general athletic stadium and a sp arena, with provisions to be made for other ty of amusements. Leo Yassenoff, of the F. & Building Service, Columbus, Ohio, is the archi for the project.

Decency Legion Classifies 16 New Pictures

The Legion of Decency this week classified new films as follows: Class A-1, unobjecti able for general patronage: "Bordertown Tr "Marked Trail," "Mr. Winkle Goes to W "Rustler's Hideout," "San Antonio Kid," "S Neighbor, Sing," "Trigger Trail." Class A-2, objectionable for adults: "Black Magic," "De quent Daughters," "Dragon Seed," "Janie," " What a Night," "U-Boat Prisoner," "Un Secret Orders," "Wing and a Prayer." Class objectionable in part: "Going to Town."

PRODUCT DIGEST

SHOWMEN'S REVIEWS

SHORT SUBJECTS CHART

THE RELEASE CHART

This department deals with new product from the point of view of the exhibitor who is to purvey it to his own public.

anie

Varner, 1944-45—'Teen-agers ithout Delinquency

In contrast with all those juvenile delinquency ctures the studios have been thrusting at trade id public, this presentation of America's 'teen-ge girls and boys as they are, think and do, in is era of war, gives the youngsters a clean bill health and their parents some better news about em than they've been getting from the screen. he film comes to the market like a breath of fresh r let into a smoky room.

The 'teen-agers in this picture are neither angels r devils. They look and act like the youngsters the next block, making some mistakes as they along but neither meaning nor doing evil. By ay of putting pep into the proceedings, Alex Gott-b, producer, and Michael Curtiz, director, strike id maintain a pace of activity which might tax en the most strenuous of the young folk now ing the same time and situations, but the speed presentation does away with opportunities for eeches and preachments such as the other pic-res about juveniles have been inflicting upon diences and is to be praised for that.

Set forth in the Agnes Christine Johnston-iarles Hoffman script, based on the stage play of e same name, are some events in the lives of e Janie Conway, daughter of a small town news-per publisher, the other members of her family, eir friends, and a host of other young people, cluding soldiers, a sailor and, finally, the arines. The events are not overwhelming, but e presentation of them is, and the viewpoints, titudes and reactions of the juveniles are por-ayed with a validity that gives the picture impact yond the mere gaiety and amusement in the reground.

For marquee strength, the picture offers Edward rnold, Ann Harding, Robert Benchley, Alan ale and Hattie McDaniel, playing the adult roles. ie juvenile phalanx is topped by Joyce Reynolds, newcomer with promise, and Robert Hutton, other. There are several standouts in the junior oup.

The picture opens fast, goes off pace for a spell the middle, where it was decided to toss in a lized production number, then picks up speed d romps to a finish that bristles with laughs.

Life magazine and the Lone Ranger radio pro-am are used in the picture as is.

Previewed at Warner's Hollywood theatre, Hol-wood, where it played like a solid hit. Review-s Rating: Excellent.—WILLIAM R. WEAVER.

Release date, Sept. 2, 1944. Running time, 101 min. A No. 9989. General audience classification.

iie	Joyce Reynolds
ck	Robert Hutton

ward Arnold, Ann Harding, Robert Benchley, Alan le, Clare Foley, Barbara Brown, Hattie McDaniel, k Erdman, Jackie Moran, Ann Gillis, Rotu Tobey.

ide By Mistake

KO Radio—Comedy of Manners

For compounding a comedy of manners that arkles like champagne yet neither ignores the t of war nor stresses it, producer Bert Granet, ector Richard Wallace and scenarists Phoebe and Henry Ephron rate the thanks of trade and public. And for peopling the picture with players whose names and talents mean much to marquee and screen, RKO Radio rates recognition beyond common. The film is the best in the tradition of slick, frothy amusement to come from the production line this summer.

The scene is Santa Barbara, as of now, and the hero is one of several pilots, back from overseas, quartered adjacently to the estate of the world's richest girl, who owns a shipyard. Undisposed to be married for her money, she poses as her secretary, who poses as she, in the chain of events, mainly social, which terminate in the usual clinch finish. Familiar in outline, the story prospers in the telling, the script containing better dialogue than most of its kind and the cast doing right by all of it.

Alan Marshal and Laraine Day dispose brilliantly of the top assignments, Allyn Joslyn and Slim Summerville furnishing the broader type of comedy relief and Edgar Buchanan turning in another of his crisply distinguished characterizations.

It's a trim attraction for anybody's theatre.

Previewed at the Pantages theatre, Hollywood, where an audience drawn by "Mr. Winkle Goes to War," the film in engagement, laughed heartily and often at the unbilled production. Reviewer's Rating: Excellent.—W. R. W.

Release date, Block 7. Running time, 80 min. PCA No. 10057. General audience classification.

Tony	Alan Marshal
Norah	Laraine Day

Marsha Hunt, Allyn Joslyn, Edgar Buchanan, Michael St. Angel, Marc Cramer, William Post, Jr., Bruce Edwards, Nancy Gates, Slim Summerville, John Miljan, Robert Anderson.

Three Little Sisters

Republic—Musical Romance

Here's some very old folklore in a modern setting for the many folks who like Cinderellas, Prince Charmings and skinflints with hearts of gold. The production, in the hands of Harry Grey, is cast with a group of gay and talented young people and wrapped up with pert songs and lively band music.

Mary Lee, Ruth Terry and Cheryl Walker play the three young laundresses who pretend to be heiresses of a long-vacant manor house. The masquerade is played out for a host of young men in uniform, who really don't care when explanations have to be made. Obstacles are many, but not too many for Miss Lee. She charms the young clerk in the office of the man who foreclosed on the house, frightens away prospective owners by dressing up in a slip cover and finally presents the miserly owner with a full-blown reputation for generosity and patriotism before he can show his true colors.

The house becomes a canteen for soldiers, the girls have all found admirers and the sister confined to a wheelchair has the promise of full recovery as the picture closes.

Olive Cooper wrote the screenplay from a story on which she collaborated with Maurice Clark. Joseph Santley directed.

Four songs by Walter Kent and Kim Gannon and the title number, a favorite of last season by Irving Taylor and Vic Mizzy, complete the musical bill and set the tempo for the make-believe.

Seen in the home office projection room. Reviewer's Rating: Good.—E. A. CUNNINGHAM.

Release date, July 31, 1944. Running time, 69 min. PCA No. 10042. General audience classification.

Sue Scott	Mary Lee
Hallie Scott	Ruth Terry
Lilly Scott	Cheryl Walker

William Terry, Jackie Moran, Charles Arnt, Frank Jenks, William Shirley, Tom Fadden, Tom London, Milt Kibbee, Addison Richards, Lillian Randolph, Sam McDaniel, Forrest Taylor.

Music in Manhattan

RKO Radio—Comedy with Music

Dennis Day's way with a song and his own kind of humor, highlight of Jack Benny's radio program last season, come to the screen and its customers intact and to high purpose in this comedy with music. Matching him stride for stride, in song and performance, Anne Shirley adds to a picture filled with able performances her best work to date. It's a fine specimen of light, timely entertainment.

The script, by Lawrence Kimble, from a story by Maurice Tombragel, Hal Smith and Jack Scholl, concerns an actress mistaken for the wife of a war hero and compelled by circumstances to permit the mistake to stand temporarily, to the discomfiture of her fiance. Phillip Terry plays the hero and Day the fiance, and the synopsis sounds like something you've heard before, but the picture isn't.

Five production numbers, presented as portions of the stage play which is in danger of closing until the mixup in identities brings customers flocking, add spirit to the enterprise without running the budget out of bounds. They're by Lew Pollack and Merb Magidson, and a couple of them could turn out to be hits.

John H. Auer produced and directed the picture, displaying skill and judgment in both departments.

Previewed at the Pantages theatre, Hollywood, where it followed "Mr. Winkle Goes to War" and collected a running fire of pleased laughter from an audience which had just finished laughing plentifully at the picture in engagement. Reviewer's Rating: Good.—W. R. W.

Release date, Block 7. Running time, 80 min. PCA No. 10056. General audience classification.

Frankie	Anne Shirley
Stanley	Dennis Day

Phillip Terry, Raymond Walburn, Jane Darwell, Patti Brill, Charlie Barnet and orchestra, Nilo Menendez and band.

Mademoiselle Fifi

RKO Radio—Occupied France, 1870

Posing something of a problem for showmen, with respect to programming and billing, this Val Lewton production based on Guy De Maupassant's short story of the same title portrays in a manner to entertain adults the reaction of the people of France to the German occupation of 1870. The film excels in craftsmanship beyond the promise of the names in the cast, and attains at times a high level of excellence, but the somberness of its subject matter mitigates against its usefulness as a supporting feature and there are passages which recommend limiting its exhibition to adult audiences.

Simone Simon portrays a laundress journeying by coach in company with a group typifying the French people of the period, capitalists, patriots, collaborationists, a politician and a priest. They are detained at an inn until a Prussian officer in charge can compel the girl to dine with him, which she consents to do when her fellow travelers convince her that this is the path of patriotism. Later on there are other incidents designed to demonstrate the difference between false patriotism and the genuine. The parallel between 1870 and the present is traced without underscoring.

Direction by Robert Wise preserves a pace that benefits all aspects of the enterprise, from the carefully contrived script by Josef Mischel to the well-balanced performances of the many principals.

Previewed at studio. Reviewer's Rating: Good. —W. R. W.

Release date, Block 7. Running time, 69 min. PCA No. 10066. Adult audience classification.

Elizabeth Rousset ....Simone Simon
John Emery, Kurt Kreuger, Alan Napier, Helen Freeman, Jason Robards, Norma Warden, Romaine Callander, Fay Helm, Edmund Glover, Charles Waldron, Mayo Newhall, Lillian Bronson, Alan Ward, Daun Kennedy, William von Wymetal, Max Willenz, Marc Cramer, John Good.

Abroad with Two Yanks

UA-Small—Comedy with Bendix

While these Yanks happen to be in uniform, the war serves just as a method for turning two buddies loose on Australia, with Guadalcanal behind them and the happy prospect before them of "women with shoes." Their competition for one Aussie beauty is furious and funny, as Edward Small throws good gags after bad in the comfortable assurance that there's more where they came from.

Without William Bendix and Dennis O'Keefe, this might have become a slapstick free-for-all with tough sergeants, big bruisers in evening clothes and a 10-minute chase at the finish. But with them the characters come to life and the customers should succumb.

Bendix is the good-natured guy with a huge frame and a delicate feeling for poetry, who usually comes in second. O'Keefe, with a readier wit and a complete lack of ethics, is top man in the team. Neither gets the girl, who turns out to prefer the more reliable home product.

Alan Dwan's well-timed direction does much to overcome the fact that the plot is scanty and some situations none too new. The supporting cast, including Helen Walker, John Loder and George Cleveland, is pleasant and capable.

Seen in the home office projection room. Reviewer's Rating: Good.—E. A. C.

Release date, August 4, 1944. Running time, 80 min. PCA No. 10027. General audience classification.

Biff Koraski ....William Bendix
Joyce Stuart ....Helen Walker
Jeff Reardon ....Dennis O'Keefe
John Loder, George Cleveland, Janet Lambert, James Flavin, Arthur Hunnicutt, Willard Jillson, Herbert Evans, William Forrest, John Abbott.

Falcon in Mexico

RKO Radio—Mystery with Music

This latest adventure of the Falcon, suavely portrayed by Tom Conway, is a diverting experience for the murder-mystery fan. The locale gives opportunity for some beautiful background shots, and for the introduction of a number of Mexican songs and dances which add considerably to the picture's entertainment value.

The Falcon, stumbling into trouble in his usual way, becomes involved in the murder of an art dealer and the theft of a valuable portrait. Subsequent events take him to Mexico, accompanied by the daughter of the artist who, presumably, painted the portrait before his death some 15 years previously. South of the border the Falcon meets several suspicious characters, among them the late artist's landlady, his second wife, and a wealthy art collector. Another murder takes place; a third is narrowly averted. In spite of false clues and mysterious attempts on his life, the Falcon exposes the murderer, and all the loose ends are neatly gathered together.

The cast is competent throughout, with Martha MacVicar, as the artist's daughter, and Mary Currier, as his second wife, giving particularly noteworthy performances. Nestor Paiva adds some credible comedy. The screenplay by George Worthing Yates and Gerald Geraghty, based on a character created by Michael Arlen, is satisfactorily suspenseful, and William Berke's direction keeps things moving as fast as one could wish. Maurice Geraghty was the producer.

Previewed at the studio. Reviewer's Rating: Good.—Thalia Bell.

Release date, Block 7. Running time, 70 min. PCA No. 10055. General audience classification.

Falcon ....Tom Conway
Raquel ....Mona Maris
Martha MacVickar, Nestor Paiva, Mary Currier, Cecelia Callejo.

A Wac, a Wave and a Marine

Monogram, 1944-45—Novelty Comedy

Biltmore Productions, backed by Lou Costello, makes its bow with a comedy that breaks new ground, much of it pay dirt. Situations remind sometimes of the Costello type of comedy, although nobody tries to ape the comedian's style, and sometimes of burlesque, without taint. Handling is fast and usually successful in getting laughs, and some departures from norm—as when off-screen voices address the characters—give the picture novelty.

Hal Fimberg's screenplay concerns two Hollywood agents who, by error, bring two pairs of Broadway actresses to Hollywood instead of one, rivalry and competition combining with coincidence to precipitate complications which keep laughter flowing. Phil Karlstein, directing for Edward Sherman, producer, and Sebastian Cristillo, executive producer, gets maximum entertainment from his array of talent.

Henny Youngman, radio comic, is front and center throughout, turning in a promising first performance. Elyse Knox, Anne Gillis, Sally Eilers, Richard Lane, Marjorie Woodworth and Ramsay Ames annex individual honors.

The title has virtually nothing to do with the story.

Previewed at the Pantages theatre, Hollywood, to ripples of laughter. Reviewer's Rating: Good.—W. R. W.

Release date, September 30, 1944. Running time, 70 min. PCA No. 10216. General audience classification.

Henny Brown.............................Henny Youngman
Marian ....Elyse Knox
Margaret Ames..................................Sally Eilers
Alan Dinehart, Charles Marshall, Billy Mack, Anne Gillis, Richard Lane, Ramsay Ames, Marjorie Woodworth.

Stars on Parade

Columbia —Musical

Ten songs, the best known of which are "It's Love, Love" and "Juke-Box Saturday Night," make this a pleasant little picture with which to while away an idle hour.

Larry Parks, Lynn Merrick, Jeff Donnell and the King Cole Trio are names for the marquee. Monte Brice's screenplay is the familiar one about a boy and girl who decide to put on a show of their own, but the twists he has added make the story even more implausible than usual.

It's music that puts the picture across, and fortunately there's plenty of it. Danny O'Neill sings two songs, "They Ask About You" and "Somewhere This Side of Heaven." The King Cole Trio offers "Hit That Jive." And there are two effective production numbers by a group of Negro singers, "When We Start to Jump at the Jubilee" and a medley of spirituals.

Lew Landers' direction keeps things moving at an even pace. Wallace MacDonald produced.

Previewed at the Pantages theatre, Hollywood, where the matinee audience reaction was mild. Reviewer's Rating: *Fair.*—T. B.

Release date, May 25, 1944. Running time, 63 min. PCA No. 10033. General audience classification.

Lynn Merrick, Larry Parks, Judy Clark, Danny O'Neill, Robert Williams, Jeff Donnell, King Cole Trio and Benny Carter Ensemble.

Crime by Night

Warner—Crime Detection with Comedy

There are two axe-murders and a hanging before this drama has run its course, but the light tone never wavers. Horror is not allowed to intrude upon the operations of Jerome Cowan, philandering detective, and all investigations a handled for sizeable fees. Audience attention fixed upon the puzzle offered by the plot, involv enough, in this case, to provide satisfactory ente tainment for the mystery fans.

The problem is that of a man who had moti to spare for killing his father-in-law, but didr Someone else did—the daughter, the secretary, t fiance or the agent. It's Cowan's job to find o which one, before the local politicians close in his client.

For comedy and comeliness, there's his not-s dumb secretary, Jane Wyman, and for intrig there's Faye Emerson, a spy and saboteur posi as an artists' agent.

The screenplay adapted by Richard Weil a Joel Malone from Geoffrey Home's novel has f moments of gripping suspense, but flows smootl under the direction of William Clemens.

Seen in the home office projection room. R viewer's Rating: *Fair.*—E. A. C.

Release date, September 9, 1944. Running time, min. PCA No. 9902. General audience classification.

Sam Campbell ....Jerome Cow
Robbie Vance ....Jane Wyn
Faye Emerson, Charles Lang, Eleanor Parker, Stu Crawford, Larry Borden, Cy Kendall, Charles Wils Juanita Stark, Creighton Hale, George Guhl, Hank Ma

Heavenly Days

RKO Radio—Fibber McGee and Molly

There is a possibility that the radio audier which weekly listens to Fibber McGee and Mo will come to see their favorites on the scre On the other hand, they may elect to stay at ho and hear them on the radio, which may not be bad choice.

The screenplay, by Howard Estabrook and D Quinn, from an original story by Howard Es brook, is about the duty of the citizen to vo Other elements involved are a dozen refug children of assorted nationalities, a newspap woman in love with a newspaper man, a trainlo of soldiers, Dr. Gallup and his poll, and the U. Senate. The only continuity of story line lies the fact that at the beginning of the picture F ber and Molly set out for Washington, D. C., a at the end of the picture they get home again.

Little can be said about the acting, since t players are handicapped by material. Marian a Jim Jordan, as Molly and Fibber, are the sa on the screen as they are on the air. Eugene P lette has little to do, but he does that little w enough. Some singing by the King's Men cons tutes one of the less tedious moments of the p ture. Bob Fellows is responsible for the produ tion, and the efforts of Howard Estabrook, t director, are vastly impeded by those of Howa Estabrook, the writer.

Previewed at the Alexander theatre, Glenda where a number of those who had come to s "Dr. Wassell" walked out on the second offeri Reviewer's Rating: Poor.—T. B.

Release date, Block 7. Running time, 71 min. P No. 9994. General audience classification.

Fibber ....Jim Jord
Molly ....Marian Jord
Dick ....Gordon Oli
Senator Bigbee ....Eugene Palle
Robert Walburn, Barbara Hale, Donald Douglas, Frie Inescort.

THE DESERT HAWK (Col.)

Chapter Play (5140)

Columbia's latest serial stars Gilbert Roland a Mona Maris in an oriental setting, with cutlass death-chambers, desert treachery and exciteme running riot.

Roland plays two roles, that of the rightful Cali and his twin brother who has usurped the thro Miss Maris is the beautiful daughter of a neighb ing Emir who is affianced to the Caliph. The tr heir takes on the identity of The Desert Ha when his brother's intent to kill him becomes cle In this guise, he wins the confidence of the pri cess and a few discerning friends, and overcom his enemies one by one in spite of great perils.

Sherman Lowe, Leslie Swabacker, Jack Stanl and Leighton Brill wrote the original screenpl Rudolph C. Flothow was the producer, and Reeves Eason director.

Release date, July 7, 1944 15 *episod*

SHORT SUBJECTS CHART
index to reviews, synopses

For information on short subjects turn to the Product Digest Section pages indicated by the numbers which follow the titles and release dates in the listing. Product Digest pages are numbered consecutively and are separate from Motion Picture Herald page numbers. For 1942-43 short subject releases, prior to September, 1943, see pages 1510, 1511 and 1512.

COLUMBIA

ALL STAR COMEDIES
(Average 17 Minutes)

Prod. No.	Title	Rel. Date	P.D. Page
5425	Shot in the Escape (Gilbert & Nazarro)	8-6-43	1535
5401	I Can Hardly Wait (Stooges)	8-13-43	1535
5426	Farmer for a Day (Clyde)	8-20-43	1535
5427	Quack Service (Una Merkel)	9-3-43	1534
5409	Pitchin' in the Kitchen (Herbert)	9-10-43	1543
5402	Dizzy Pilots (Stooges)	9-24-43	1576
5421	A Rookie's Cookie (Brendel)	10-8-43	1598
5428	Garden of Eatin' (Summerville)	10-22-43	1637
5429	You Dear Boy (Vera Vague)	11-4-43	1637
5403	Phony Express (Stooges)	11-18-43	1637
5430	He Was Only Feudin' (Clyde)	12-3-43	1677
5410	Who's Hugh? (Herbert)	12-17-43	1697
5404	A Gem of a Jam (Stooges)	12-30-43	1697
5431	To Heir is Human (Langdon-Merkel)	1-14-44	1743
5432	Dr. Feel My Pulse (Vague)	1-21-44	1754
5405	Crash Goes the Hash (Stooges)	2-5-44	1783
5433	Bachelor Daze (Summerville)	2-17-44	1783
5434	His Tale is Told (Clyde)	3-4-44	1803
5406	Busy Buddies (Stooges)	3-18-44	1803
5435	Defective Detectives (Langdon-Brendel)	4-3-44	1922
5411	Oh Baby (Herbert)	4-17-44	1870
5422	Crazy Like a Fox (Gilbert)	5-1-44	1887
5407	The Yoke's on Me (Stooges)	5-26-44	1870
5436	You Were Never Uglier (Clyde)	6-2-44	1911
5423	Mopey Dope (Langdon-Brendel)	6-16-44	1982
5412	His Hotel Sweet (Herbert)	7-9-44	....
5408	Idle Roomers (Stooges)	7-16-44	....
5424	Pick a Peck of Plumbers (Howard-Brendel)	7-23-44	....

COLOR RHAPSODIES
(Average 7 Minutes)

Prod. No.	Title	Rel. Date	P.D. Page
5501	The Rocky Road to Ruin	10-22-43	1535
5502	Imagination	11-19-43	1659
5503	The Herring Murder Mystery	1-20-44	1743
5504	The Disillusioned Bluebird	6-15-44	1982

PHANTASIES CARTOONS
(Average 7 Minutes)

Prod. No.	Title	Rel. Date	P.D. Page
5701	Nursery Crimes	10-8-43	1596
5702	The Cocky Bantam	11-12-43	1637
5703	The Playful Pest	12-3-43	1677
5704	Polly Wants a Doctor	1-6-44	1743
5705	Magic Strength	2-4-44	1762
5706	Lionel Lion	3-3-44	1911
5707	Giddy Yapping	4-7-44	1878
5708	Tangled Travels	6-9-44	1959
5709	Mr. Fore by Fore	7-7-44	....
5710	Case of the Screaming Bishop	8-4-44	....

FOX & CROW
(Average 7 Minutes)

Prod. No.	Title	Rel. Date	P.D. Page
5751	Room and Bored	9-30-43	1570
5752	Way Down Yonder in the Corn	11-25-43	1659
5753	The Dream Kids	4-28-44	1887
5754	Mr. Moocher	7-28-44	....

FILM VODVIL
(Average 10 Minutes)

Prod. No.	Title	Rel. Date	P.D. Page
5951	No. 1 Mousie Powell	9-10-43	1597
5952	No. 2 Cootie Williams	10-8-43	1598
5953	No. 3 Featuring Zeb Carver	11-19-43	1637
5954	No. 4 This is Ft. Dix	1-7-44	1743
5955	No. 5 Novak's Comedy Band	4-21-44	1887

COMMUNITY SING (Series 7)
(Average 8 Minutes)

Prod. No.	Title	Rel. Date	P.D. Page
5651	No. 1 On a Wing and a Prayer	7-29-43	1472
5652	No. 2 Delta Rhythm Boys	8-27-43	1535
5653	No. 3 Patriotic Songs	9-24-43	1543
5654	No. 4 Baby Smiles at Me	10-22-43	1637
5655	No. 5 Whistlin' in Wyomin'	11-25-43	1743
5656	No. 6 Pistol Packin' Mama	12-10-43	1697
5657	No. 7 Christmas Carols	12-24-43	1697
5658	No. 8 Alouette	1-28-44	1718
5659	No. 9 Sunday, Monday, Always	2-25-44	1783
5660	No. 10 Mairzy Doats, Paper Doll	3-17-44	1815
5661	No. 11 Yes'r That's My Baby	5-16-44	1887
5662	No. 12 Too Young Or Too Old	6-30-44	....

PANORAMICS
(Average 9 Minutes)

Prod. No.	Title	Rel. Date	P.D. Page
5901	Birds on the Wing	8-26-43	1535
5902	Babies by Bannister	10-1-43	1576
5903	Camera Digest	1-14-44	1743
5904	Traditions of Mexico	4-18-44	1922

SCREEN SNAPSHOTS (Series 23)
(Average 10 Minutes)

Prod. No.	Title	Rel. Date	P.D. Page
5851	No. 1	8-15-43	1534
5852	No. 2	9-17-43	1543
5853	No. 3	10-15-43	1597
5854	No. 4	11-19-43	1637
5855	No. 5	12-17-43	1659
5856	No. 6	1-14-44	1754
5857	No. 7	2-18-44	1762
5858	No. 8	3-24-44	1815
5859	No. 9	4-21-44	1870
5860	No. 10	6-2-44	1935

WORLD OF SPORTS
(Average 10 Minutes)

Prod. No.	Title	Rel. Date	P.D. Page
5801	Kings of Basketball	8-27-43	1535
5802	Cue Wizards	9-30-43	1576
5803	Champ of Champions	10-29-43	1637
5804	Ten Pin Aces	11-26-43	1659
5805	Winged Targets	1-7-44	1718
5806	Follow Through with Sam Byrd	2-18-44	1783
5807	Golden Gloves	3-31-44	1838
5808	Table Tennis Topnotchers	5-5-44	1887
5809	Mat Maulers	6-19-44	1982
5810	G. I. Sports	7-28-44	....

LI'L ABNER
(Average 8 Minutes)

Prod. No.	Title	Rel. Date	P.D. Page
5601	Amoozin' but Confoozin'	3-3-44	1783
5602	Sadie Hawkin's Day	5-4-44	1935
5603	A Peekoolyar Sitcheeayshun	7-28-44	....

M-G-M

TWO REEL SPECIALS
(Average 20 Minutes)

Prod. No.	Title	Rel. Date	P.D. Page
A-404	Main Street Today	3-25-44	1815
A-405	Patrolling the Ether	4-22-44	1838
A-406	Easy Life	5-20-44	....

FITZPATRICK TRAVELTALKS (Color)
(9 Minutes)

Prod. No.	Title	Rel. Date	P.D. Page
T-511	Thru the Colorado Rockies	10-23-43	1637
T-512	Grand Canyon—Pride of Creation	11-27-43	1677
T-513	Salt Lake Diversion	12-25-43	1697
T-514	Day in Death Valley	1-22-44	1743
T-515	Visiting St. Louis	2-19-44	1762
T-516	Mackinac Island	3-18-44	1803
T-517	Along the Cactus Trail	4-15-44	1838
T-518	Colorful Colorado	5-29-44	1922
T-519	Roaming Through Arizona	6-3-44	1922
T-520	City of Brigham Young	6-17-44	1982
T-521	Monumental Utah	7-29-44	....

PETE SMITH SPECIALTIES
(Average 9 Minutes)

Prod. No.	Title	Rel. Date	P.D. Page
S-551	Practical Joker	1-8-44	1743
S-552	Home Maid	2-19-44	1762
S-553	Groovie Movie	4-8-44	1938
S-554	Sportsman's Memories	4-22-44	1846
S-555	Movie Pests	7-8-44	....

PASSING PARADE
(Average 10 Minutes)

Prod. No.	Title	Rel. Date	P.D. Page
K-571	Immortal Blacksmith	5-20-44	1922

MINIATURES
(10 Minutes)

Prod. No.	Title	Rel. Date	P.D. Page
M-581	My Tomato	12-4-43	1697
M-582	Kid in Upper Four	12-25-43	1718
M-583	No News is Good News	12-18-43	1697
M-584	Tale of a Dog	4-15-44	1846
M-585	A Great Day's Coming	4-22-44	1846
M-586	Important Business	4-29-44	1846
M-587	Why Daddy	5-20-44	1922
M-588	Somewhere, U. S. A.	6-3-44	1922

OUR GANG COMEDIES
(Average 10 Minutes)

Prod. No.	Title	Rel. Date	P.D. Page
C-499	Radio Bugs	4-1-44	1762
C-500	Dancing Romeo	4-29-44	1846

TECHNICOLOR CARTOONS
(Average 8 Minutes)

Prod. No.	Title	Rel. Date	P.D. Page
W-531	Zoot Cat	2-26-44	1783
W-532	Screwball Squirrel	4-1-44	1846
W-533	Batty Baseball	4-22-44	1870
W-534	Million Dollar Cat	5-6-44	1887
W-535	The Tree Surgeon	6-3-44	1922
W-536	Happy Go Nutty	6-24-44	1982
W-537	The Bodyguard	7-22-44	....

SPECIAL RELEASE

Prod. No.	Title	Rel. Date	P.D. Page
X-510	Danger Area	1-1-44	1718

PARAMOUNT

UNUSUAL OCCUPATIONS (Color)
(Average 10 Minutes)

Prod. No.	Title	Rel. Date	P.D. Page
L3-1	No. 1	11-12-43	1659
L3-2	No. 2	1-7-44	1726
L3-3	No. 3	3-3-44	1838
L3-4	No. 4	5-12-44	1935
L3-5	No. 5	6-23-44	1994
L3-6	No. 6	9-1-44	....

MADCAP MODELS (Color)
(Average 7 Minutes)

Prod. No.	Title	Rel. Date	P.D. Page
U3-1	Jasper Goes Fishing	10-8-43	1543
U3-2	Goodnight Rusty	12-3-43	1659
U3-3	Package for Jasper	1-21-44	1735
U3-4	Say Ah Jasper	3-10-44	1803
U3-5	And to Think I saw It on Mulberry Street	5-5-44	1959
U3-6	Jasper Goes Hunting	7-28-44	....

POPEYE THE SAILOR
(Average 7 Minutes)

Prod. No.	Title	Rel. Date	P.D. Page
E3-1	Her Honor the Mare	11-26-43	1658
E3-2	Marry Go Round	12-31-43	1726
E3-3	We're on Our Way to Rio	4-21-44	1887
E3-4	Anvil Chorus Girl	5-26-44	1994
E3-5	Spinach-Packin' Papa	7-21-44	....
E3-6	Puppet Love	8-11-44	....
E3-7	Pitching Woo at the Zoo	9-1-44	....
E3-8	Moving Aweigh	9-22-44	....

POPULAR SCIENCE (Color)
(10 Minutes)

Prod. No.	Title	Rel. Date	P.D. Page
J3-1	No. 1	10-15-43	1637
J3-2	No. 2	12-10-43	1677
J3-3	No. 3	3-3-44	1783
J3-4	No. 4	4-7-44	1887
J3-5	No. 5	6-2-44	1959
J3-6	No. 6	8-4-44	....

SPEAKING OF ANIMALS
(Average 9 Minutes)

Prod. No.	Title	Rel. Date	P.D. Page
Y3-1	Tails of the Border	12-17-43	1677
Y3-2	In Winter Quarters	1-28-44	1762
Y3-3	In the Newsreel	3-17-44	1838
Y3-4	Your Pet Problem	3-19-44	1922
Y3-5	In a Harem	7-14-44	1994
Y3-6	Monkey Business	9-15-44	....

SPORTLIGHTS
(Average 9 Minutes)

Prod. No.	Title	Rel. Date	P.D. Page
R3-1	Mermaids on Parade	10-22-43	1637
R3-2	Ozark Sportsmen	11-19-43	1637
R3-3	G. I. Fun	12-24-43	1677
R3-4	Swimcapades	1-14-44	1726
R3-5	Open Fire!	2-18-44	1783
R3-6	Heroes on the Mend	3-24-44	1838
R3-7	Trail Breakers	4-28-44	1887
R3-8	Speed Couriers	6-9-44	1994
R3-9	Catch 'Em and Eat 'Em	7-7-44	1994
R3-10	Furlough Fishing	8-25-44	....

MUSICAL PARADE
(20 Minutes)

Prod. No.	Title	Rel. Date	P.D. Page
FF3-1	Mardi Gras	10-1-43	1506
FF3-2	Caribbean Romance	12-17-43	1659
FF3-3	Lucky Cowboy	2-11-44	1735
FF3-4	Showboat Serenade	4-14-44	1838
FF3-5	Fun Time	6-16-44	1911
FF3-6	Halfway to Heaven	8-25-44	1970

LITTLE LULU
(9 Minutes)

Prod. No.	Title	Rel. Date	P.D. Page
D3-1	Eggs Don't Bounce	1-28-44	1726
D3-2	Hullaba-lulu	2-25-44	1783
D3-3	Lulu Gets the Birdie	3-31-44	1887
D3-4	In Hollywood	5-19-44	1994
D3-5	Lucky Lulu	6-30-44	....
D3-6	It's Nifty to be Thrifty	8-18-44	....
D3-7	I'm Just Curious	9-8-44	....
D3-8	Indoor Outing	9-29-44	....

NOVELTOON
(Average 7 Minutes)

Prod. No.	Title	Rel. Date	P.D. Page
P3-1	No Mutton for Nuttin'	11-20-43	1677
P3-2	Hen Pecked Rooster	2-18-44	1783
P3-3	Cilly Goose	3-24-44	1838
P3-4	Suddenly It's Spring	4-28-44	1959

RKO

WALT DISNEY CARTOONS (Color)
(Average 7 Minutes)

Prod. No.	Title	Rel. Date	P.D. Page
34,115	How to Play Golf	3-10-44	1803
34,116	Donald Duck and the Gorilla	3-31-44	1838
34,117	Contrary Condor	4-21-44	1870
34,118	Commando Duck	5-12-44	1911
	1944-45		
54,101	Springtime for Pluto	6-23-44	1959

SPORTSCOPE
(Average 9 Minutes)

Prod. No.	Title	Rel. Date	P.D. Page
44,301	Field Trial Champions	9-10-43	1598
44,302	Joe Kirkwood	10-8-43	1598
44,303	Stars and Strikes	11-5-43	1659
44,304	Mountain Anglers	12-3-43	1677
44,305	Co-ed Sports	12-31-43	1726
44,306	Basket Wizards	1-28-44	1754
44,307	Mallard Flight	2-25-44	1803

Prod. No.	Title	Rel. Date	P.D. Page
44,308	On Point	3-24-44	1838
44,309	Past Performances	4-21-44	1887
44,310	Boys Camp	5-19-44	1946
44,311	Boot and Spur	6-16-44	1970

HEALINER REVIVALS

(Average 19 Minutes)

Prod. No.	Title	Rel. Date	P.D. Page
43,201	Harris in the Spring	9-10-43	1543
43,202	Rhythm on the Rampage	10-8-43	1576
43,203	Romancing Along	11-5-43	1658
43,204	Music Will Tell	12-3-43	1677

EDGAR KENNEDY

(Average 17 Minutes)

Prod. No.	Title	Rel. Date	P.D. Page
43,401	Not on My Account	9-17-43	1598
43,402	Unlucky Dog	11-12-43	1637
43,403	Prunes and Politics	1-7-44	1726
43,404	Love Your Landlord	3-3-44	1815
43,405	Radio Rampage	3-28-44	1838

LEON ERROL

(Average 17 Minutes)

Prod. No.	Title	Rel. Date	P.D. Page
43,701	Seeing Nellie Home	9-3-43	1598
43,702	Cutie on Duty	10-29-43	1637
43,703	Wedtime Stories	12-24-43	1598
43,704	Say Uncle	2-8-44	1803
43,705	Poppa Knows Worst	4-14-44	1838
43,706	Girls, Girls, Girls	6-9-44	1982

FLICKER FLASH BACKS

(Average 9 Minutes)

Prod. No.	Title	Rel. Date	P.D. Page
44,201	No. 1	9-3-43	1535
44,202	No. 2	10-1-43	1576
44,203	No. 3	10-29-43	1606
44,204	No. 4	11-26-43	1659
44,205	No. 5	12-24-43	1677
44,206	No. 6	1-21-44	1718
44,207	No. 7	2-18-44	1803

THIS IS AMERICA

(Average 19 Minutes)

Prod. No.	Title	Rel. Date	P.D. Page
43,101	Sailors All	11-19-43	1654
43,102	Letter to a Hero	12-17-43	1677
43,103	New Prisons—New Men	1-14-44	1718
43,104	Mail Call	2-11-44	1754
43,105	News Front	3-10-44	1803
43,106	Aircraft Carrier	4-7-44	1846
43,107	Viva Mexico	5-5-44	1887
43,108	Hot Money	6-2-44	1935
43,109	They Fight Again	6-30-44	1970

20TH CENTURY-FOX

MOVIETONE ADVENTURES (Color)

(Average 9 Minutes)

Prod. No.	Title	Rel. Date	P.D. Page
4251	Flying Gunners	9-24-43	1543
4252	Snowland Sentinels	11-19-43	1543
4253	Leathernecks on Parade	1-14-44	1718

(Black and White)

Prod. No.	Title	Rel. Date	P.D. Page
4201	Sails Aloft	3-31-44	1659
4202	Silver Wings	2-18-44	1735
4203	Mailman of Snake River	5-5-44	1846

MAGIC CARPET (Color)

(9 Minutes)

Prod. No.	Title	Rel. Date	P.D. Page
4151	Mormon Trails	8-20-43	1534
4152	Coast of Strategy	10-15-43	1543
4156	Kingdom of Treasure	12-3-43	1658
4154	A Volcano Is Born	12-24-43	1718
4155	Realm of Royalty	2-4-44	1718
4153	Steamboat on the River	3-10-44	1659

SPORTS REVIEWS

(Average 9 Minutes)

Prod. No.	Title	Rel. Date	P.D. Page
4301	Dog Sense	9-3-43	1543
4302	Champions Carry On	12-10-43	1578
4303	Fun for All	4-14-44	1846
4304	Students of Form	6-30-44	1981

(Color)

Prod. No.	Title	Rel. Date	P.D. Page
4351	Nymphs of the Lake	6-9-44	1959
4352	Ski Slopes	7-21-44	....

TERRYTOONS (Technicolor)

(7 Minutes)

Prod. No.	Title	Rel. Date	P.D. Page
4501	Mighty Mouse Rides Again	8-6-43	1535
4502	Camouflage	8-27-43	1534
4503	Somewhere in Egypt	9-17-43	1543
4504	Down with Cats	10-7-43	1543
4505	Aladdin's Lamp	10-22-43	1576
4506	Lion and the Mouse	11-12-43	1637
4507	Yokel Duck Makes Good	11-26-43	1659
4508	The Hopeful Donkey	12-17-43	1658
4509	The Butcher of Seville	1-7-44	1658
4510	The Helicopter	1-21-44	1697
4511	Wreck of the Hesperus	2-11-44	1658
4512	A Day in June	3-3-44	1785
4513	The Champion of Justice	3-17-44	1762
4514	The Frog and the Princess	4-7-44	1762
4515	Mighty Mouse Meets Jekyll and Hyde Cat	4-28-44	1815
4516	My Boy Johnny	5-12-44	1846
4517	Wolf! Wolf!	6-2-44	1922
4518	Eliza on the Ice	6-23-44	1935
4519	The Green Line	7-7-44	1970
4520	Carmen's Veranda	7-28-44	1982

MARCH OF TIME

(Average 18 Minutes)

Prod. No.	Title	Rel. Date	P.D. Page
V10-1	Airways to Peace	9-10-43	1543
V10-2	Portugal—Europe's Crossroads	10-8-43	1566
V10-3	Youth in Crisis	11-5-43	1606
V10-4	Naval Log of Victory	12-3-43	1658
V10-5	Upbeat in Music	12-31-43	1697
V10-6	Sweden's Middle Road	1-28-44	1726
V10-7	Post-war Jobs	2-25-44	1774
V10-8	South American Front	3-24-44	1815
V10-9	The Irish Question	4-21-44	1870
V10-10	Underground Report	5-19-44	1887
V10-11	Back Door to Tokyo	6-16-44	1946
V10-12	Americans All	7-14-44	1994

DRIBBLE PUSS PARADE

(9 Minutes)

Prod. No.	Title	Rel. Date	P.D. Page
4901	Fuss and Feathers	10-29-43	1617
4902	Lew Lehr Makes the News	5-26-44	1959

UNITED ARTISTS

WORLD IN ACTION

(21 Minutes)

Prod. No.	Title	Rel. Date	P.D. Page
....	War for Men's Minds	8-13-43	1512
....	The Labor Front	11-19-43	1658
....	Russia's Foreign Policy	2-4-44	1735
....	Battle of Europe	5-5-44	1898
....	Global Air Routes	6-23-44	1959
....	Zero Hour		1970

(12 Minutes)

Prod. No.	Title	Rel. Date	P.D. Page
....	Raid Report	11-12-43	1718

UNIVERSAL

COLOR CARTUNES

(Average 7 Minutes)

Prod. No.	Title	Rel. Date	P.D. Page
8237	Meatless Tuesday	12-20-43	1658
8238	Barber of Seville	4-10-44	1815
8239	Fish Fry	6-19-44	1946
8240	Beach Nuts	8-28-44	....

SWING SYMPHONIES

(Average 7 Minutes)

Prod. No.	Title	Rel. Date	P.D. Page
8231	Boogie Woogie Man	9-27-43	1557
8232	Greatest Man in Siam	3-27-44	1718
8233	Jungle Jive	5-15-44	1838
8234	Abou Ben Boogie	7-31-44	1970

PERSON—ODDITIES

(Average 9 Minutes)

Prod. No.	Title	Rel. Date	P.D. Page
8371	Wizard of Autos	9-20-43	1557
8372	Farmer Gene Sarazen	10-25-43	1597
8373	Fannie Hurst and Her Pets	11-22-43	1637
8374	World's Youngest Aviator	12-29-43	1754
8375	Mrs. Lowell Thomas Fur Farmer	1-31-44	1735
8376	The Barefoot Judge	2-28-44	1783
8377	Aviation Expert Donald Douglas	3-20-44	1878
8378	Foster's Canary College	4-22-44	1838
8379	Varga and his Beauties	5-22-44	1911
8380	The Honest Forger	6-19-44	....
8381	Idol of the Crowds	7-24-44	....

VARIETY VIEWS

(9 Minutes)

Prod. No.	Title	Rel. Date	P.D. Page
8351	Who's Next	9-27-43	1535
8352	I-A Dogs	10-18-43	1557
8353	Mister Chimp Raises Cain	11-29-43	1658
8354	Wings in Record Time	12-27-43	1697
8355	Amazing Metropolis	1-17-44	1726
8356	Magazine Model	1-24-44	1735
8357	Animal Tricks	2-21-44	1783
8358	Hobo News	3-27-44	1878
8359	Fraud by Mail	4-24-44	1838
8360	Mr. Chimp Goes South	5-29-44	1922
8361	Bear Mountain Game	6-26-44	....
8362	From Spruce to Bomber	7-31-44	....

NAME-BAND MUSICALS

(Average 15 Minutes)

Prod. No.	Title	Rel. Date	P.D. Page
8121	Hit Tune Serenade	9-29-43	1543
8122	Sweet Jam	10-27-43	1598
8123	Choo-Choo Swing	11-24-43	1658
8124	Radio Melodies	12-29-43	1658
8125	New Orleans Blues	1-26-44	1718
8126	Sweet Swing	2-23-44	1762
8127	Fellow on a Furlough	3-29-44	1815
8128	Stars and Violins	4-26-44	1846
8129	Melody Garden	5-17-44	1846
8130	Pagliacci Swings It	6-14-44	1959
8131	Midnight Melodies	7-19-44	....
8132	Swingtime Holiday	8-23-44	....

TWO-REEL SPECIAL

Prod. No.	Title	Rel. Date	P.D. Page
7110	Eagle vs. Dragon	4-5-44	1815

1943-44

Prod. No.	Title	Rel. Date	P.D. Page
8112	With the Marines at Tarawa	3-1-44	1774

VITAPHONE

TECHNICOLOR SPECIALS

(Average 20 Minutes)

Prod. No.	Title	Rel. Date	P.D. Page
9001	Women at War	10-2-43	1543
9002	Behind the Big Top	11-27-43	1658
9003	Task Force	12-11-43	1677
9004	Devil Boats	8-12-44	2006
9005	Winner's Circle	5-6-44	1911
9006	Musical Movieland	8-26-44	....

FEATURETTES

(20 Minutes)

Prod. No.	Title	Rel. Date	P.D. Page
9101	Voice That Thrilled the World	10-16-43	1598
9102	Over the Wall	12-25-43	1718
9103	Grandfather's Follies	2-5-44	1743
9104	Our Frontier in Italy	4-29-44	1870
9105	Night in Mexico City	3-25-44	1815
9106	U. S. Marines on Review	7-8-44	2006

SPORTS PARADE (Technicolor)

(Average 10 Minutes)

Prod. No.	Title	Rel. Date	P.D. Page
9501	Tropical Sportland	10-9-43	1597
9502	Desert Playground	11-13-43	1598
9503	Into the Clouds	1-1-44	1718
9504	Baa Baa Blacksheep	1-22-44	1735
9505	Dogie Roundup	2-26-44	1743
9506	Chinatown Champs	3-18-44	1815
9507	Backyard Golf	4-22-44	1870
9508	Filipino Sports Parade	6-10-44	1959
9509	Mexican Sportland	5-13-44	1911
9510	Cattlemen's Days	6-24-44	1959
9511	Colorado Trout	7-1-44	1982
9512	Champions of the Future		....
9513	Bluenose Schooner	8-5-44	....

MELODY MASTER BANDS

(10 Minutes)

Prod. No.	Title	Rel. Date	P.D. Page
9601	Hit Parade of the Gay Nineties	9-18-43	1598
9602	Sweetheart Serenade	10-23-43	1598
9603	Cavalcade of the Dance	11-20-43	1598
9604	Freddie Fisher and his Band	12-18-43	1598
9605	Ted Weems and His Merchant Marine Band	1-29-44	1735
9606	Songs of the Range	6-10-44	1959
9607	South American Sway	3-18-44	1815
9608	Rudy Vallee's Coast Guard Band	4-15-44	1870
9609	Junior Jive Bombers	7-1-44	1982
9610	All Star Melody Masters	7-29-44	....

BLUE RIBBON MERRIE MELODIES

(Average 7 Minutes)

Prod. No.	Title	Rel. Date	P.D. Page
9301	A Feud There Was	9-11-43	1543
9302	Early Worm Gets the Bird	10-2-43	1576
9303	My Little Buckaroo	11-6-43	1637
9304	Fighting 69½	12-4-43	1677
9305	Cross Country Detours	1-15-44	1726
9306	Hiawatha's Rabbit Hunt	2-12-44	1754
9307	The Bear's Tale	3-11-44	1815
9308	Sweet Sioux	4-8-44	1846
9309	Of Fox and Hounds	5-13-44	1887
9310	Thugs with Dirty Mugs	6-3-44	1959
9311	A Wild Hare	6-17-44	1959
9312	The Cat Came Back	7-15-44	....
9313	Isle of Pingo Pongo	8-19-44	....

MERRIE MELODIES CARTOONS (Color)

(Average 7 Minutes)

Prod. No.	Title	Rel. Date	P.D. Page
9701	Meatless Fly-Day	1-29-44	1735
9702	Tom Turk & Daffy	2-12-44	1743
9703	I Got Plenty of Mutton	3-11-44	1803
9704	The Weekly Reporter	3-25-44	1815
9705	Tick Tock Tuckered	4-8-44	1846
9706	The Swooner Crooner	5-6-44	1911
9707	Russian Rhapsody	5-20-44	1911
9708	Duck Soup to Nuts	5-27-44	1911
9709	Angel Puss	6-3-44	1959
9710	Slightly Daffy	6-17-44	1959
9711	Brother Brat	7-15-44	2006
9712	Plane Daffy		....
9713	Birdy and the Beast	8-19-44	....
9714	From Hand to Mouse	8-5-44	....

"BUGS BUNNY" SPECIALS

(7 Minutes)

Prod. No.	Title	Rel. Date	P.D. Page
9721	Bugs Bunny and the Three Bears	2-26-44	1803
9722	Bugs Bunny Nips the Nips	4-22-44	1870
9723	Hare Ribbin'	6-24-44	....
9724	Hare Force	7-22-44	....
9725	Buckaroo Bugs	8-26-44	....

SANTE FE TRAIL WESTERNS

(Average 20 Minutes)

Prod. No.	Title	Rel. Date	P.D. Page
9107	Oklahoma Outlaws	9-4-43	1543
9108	Wagon Wheels West	10-30-43	1596
9109	Gun to Gun	1-8-44	1726
9110	Roaring Guns	2-19-44	1754
9111	Wells Fargo Days	4-1-44	1870
9112	Trial by Trigger	5-27-44	1911

VITAPHONE VARIETIES

(Average 10 Minutes)

Prod. No.	Title	Rel. Date	P.D. Page
9401	Our Alaskan Frontier	11-13-43	1637
9402	Bees A'Buzzin'	9-18-43	1598
9403	Hunting the Devil Cat	1-22-44	1718
9404	Struggle for Life	3-4-44	1803
9405	Jungle Thrills	4-15-44	1870
9406	Throwing the Bull	7-22-44	....

OFFICIAL U. S. VICTORY FILMS

(Distributed by Various Major Exchanges)

Title	P.D. Page
Brothers in Blood	1659
Family Feud	1659
Food and Magic	1659
Destination: Island X	1967
No Exceptions	1726
This Is Worth Fighting For	1743
At His Side	1803
Prices Unlimited	1838
The Why of Wartime Taxes	1838
The Negro Soldier	1846
America's Hidden Weapon	1846
Road to Victory	1911
It's Your War, Too	1922
No Alternative	1922
Reward Unlimited	1959
Skirmish at the Front	1959
Movies at War	1959
The Liberation of Rome	1944

BRITISH MINISTRY OF INFORMATION

Title	P.D. Page
Common Cause	1534
Women of Britain	1534
I Was a Fireman	1677
Before the Raid	1697
Naples at War	1946
Lili Marlene	1946
Canadian Landscape	1982
Hen Hop	1982
UNRRA	1982

MISCELLANEOUS

Title	P.D. Page
War in the Mediterranean (English Films)	1415
Trade Horizons (Scheftel)	1697
Avengers Over Europe (Telenews)	1697
Parade of the Past (Fun Film)	1870
Cameramen at War (Astor)	1946
Iran (Artkino)	1982

SERIALS

COLUMBIA

Prod. No.	Title	Rel. Date	P.D. Page
5120	The Batman (15 episodes)	7-16-43	1415
5160	The Phantom (15 episodes)	12-24-43	1697
5140	The Desert Hawk (15 episodes)	7-7-44	2018

REPUBLIC

Prod. No.	Title	Rel. Date	P.D. Page
381	The Masked Marvel (12 episodes)	11-6-43	1576
382	Captain America (15 episodes)	1-29-44	1718
383	Tiger Woman (12 episodes)	5-27-44	1911
384	Haunted Harbor (15 episodes)		....

UNIVERSAL

Prod. No.	Title	Rel. Date	P.D. Page
8681-93	Don Winslow of the Coast Guard (13 episodes)	7-6-43	1227
8781-93	Adventures of the Flying Cadets (13 episodes)	9-7-43	1557
8881	Great Alaskan Mystery (13 episodes)	4-25-44	1870
9781	Raiders of Ghost City		....

THE RELEASE CHART

Index to Reviews, Advance Synopses and Service Data in PRODUCT DIGEST SECTION

Release dates and running time are furnished as soon as available. Advance dates are tentative and subject to change. Running times are the official times supplied by the distributor.

All page numbers on this chart refer to pages in the PRODUCT DIGEST SECTION of MOTION PICTURE HERALD.

Consult Service Data in the PRODUCT DIGEST SECTION for Legion of Decency Rating, Audience Classification and Managers' Round Table Exploitation.

Short Subjects Chart with Synopsis Index can be found on pages 2019-2020.

Feature Product Including Coming Attractions, listed by Company, in order of release, on pages 2008-2009.

						— REVIEWED —			
Title	*Company*	*Prod. Number*	*Stars*	*Release Date*	*Running Time*	*M. P. Herald Issue*	*Product Digest Page*	*Advance Synopsis Page*	*Service Data Page*
ABOVE Suspicion	MGM	402	Joan Crawford-Fred MacMurray	Sept.,'43	90m	May 1,'43	1546	1081	1575
Abroad with Two Yanks	UA	....	William Bendix-Dennis O'Keefe	Aug. 4,'44	80m	July 29,'44	2018	1889	....
Action in Arabia	RKO	420	George Sanders-Virginia Bruce	Block 4	75m	Feb. 19,'44	1762	1746	1995
Address Unknown	Col.	5010	Paul Lukas-Mady Christians	June 1,'44	72m	Apr. 29,'44	1866	1695	1947
Adventure in Iraq	WB	304	John Loder-Ruth Ford	Oct. 9,'43	64m	Sept. 25,'43	1553	1530	....
Adventure in Music	Crystal	....	Classical Music Feature	Mar. 10,'44	62m	Mar. 25,'44	1814	....	....
Adventures of a Rookie	RKO	402	Wally Brown-Alan Carney	Block 1	64m	Aug. 21,'43	1547	1471	1617
Adventures of Mark Twain	WB	315	Fredric March-Alexis Smith	July 22,'44	130m	May 6,'44	1877	936	1995
Adventures of Tartu (British)	MGM	406	Robert Donat-Valerie Hobson	Oct.,'43	103m	Aug. 7,'43	1546	....	1655
Alaska	Mono.	....	Kent Taylor-Margaret Lindsay	Not Set	....	....	....	1983	....
Ali Baba and 40 Thieves (color)	Univ.	8003	Jon Hall-Maria Montez	Jan. 14,'44	87m	Jan. 15,'44	1713	1457	1902
Allergic to Love	Univ.	8040	Martha O'Driscoll-Noah Beery, Jr.	July 21,'44	66m	May 6,'44	1877	....	....
Always a Bridesmaid	Univ.	8023	Andrews Sisters-Patric Knowles	Sept. 24,'43	61m	Oct. 2,'43	1566	1192	....
Amazing Mr. Forrest, The (Br.)	PRC	413	Edward E. Horton-Jack Buchanan	Mar. 29,'44	71m	....	....	1747	....
American Romance, An (color), 1944-45	MGM	....	Brian Donlevy-Ann Richard	Oct.,'44	151m	July 1,'44	1969	1457	....
And Now Tomorrow	Para.	....	Loretta Young-Alan Ladd	1944-45	....	....	....	1715	....
And the Angels Sing	Para.	4321	Fred MacMurray-Dorothy Lamour	Block 5	95m	Apr. 22,'44	1858	1555	....
Andy Hardy's Blonde Trouble	MGM	424	Mickey Rooney-Lewis Stone	May,'44	107m	Apr. 8,'44	1833	1456	1995
Animal Kingdom, The	WB	....	Ann Sheridan-Olivia de Havilland	1944-45	....	....	....	1431	....
Are These Our Parents?	Mono.	....	Helen Vinson-Lyle Talbot	July 15,'44	73m	June 17,'44	1945	1923	....
Arizona Trail	Univ.	8081	Tex Ritter-Fuzzy Knight	Sept. 24,'43	57m	....	....	1545	....
Arizona Whirlwind	Mono.	....	Ken Maynard-Hoot Gibson	Mar. 18,'44	59m	Apr. 15,'44	1845	1746	....
Around the World	RKO	411	Kay Kyser-Joan Davis-Mischa Auer	Block 3	81m	Nov. 27,'43	1645	1457	1902
Arrowsmith (Reissue)	Film Classics	....	Ronald Colman-Helen Hayes	Apr. 15,'45	....	Nov. 21,'31	1993	....	....
Arsenic and Old Lace	WB	....	Cary Grant-Raymond Massey	1944-45	....	....	....	1806	....
Atlantic City	Rep.	....	Constance Moore-Bradford Taylor	Not Set	....	....	....	1899	....
Attack	OWI-RKO	....	War Documentary	June 12,'44	56m	June 10,'44	1933	....	....
BABES on Swing Street, 1944-45	Univ.	....	Leon Errol-June Vincent	Oct. 27,'44	....	....	....	1983	....
Banjo on My Knee (R.)	20th-Fox.	407	Barbara Stanwyck-Joel McCrea	Oct. 29,'43	95m	Dec. 5,'36	1585	....	....
Bar 20	UA	....	William Boyd-Andy Clyde	Oct. 1,'43	54m	July 24,'43	1559	....	....
Barbary Coast (Reissue)	Film Classics	....	Ed. G. Robinson-Miriam Hopkins	Mar. 15,'45	90m	Oct. 5,'35	1993	....	....
Barbary Coast Gent, 1944-45 (formerly Gold Town)	MGM	....	Wallace Beery-Binnie Barnes	Sept.,'44	....	....	....	1849	....
Bathing Beauty (color)	MGM	429	Red Skelton-Esther Williams	July,'44	101m	June 3,'44	1922	1635	....
Battle of China, The	War Dept.	....	Documentary	Not Set	65m	May 20,'44	1897	....	....
Battle of Russia	20th-Fox	414	Documentary	Nov. 5,'43	80m	Nov. 6,'43	1615	....	1766
Beautiful But Broke	Col.	5022	Joan Davis-Jane Frazee	Jan. 28,'44	74m	Feb. 5,'44	1742	1696	....
Beautiful Michoacan (Mex.)	Mohme	....	Tito Guizar-Gloria Marin	Apr. 25,'44	106m	May 6,'44	1878	....	....
Belle of the Yukon (color)	RKO	....	Randolph Scott-Gypsy Rose Lee	Not Set	....	....	....	1835	....
Beneath Western Skies	Rep.	354	Bob Livingston-Smiley Burnette	Mar. 3,'44	56m	May 20,'44	1898	1746	....
Bermuda Mystery	20th-Fox	428	Preston Foster-Ann Rutherford	May,'44	65m	Apr. 22,'44	1858	1835	....
Best Foot Forward (color)	MGM	405	Lucille Ball-William Gaxton	Oct.,'43	94m	July 3,'43	1532	1191	1617
Between Two Worlds	WB	316	John Garfield-Paul Henreid	May 20,'44	112m	May 13,'44	1885	1646	....
Beyond the Last Frontier	Rep.	351	Eddie Dew-Smiley Burnette	Sept. 18,'43	55m	Sept. 11,'43	1529	....	....
Big Show, The (Reissue)	Rep.	3302	Gene Autry	Mar. 1,'44	71m	....	....	....	....
Black Hills Express	Rep.	362	Don Barry-Wally Vernon	Aug. 15,'43	55m	Aug. 7,'43	1546	1457	....
Black Parachute, The	Col.	5035	John Carradine-Larry Parks	May 4,'44	65m	June 17,'44	1946	1806	....
Blazing Frontier	PRC	459	Buster Crabbe-Al St. John	Sept. 1,'43	59m	Apr. 15,'44	1845	1531	....
Block Busters	Mono.	....	East Side Kids-Harry Langdon	Sept. 16,'44	....	....	....	2007	....
Bomber's Moon	20th-Fox	401	George Montgomery-Annabella	Aug. 6,'43	70m	July 10,'43	1532	1305	....
Boss of Boom Town	Univ.	8085	Rod Cameron-Vivian Austin	May 26,'44	....	....	....	1923	....
Boss of Rawhide	PRC	452	Dave O'Brien-Jim Newill	Nov. 20,'43	59m	....	....	1599	....
Bowery to Broadway, 1944-45	Univ.	....	Contract Players	Nov. 3,'44	....	....	....	1923	....
Brand of the Devil	PRC	458	Dave O'Brien-Jim Newill	July 30,'44	....	....	....	1923	....
Brazil	Rep.	....	Virginia Bruce-Tito Guizar	Not Set	....	....	....	1971	....
Bride by Mistake	RKO	....	Laraine Day-Alan Marshall	Block 7	80m	July 29,'44	2017	1890	....
Bridge of San Luis Rey, The	UA	....	Lynn Bari-Akim Tamiroff	Feb. 11,'44	107m	Feb. 5,'44	1742	1636	1947
Bring On the Girls (color)	Para.	....	Veronica Lake-Sonny Tufts	1944-45	....	....	....	1763	....
Broadway Rhythm (color)	MGM	419	George Murphy-Ginny Simms	Mar.,'44	115m	Jan. 22,'44	1725	1616	1995
Brother Rat (Reissue)	WB.	343	Priscilla Lane-Wayne Morris	July 15,'44	89m	Oct. 15,'38	1957	....	....
Bulldog Drummond (R.)	Film Classics	....	Ronald Colman-Lilyan Tashman	Oct. 15,'44	....	Apr. 13,'29	1993	....	....
Buffalo Bill (color)	20th-Fox	424	Maureen O'Hara-Joel McCrea	Apr.,'44	90m	Mar. 18,'44	1801	1531	1995

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CALIFORNIA Joe	Rep.	365	Don Barry-Helen Talbot	Dec. 29,'43	55m	Jan. 8,'44	1706	1675	....
Call of the Jungle	Mono.	....	Ann Corio-James Bush	Aug. 19,'44	....	....	....	1913	....
Call of the Rockies	Rep.	356	Smiley Burnette-Sonny Carson	July 14,'44	57m	June 10,'44	1934	1923	....
Call of the South Seas	Rep.	319	Janet Martin-Allan Lane	July 7,'44	....	....	....	1899	....
Calling Dr. Death	Univ.	8026	Lon Chaney-Patrica Morison	Dec. 17,'43	63m	Dec. 18,'43	1673	1635	....
Candlelight in Algeria (Br.)	20th-Fox	432	James Mason-Carla Lehmann	July,'44	85m	Jan. 1,'44	1694	....	....
Candles at Nine (British)	Nat'l-Anglo	....	Jessie Matthews	Not Set	86m	July 1,'44	1970	....	....
Canterbury Tale (British)	Eagle-Lion	....	Eric Portman-Sheila Sim	Not Set	....	May 13,'44	1885	....	....
Canterville Ghost, The	MGM	430	Charles Laughton-Margaret O'Brien	July,'44	95m	May 27,'44	1909	1635	....
Canyon City	Rep.	364	Don Barry-Helen Talbot	Nov. 29,'43	55m	Nov. 13,'43	1626	1599	....
Career Girl	PRC	403	Frances Langford-Craig Wood	Jan. 11,'44	69m	Dec. 18,'43	1674	1634	....
Carolina Blues	Col.	....	Kay Kyser-Ann Miller-Victor Moore	Not Set	....	....	....	1899	....
(formerly Battleship Blues)									
Casanova Brown	RKO	....	Gary Cooper-Teresa Wright	Not Set	....	....	....	1806	....
Casanova in Burlesque	Rep.	333	Joe E. Brown-June Havoc	Feb. 19,'44	72m	Jan. 29,'44	1733	1676	....
Chance of a Lifetime, The	Col.	5034	Chester Morris-Jeanne Bates	Oct. 26,'43	65m	Oct. 16,'43	1586	1545	....
Charlie Chan in Black Magic	Mono.	....	Sidney Toler	Sept. 9,'44	....	....	....	2007	....
Charlie Chan in Secret Service	Mono.	....	Sidney Toler-Gwen Kenyon	Feb. 14,'44	65m	Jan. 15,'44	1714	1599	....
Charlie Chan in the Chinese Cat	Mono.	....	Sidney Toler-Joan Woodbury	May 20,'44	65m	Apr. 1,'44	1826	....	....
Cherokee Strip (Reissue)	WB	333	Dick Foran	Oct. 2,'43	56m	....	....	....	....
Chip Off the Old Block	Univ.	8011	Donald O'Connor-Peggy Ryan	Feb. 25,'44	81m	Feb. 19,'44	1761	1715	1902
Christmas Holiday	Univ.	8002	Deanna Durbin-Gene Kelly	June 30,'44	92m	June 10,'44	1934	1695	1995
Cinderella Jones	WB	....	Joan Leslie-Robert Alda	1944-45	....	....	....	1746	....
City That Stopped Hitler	Para.	4331	Russian Documentary	Special	57m	Sept. 4,'43	1521	....	1655
Claudia	20th-Fox	404	Dorothy McGuire-Robert Young	Sept. 3,'43	91m	Aug. 21,'43	1558	....	1655
Climax, The (color), 1944-45	Univ.	....	Susanna Foster-Boris Karloff	Oct. 20,'44	....	....	....	1786	....
Cobra Woman (color)	Univ.	8006	Jon Hall-Maria Montez	May 12,'44	70m	Apr. 29,'44	1866	1457	1655
Comin' Round the Mountain (R.)	Rep.	3305	Gene Autry	July 15,'44	55m	....	....	....	....
Conflict	WB	....	Humphrey Bogart-Alexis Smith	1944-45	....	....	....	1456	....
Conspirators, The	WB	....	Hedy Lamarr-Paul Henreid	1944-45	....	....	....	1850	....
Contender, The	PRC	418	Buster Crabbe-Arline Judge	May 10,'44	66m	May 13,'44	1886	1850	....
Corn Is Green, The	WB	....	Bette Davis-John Dall	Not Set	....	....	....	2007	....
Corvette K-225	Univ.	8007	Randolph Scott-James Brown	Oct. 1,'43	99m	Oct. 2,'43	1565	1240	1719
Cover Girl (color)	Col.	5001	Rita Hayworth-Gene Kelly	Apr. 6,'44	107m	Mar. 11,'44	1793	1416	1947
Cowboy Canteen	Col.	5220	Charles Starrett-Jane Frazee	Feb. 8,'44	72m	Feb. 26,'44	1774	1763	....
Cowboy in the Clouds	Col.	5203	Charles Starrett-Julie Duncan	Dec. 23,'43	55m	Jan. 8,'44	1706	1636	....
Cowboy and the Lady (Reissue)	Film Classics	.....	Gary Cooper-Merle Oberon	Sept. 15,'44	90m	Nov. 12,'38	1993	....	..
Cowboy from Lonesome River	Col.	....	Charles Starrett-Pinky Tomlin	Not Set	....	....	....	2007	....
Cowboy and the Senorita, The	Rep.	342	Roy Rogers-Dale Evans-Mary Lee	May 12,'44	78m	Apr. 1,'44	1825	1747	....
Crazy House	Univ.	8005	Olsen and Johnson	Oct. 8,'43	80m	Oct. 23,'43	1595	1531	1719
Crime by Night, 1944-45	WB	402	Jane Wyman-Jerome Cowan	Sept. 9,'44	72m	July 29,'44	2018	1091	....
Crime Doctor's Strangest Case	Col.	5021	Warner Baxter-Lynn Merrick	Dec. 9,'43	68m	Jan. 22,'44	1725	1654	....
Crime School (Reissue)	WB	327	Humphrey Bogart-Dean End Kids	Dec. 4,'43	86m	May 7,'38	1626	....	....
Cross of Lorraine, The	MGM	414	Pierre Aumont-Gene Kelly	Jan.,'44	90m	Nov. 13,'43	1625	1457	1719
Cry "Havoc"	MGM	417	Margaret Sullavan-Ann Sothern	Feb.,'44	97m	Nov. 6,'43	1614	1555	....
Cry of the Werewolf	Col.	....	Osa Massen-Stephen Crane	Aug. 17,'44	....	....	....	1558	....
Curse of the Cat People	RKO	418	Simone Simon-Kent Smith	Block 4	70m	Feb. 19,'44	1762	1715	....
DANCING Masters, The	20th-Fox	413	Laurel and Hardy	Nov. 19,'43	63m	Oct. 30,'43	1605	1555	....
Danger! Women at Work	PRC	411	Patsy Kelly-Mary Brian	Aug. 23,'43	61m	July 17,'43	1426	....	....
Dangerous Journey, 1944-45	20th-Fox	....	Burma Travelogue	Sept.,'44	....	....	....	....	....
Dark Mountain	Para.	....	Ellen Drew-Robert Lowery	Block 1	....	....	....	....	....
Dark Waters	UA	....	Merle Oberon-Franchot Tone	Not Set	....	....	....	1983	....
Days of Glory	RKO	422	Tamara Toumanova-Gregory Peck	Block 5	86m	Apr. 22,'44	1858	1636	....
Dead End (Reissue)	Film Classics	....	Humphrey Bogart-Joel McCrea	July 15,'44	90m	Aug. 7,'37	1993	....	....
Dead Men's Eyes, 1944-45	Univ.	....	Lon Chaney-Jean Parker	Nov. 10,'44	....	....	....	1983	....
Death Valley Manhunt	Rep.	375	Bill Elliott-Gabby Hayes	Sept. 25,'43	55m	Aug. 28,'43	1558	1402	....
Death Valley Rangers	Mono.	....	Hoot Gibson-Ken Maynard	Dec. 3,'43	59m	Dec. 18,'43	1674	1555	....
Deerslayer, The	Rep.	306	Bruce Kellogg-Jean Parker	Nov. 22,'43	67m	Nov. 6,'43	1615	1599	....
Delinquent Daughters	PRC	416	June Carlson-Fifi D'Orsay	July 15,'44	72m	July 8,'44	1981	1913	....
Desert Song, The (color)	WB	310	Dennis Morgan-Irene Manning	Jan. 29,'44	96m	Dec. 18,'43	1673	872	1818
Destination, Tokyo	WB	309	Cary Grant-John Garfield	Jan. 1,'44	135m	Dec. 25,'43	1685	1530	1847
Detective Kitty O'Day	Mono.	....	Jean Parker-Tim Ryan	May 13,'44	63m	Apr. 1,'44	1826	....	....
Devil's Brood, The	Univ.	....	Lon Chaney-Boris Karloff	Not Set	....	....	....	2007	....
Devil Riders, The	PRC	460	Buster Crabbe-Al St. John	Nov. 5,'43	58m	Feb. 12,'44	1754	1566	....
Dixie Jamboree, 1944-45	PRC	505	Frances Langford-Guy Kibbee	Aug. 15,'44	72m	July 15,'44	1993	1835	....
Double Furlough	UA	....	Ginger Rogers-Joseph Cotten	Not Set	....	....	....	1913	....
(formerly With All My Heart)									
Double Indemnity	Para.	4325	Barbara Stanwyck-Fred MacMurray	Block 5	107m	Apr. 29,'44	1866	1646	....
Doughboys in Ireland	Col.	5031	Kenny Baker-Jeff Donnell	Oct. 7,'43	61m	Oct. 9,'43	1574	1545	....
Doughgirls, The	WB	....	Ann Sheridan-Alexis Smith	1944-45	....	....	....	1835	....
Dragon Seed, 1944-45	MGM	....	Katharine Hepburn-Walter Huston	Aug.,'44	148m	July 22,'44	2005	1675	....
Drifter, The	PRC	461	Buster Crabbe-Al St. John	Dec. 20,'43	62m	May 27,'44	1910	1606	....
Dr. Gillespie's Criminal Case	MGM	407	Lionel Barrymore-Van Johnson	Nov.,'43	89m	May 8,'43	1546	1192	....
Dr. Paul Joseph Goebbels	Frank	....	Paul Andor-Claudia Drake-Donald Woods	Not Set	....	....	....	1599	....
Drums of Fu Manchu	Rep.	305	Henry Brandon-William Royle	Nov. 27,'43	68m	Nov. 13,'43	1626	1606	....
EMPTY Holsters (Reissue)	WB	334	Dick Foran	Oct. 2,'43	62m	....	....	....	....
Empire of the West	Col.	....	Charles Starrett-Vi Athens	Not Set	....	....	....	2007	....
Escape to Danger (British)	RKO	419	Eric Portman-Ann Dvorak	Block 4	83m	Feb. 5,'44	1742	....	....
Eve Knew Her Apples	Col.	....	Ann Miller-William Wright	Not Set	....	....	....	2007	....
Eve of St. Mark, The	20th-Fox	429	Michael O'Shea-Anne Baxter	June,'44	96m	May 20,'44	1897	1636	1947
Ever Since Venus	Col.	....	Alan Mowbray-Ann Savage	Not Set	....	....	....	1971	....
Experiment Perilous	RKO	....	Hedy Lamarr-George Brent	Not Set	....	....	....	1994	....

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FALCON and the Coeds, The	RKO	410	Tom Conway-Jean Brooks	Block 2	68m	Nov. 6,'43	1615	1599	....
Falcon in Mexico, The	RKO	....	Tom Conway-Mona Maris	Block 7	70m	July 29,'44	2018	1971	....
Falcon Out West, The	RKO	421	Tom Conway-Barbara Hale	Block 5	64m	Mar. 4,'44	1782	....	....
Fallen Sparrow, The	RKO	401	Maureen O'Hara-John Garfield	Block 1	93m	Aug. 21,'43	1547	1182	1719
False Colors	UA	....	William Boyd	Nov. 5,'43	65m	Nov. 6,'43	1614	1431	....
Fanny by Gaslight (Brit.)	Gains.-GFD	....	Phyllis Calvert-James Mason	Not Set	108m	May 27,'44	1910	....	....
Farewell, My Lovely	RKO	....	Dick Powell-Anne Shirley	Not Set	....	....	....	1971	....
Fighting Seabees, The	Rep.	311	John Wayne-Susan Hayward	Mar. 10,'44	100m	Jan. 22,'44	1725	1616	1847
Find the Blackmailer	WB	306	Faye Emerson-Jerome Cowan	Nov. 6,'43	55m	Oct. 23,'43	1594	....	....
Fired Wife	Univ.	8017	Robert Paige-Louise Allbritton	Sept. 3,'43	73m	Sept. 4,'43	1521	....	....
Flame of Barbary Coast	Rep.	....	John Wayne-Ann Dvorak	1944-45	....	....	....	1994	....
Flesh and Fantasy	Univ.	8062	Charles Boyer-Barbara Stanwyck	Oct. 29,'43	94m	Sept. 18,'43	1541	1058	1766
Follow the Boys	Univ.	8061	Stage and Screen Entertainers	May 5,'44	119m	Apr. 1,'44	1825	1635	1995
Follow the Leader	Mono.	....	East Side Kids	June 3,'44	65m	July 1,'44	1970	1606	....
Forty-eight Hours (British) (formerly Went the Day Well?)	AFE	....	Leslie Banks-Basil Sydney	June 28,'44	90m	Nov. 14,'42	1981	....	....
Forty Thieves	UA	....	William Boyd-Andy Clyde	June 23,'44	60m	June 24,'44	1958	....	....
For Whom the Bell Tolls (color)	Para.	4338	Gary Cooper-Ingrid Bergman	Special	168m	July 17,'43	1546	855	1719
Four Jills in a Jeep	20th-Fox	423	Kay Francis-Carole Landis	Mar.,'44	89m	Mar. 18,'44	1802	1676	1995
Frenchman's Creek (color)	Para.	....	Joan Fontaine-Arturo de Cordova	1944-45	....	....	....	1416	....
Frisco Kid (Reissue)	WB	325	James Cagney-Margaret Lindsay	Mar. 4,'44	77m	Nov. 2,'35	1726	....	....
Frontier Law	Univ.	8082	Russell Hayden-Jennifer Holt	Nov. 5,'43	55m	....	....	1606	....
Frontier Outlaws	PRC	462	Buster Crabbe-Al St. John	Mar. 4,'44	58m	....	....	1746	....
Fugitive from Sonora	Rep.	361	Don Barry-Lynn Merrick	July 1,'43	55m	July 10,'43	1414	1375	....
Fuzzy Settles Down	PRC	465	Buster Crabbe-Al St. John	July 25,'44	....	....	....	1937	....
GAMBLER'S Choice	Para.	4324	Chester Morris-Nancy Kelly	Block 5	65m	Apr. 29,'44	1867	1850	....
Gang's All Here, The (color)	20th-Fox	416	Alive Faye-Carmen Miranda	Dec. 24,'43	103m	Dec. 4,'43	1653	1530	1847
Gangway for Tomorrow	RKO	407	Margo-Robert Ryan-John Carradine	Block 2	69m	Nov. 6,'43	1614	1566	....
Gaslight	MGM	425	Charles Boyer-Ingrid Bergman	May,'44	114m	May 16,'44	1885	1786	1995
Ghost Catchers, The	Univ.	8015	Olsen and Johnson	June 16,'44	68m	June 10,'44	1935	1835	....
Ghost Ship, The	RKO	412	Richard Dix-Edith Barrett	Block 3	69m	Dec. 11,'43	1666	1646	....
Ghost That Walks Alone, The	Col.	5042	Arthur Lake-Lynn Roberts	Feb. 10,'44	63m	Feb. 19,'44	1762	1696	....
Gildersleeve on Broadway	RKO	409	Harold Peary-Billie Burke	Block 2	65m	Oct. 23,'43	1595	1566	....
Gildersleeve's Ghost	RKO	426	Harold Peary-Marion Martin	Block 6	64m	June 24,'44	1957	1786	....
Girl Crazy	MGM	409	Mickey Rooney-Judy Garland	Nov.,'43	99m	Aug. 7,'43	1558	1191	1766
Girl from Monterrey, The	PRC	412	Armida-Edgar Kennedy	Oct. 4,'43	61m	Sept. 25,'43	1554	1509	....
Girl in the Case, The	Col.	5028	Edmund Lowe-Janis Carter	Apr. 20,'44	64m	June 3,'44	1921	1806	....
Girls on Probation (Reissue)	WB	328	Jane Bryan-Ronald Reagan	Dec. 4,'43	63m	Oct. 29,'38	1626	....	....
Girl Who Dared, The	Rep.	322	Lorna Gray-Peter Cookson	Aug. 5,'44	....	....	....	1899	....
Going My Way	Para.	4335	Bing Crosby-Rise Stevens	Special	126m	Feb. 26,'44	1773	1763	....
Goldwyn Follies, The (R.)	Film Classics	....	Adolphe Menjou-Zorina	May 15,'45	120m	Jan. 29,'38	1993	....	....
Good Fellows, The	Para.	4302	Cecil Kellaway-Helen Walker	Block 1	70m	Aug. 14,'43	1559	1191	....
Good-night, Sweetheart	Rep.	320	Bob Livingston-Ruth Terry	June 17,'44	67m	June 10,'44	1935	1850	....
Government Girl	RKO	408	Olivia de Havilland-Sonny Tufts	Block 2	83m	Nov. 6,'43	1614	1416	1766
Goyescas (Spanish)	RKO	461	Musical Feature	Special	110m	May 20,'44	1898	....	....
Great Moment, The	Para.	4330	Joel McCrea-Betty Field	Block 6	83m	June 10,'44	1934	912	....
Great Mr. Handel, The (color) (British)	Midfilm	....	Wilfred Lawson-Elizabeth Allan	Sept. 9,'43	89m	Sept. 18,'43	1542	....	....
Greenwich Village (color), 1944-45	20th-Fox	....	Don Ameche-Carmen Miranda	Sept.,'44	....	....	....	1676	....
Guadalcanal Diary	20th-Fox	412	Preston Foster-William Bendix	Nov. 5,'43	93m	Oct. 30,'43	1605	1457	1766
Guest in the House	UA	....	Anne Baxter-Ralph Bellamy	Not Set	....	....	....	1983	....
Gung Ho	Univ.	8064	Randolph Scott-Grace McDonald	Dec. 31,'43	88m	Dec. 25,'43	1686	1599	1847
Gunsmoke Mesa	PRC	453	Dave O'Brien-Jim Newill	Jan. 3,'44	59m	June 17,'44	1946	1635	....
Guns of the Law	PRC	455	Dave O'Brien-Jim Newill	Apr. 10,'44	55m	....	....	1806	....
Guns of the Pecos (Reissue)	WB	335	Dick Foran	Oct. 2,'43	56m	....	....	....	....
Guy Named Joe, A	MGM	416	Spencer Tracy-Irene Dunne	Mar.,'44	120m	Dec. 25,'43	1686	1431	1902
Gypsy Wildcat (color), 1944-45	Univ.	....	Marie Montez-Jon Hall	Sept. 1,'44	....	....	....	1675	....
HAIL the Conquering Hero	Para.	4326	Eddie Bracken-Ella Raines	Block 6	100m	June 10,'44	1933	1696	....
Hail to the Rangers	Col.	5201	Charles Starrett	Sept. 16,'43	57m	Nov. 27,'43	1646	1055	....
Hairy Ape, The	UA	....	William Bendix-Susan Hayward	June 16,'44	91m	May 20,'44	1897	1763	....
Halfway House, The (British)	Ealing	....	Francoise Rosay-Mervyn Johns	Not Set	95m	Mar. 4,'44	1781	....	....
Hands Across the Border	Rep.	341	Roy Rogers-Ruth Terry	Jan. 5,'44	73m	Dec. 11,'43	1665	1545	....
Happy Land	20th-Fox	415	Don Ameche-Frances Dee	Dec. 3,'43	75m	Nov. 13,'43	1625	1555	1766
Harvest Melody	PRC	402	Rosemary Lane-Johnny Downs	Nov. 22,'43	71m	Oct. 9,'43	1574	1545	....
Hat-Check Honey	Univ.	8031	Grace McDonald-Leon Errol	Mar. 10,'44	69m	Mar. 1,'44	1794	1746	....
Having Wonderful Crime	RKO	....	Pat O'Brien-George Murphy	Not Set	....	....	....	1971	....
Heat's On, The	Col.	5009	Mae West-Victor Moore	Dec. 2,'43	79m	Dec. 4,'43	1653	1555	1818
Heaven Can Wait (color)	20th-Fox	402	Don Ameche-Gene Tierney	Aug. 13,'43	112m	July 24,'43	1578	1240	1617
Heaven Is Around the Corner (British)	Nat'l-Anglo	....	Will Fyffe-Leni Lynn	Not Set	100m	Mar. 18,'44	1802	....	....
Heavenly Body, The	MGM	421	William Powell-Hedy Lamarr	Apr.,'44	94m	Jan. 1,'44	1693	1555	1947
Heavenly Days	RKO	....	Fibber McGee and Molly	Block 7	71m	July 29,'44	2018	1817	....
Henry Aldrich, Boy Scout	Para.	4311	Jimmy Lydon-Charlie Smith	Block 3	65m	Jan. 8,'44	1706	1696	1902
Henry Aldrich Haunts a House	Para.	4306	Jimmy Lydon-Charlie Smith	Block 2	73m	Nov. 6,'44	1614	1566	1766
Henry Aldrich's Little Secret	Para.	4328	Jimmy Lydon-Charlie Smith	Block 6	74m	June 10,'44	1933	1747	....
Henry Aldrich Plays Cupid	Para.	4322	Jimmy Lydon-Charlie Smith	Block 5	64m	Apr. 22,'44	1858	1431	....
Here Comes Elmer	Rep.	303	Al Pearce-Dale Evans	Nov. 15,'43	74m	Oct. 16,'43	1585	....	....
Her Primitive Man	Univ.	8016	Louise Allbritton-Robert Paige	Apr. 21,'44	79m	Apr. 8,'44	1833	1675	....
Heroes of the Sagebrush	Col.	....	Charles Starrett-Constance Worth	Not Set	....	....	....	2007	....
Hey, Rookie	Col.	5013	Ann Miller-Larry Parks	Mar. 9,'44	77m	May 6,'44	1877	1654	....
Hidden Valley Outlaws	Rep.	378	Bill Elliott-Gabby Hayes	Apr. 2,'44	55m	Apr. 8,'44	1834	1806	....
Hi Diddle Diddle	UA	....	Martha Scott-Adolphe Menjou	Aug. 20,'43	73m	July 31,'43	1559	1375	1617
Hi Good-Lookin'	Univ.	8044	Eddie Quillan-Harriet Hilliard	Mar. 24,'44	62m	Mar. 18,'44	1801	1763	....
Higher and Higher	RKO	415	Michele Morgan-Frank Sinatra	Block 3	90m	Dec. 11,'43	1665	1616	1847
His Butler's Sister	Univ.	8004	Deanna Durbin-Franchot Tone	Nov. 26,'43	93m	Nov. 13,'43	1625	1555	1766
Hitler Gang, The	Para.	4323	Robert Watson-Victor Varconi	Block 5	99m	Apr. 29,'44	1865	1675	....

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Hi Ya Sailor	Univ.	8035	Donald Woods-Elyse Knox	Oct. 15,'43	63m	Oct. 9,'43	1574	1531	....
Holy Matrimony	20th-Fox	403	Monty Woolley-Gracie Fields	Aug. 27,'43	87m	Aug. 28,'43	1547	1431	1655
Home in Indiana (color)	20th-Fox	433	Walter Brennan-Lon McAllister	July,'44	103m	May 27,'44	1909	1634	1995
Hoosier Holiday	Rep.	302	Dale Evans-George Byron	Sept. 13,'43	72m	Aug. 28,'43	1547	....	....
Horn Blows at Midnight, The	WB	....	Jack Benny-Alexis Smith	1944-45	....	....	....	1715	....
Hostages	Para.	4305	Luise Rainer-William Bendix	Block 1	87m	Aug. 14,'43	1579	1277	1766
Hotel Reserve (British)	RKO	....	James Mason-Lucie Mannheim	Not Set	89m	June 17,'44	1945	....	....
Hot Rhythm	Mono.	....	Dona Dake-Robert Lowery	Apr. 22,'44	79m	Mar. 4,'44	1783	1763	....
Hour Before the Dawn, The	Para.	4317	Veronica Lake-Franchot Tone	Block 4	74m	Mar. 4,'44	1781	1555	....
I DOOD It	MGM	403	Red Skelton-Eleanor Powell	Sept.,'43	102m	July 31,'43	1579	1191	1719
I Love a Soldier	Para.	4329	Paulette Goddard-Sonny Tufts	Block 6	106m	June 10,'44	1934	1675	....
Impatient Years, The	Col.	....	Jean Arthur-Lee Bowman-Chas. Coburn	Sept. 9,'44	....	....	....	1849	....
Impostor, The	Univ.	8066	Jean Gabin-Allyn Joslyn	Feb. 11,'44	94m	Feb. 12,'44	1754	1616	1847
Incendiary Blonde (color)	Para.	....	Betty Hutton-Arturo de Cordova	1944-45	....	....	....	1675	....
In Old Chicago (Reissue)	20th-Fox	406	Alice Faye-Tyrone Power-Don Ameche	Oct. 29,'43	94m	Jan. 8,'38	1542	....	....
In Old Oklahoma	Rep.	307	John Wayne-Martha Scott	Dec. 6,'43	102m	Oct. 23,'43	1593	....	1719
In Our Time	WB	311	Ida Lupino-Paul Henreid	Feb. 19,'44	110m	Feb. 5,'44	1741	1416	1902
In the Meantime, Darling	20th-Fox	....	Jeanne Crain-Frank Latimore	1944-45	....	....	....	1850	....
Invisible Man's Revenge, The	Univ.	8008	Jon Hall-Evelyn Ankers	June 9,'44	78m	June 3,'44	1921	1849	....
Irish Eyes Are Smiling (color)	20th-Fox	....	Monty Woolley-Dick Haymes	1944-45	....	....	....	1835	....
Iron Major, The	RKO	406	Pat O'Brien-Ruth Warrick	Block 2	85m	Oct. 23,'43	1593	1555	1719
Is Everybody Happy?	Col.	5016	Ted Lewis-Nan Wynn	Oct. 28,'43	78m	Nov. 27,'43	1646	1545	1655
Isle of Forgotten Sins	PRC	401	John Carradine-Gale Sondergaard	Aug. 15,'43	84m	July 3,'43	1532	1339	1617
It Happened Tomorrow	UA	....	Dick Powell-Linda Darnell	Apr. 7,'44	84m	Mar. 25,'44	1813	1675	1995
JACK London	UA	....	Michael O'Shea-Susan Hayward	Dec. 24,'43	93m	Nov. 27,'43	1645	1554	1847
Jamboree	Rep.	316	George Byron-Ruth Terry	May 5,'44	71m	Apr. 1,'44	1825	1817	....
Jam Session	Col.	5015	Ann Miller-Jess Barker	Apr. 13,'44	77m	May 13,'44	1886	1806	1947
Jane Eyre	20th-Fox	420	Orson Welles-Joan Fontaine	Feb.,'44	96m	Feb. 5,'44	1741	1240	1847
Janie, 1944-45	WB	401	Joyce Reynolds-Robert Hutton	Sept. 2,'44	101m	July 29,'44	2017	1747	....
Jeannie (British)	English	....	Barbara Mullen-Michael Redgrave	Oct. 1,'43	85m	Aug. 23,'43	1593	....	....
Jive Junction	PRC	407	Dickie Moore-Tina Thayer	Dec. 20,'43	64m	Nov. 20,'43	1633	1606	....
Johnny Come Lately	UA	....	James Cagney-Grace George	Sept. 3,'43	97m	Aug. 28,'43	1559	1375	1719
Johnny Doesn't Live Here	Mono.	....	Simone Simon-James Ellison	July 8,'44	79m	May 13,'44	1886	1826	....
Jungle Woman	Univ.	8018	Evelvn Ankers-J. Carrol Naish	July 7,'44	60m	May 27,'44	1910	1899	....
KANSAN, The	UA	....	Richard Dix-Jane Wyatt	Sept. 10,'43	79m	June 19,'43	1547	1182	....
Kansas City Kitty	Col.	....	Joan Davis-Jane Frazee	Aug. 24,'44	....	....	....	1923	....
Keys of the Kingdom	20th-Fox	....	Sir Cedric Hardwicke-Roddy McDowall	1944-45	....	....	....	1806	....
Kid from Spain (Reissue)	Film Classics	....	Eddie Cantor-Lyda Roberti	Aug. 15,'44	90m	Nov. 7,'32	1993	....	....
Kid Millions (Reissue)	Film Classics	....	Eddie Cantor-Ann Sothern	Jan. 15,'45	92m	Oct. 27,'34	1993	....	....
Kings of the Ring	Lewis-Lesser	....	Fight Film Feature	Jan. 22,'44	95m	Jan. 29,'44	1735	....	....
Kismet (color), 1944-45	MGM	....	Ronald Colman-Marlene Dietrich	Oct.,'44	....	....	....	1635	....
Klondike Kate	Col.	5029	Ann Savage-Tom Neal	Dec. 16,'43	64m	Feb. 5,'44	1742	1636	....
Knickerbocker Holiday	UA	....	Nelson Eddy-Charles Coburn	Mar. 17,'44	85m	Mar. 4,'44	1781	1635	1818
LAD from Our Town	Artkino	....	Russian Feature	Oct. 6,'43	65m	Oct. 16,'43	1586	....	....
Ladies Courageous	Univ.	8065	Loretta Young-Geraldine Fitzgerald	Mar. 17,'44	88m	Mar. 25,'44	1814	1616	1995
Ladies of Washington	20th-Fox	430	Ronald Graham-Trudy Marshall	June,'44	61m	May 20,'44	1898	1849	....
Lady and the Monster, The	Rep.	315	Vera Ralston-Richard Arlen	Apr. 17,'44	86m	Mar. 18,'44	1801	....	1995
Lady in the Dark (color)	Para.	4336	Ginger Rogers-Ray Milland	Special	100m	Feb. 12,'44	1753	1091	1995
Lady in the Death House	PRC	414	Lionel Atwill-Jean Parker	Mar. 15,'44	58m	Mar. 25,'44	1814	1746	....
Lady, Let's Dance	Mono.	....	Belita-James Ellison	Apr. 15,'44	88m	Jan. 29,'44	1735	1599	....
Lady Takes a Chance, A	RKO	405	Jean Arthur-John Wayne	Block 1	86m	Aug. 21,'43	1547	1240	1655
Land Beyond the Law (Reissue)	WB	336	Dick Foran	Oct. 2,'43	55m	....	....	....	....
Land of the Outlaws	Mono.	....	Johnny Mack Brown	Not Set	....	....	....	1983	....
Laramie Trail, The	Rep.	355	Bob Livingston-Smiley Burnette	Apr. 3,'44	55m	Mar. 25,'44	1814	1786	....
Larceny with Music	Univ.	8028	Allan Jones-Kitty Carlisle	Sept. 10,'43	64m	Sept. 11,'43	1530	1351	....
Lassie Come Home (color)	MGM	410	Roddy McDowall-Edmund Gwenn	Dec.,'43	90m	Aug. 21,'43	1546	1240	1766
Last Horseman, The	Col.	5208	Russell Hayden-Dub Taylor	June 22,'44	54m	July 1,'44	1969	1890	....
Last Ride, The	WB	....	Richard Travis-Eleanor Parker	1944-45	....	....	....	1115	....
Laura	20th-Fox	....	Gene Tierney-Dana Andrews	1944-45	....	....	....	1899	....
Law Men	Mono.	....	Johnny Mack Brown	May 6,'44	55m	July 1,'44	1970	1817	....
Leave It to the Irish	Mono.	....	James Dunn-Wanda McKay	Aug. 26,'44	....	....	....	1923	....
Let's Face It	Para.	4301	Bob Hope-Betty Hutton	Block 1	76m	Aug. 7,'43	1559	1277	1766
Lifeboat	20th-Fox	419	Tallulah Bankhead-William Bendix	Jan. 28,'44	96m	Jan. 15,'44	1713	1616	1995
Life and Death of Colonel Blimp (British)	Archers-Gen'l	....	Anton Walbrook-Roger Livesey	Not Set	163m	July 10,'43	1413	....	....
Lights of Old Santa Fe	Rep.	....	Roy Rogers-Dale Evans	1944-45	....	....	....	1994	....
Little Devils	Mono.	....	Harry Grey-Paul Kelly	Not Set	....	....	....	1994	....
Lodger, The	20th-Fox	417	Laird Cregar-Merle Oberon	Jan. 7,'44	84m	Jan. 8,'44	1705	1636	1902
Lost Angel	MGM	415	Margaret O'Brien-James Craig	Jan.,'44	91m	Nov. 6,'43	1613	1555	1995
Lost in a Harem, 1944-45	MGM	....	Bud Abbott-Lou Costello	Dec.,'44	....	....	....	1850	....
Louisiana Hayride	Col.	5019	Judy Canova-Richard Lane	July 13,'44	67m	....	....	1890	....
Lumber Jack	UA	....	William Boyd-Andy Clyde	Apr. 28,'44	63m	Apr. 8,'44	1834	1763	....
MACHINE Gun Mama (formerly Mexican Fiesta)	PRC	421	Armida-El Brendel	Aug. 2,'44	....	....	....	1889	....
Madame Curie	MGM	490	Greer Garson-Walter Pidgeon	Feb.,'44	124m	Nov. 20,'43	1633	1416	1995
Mademoiselle Fifi	RKO	....	Simone Simon-Kurt Kreuger	Block 7	69m	July 29,'44	2017	1958	....
Mad Ghoul, The	Univ.	8038	Evelyn Ankers-David Bruce	Nov. 12,'43	65m	Oct. 23,'43	1594	1586	....
Maisie Goes to Reno, 1944-45	MGM	....	Ann Sothern-John Hodiak	Sept.,'44	....	....	....	1971	....

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Make Your Own Bed	WB	317	Jack Carson-Jane Wyman	June 10,'44	82m	May 20,'44	1898	1715	1995
Man from Down Under, The	MGM	411	Charles Laughton-Binnie Barnes	Dec.,'43	103m	Aug. 7,'43	1547	....	....
Man from 'Frisco	Rep.	318	Michael O'Shea-Anne Shirley	July 1,'44	91m	Apr. 29,'44	1866	1835	....
Man from the Rio Grande, The	Rep.	363	Don Barry-Twinkle Watts	Oct. 18,'43	55m	Oct. 2,'43	1566	....	....
Man in Half Moon Street, The	Para.	....	Nils Asther-Helen Walker	1944-45	....	....	....	1747	....
Manpower (Reissue)	WB	341	Edward G. Robinson-George Raft	July 15,'44	103m	July 5,'41	1957	....	....
Marine Raiders	RKO	427	Pat O'Brien-Ruth Hussey	Block 6	90m	June 24,'44	1957	1696	....
Marked Trails	Mono.	....	Hoot Gibson-Veda Ann Borg	Aug. 15,'44	....	....	....	1971	....
Marriage Is a Private Affair, 1944-45	MGM	....	Lana Turner-John Hodiak	Oct.,'44	....	....	....	1806	....
Marshal of Gunsmoke	Univ.	8083	Tex Ritter-Russell Hayden	Jan. 21,'44	58m	....	....	1806	....
Marshal of Reno	Rep.	3312	Bill Elliott-Bobby Blake	July 2,'44	54m	July 8,'44	1981	1923	....
Mask of Dimitrios, The	WB	318	Sydney Greenstreet-Peter Lorre	July 1,'44	95m	June 10,'44	1934	1746	....
Master Race, The	RKO	....	Carl Esmond-Osa Massen	Not Set	....	....	....	1983	....
Meet Me in St. Louis (color)	MGM	....	Judy Garland-Margaret O'Brien	1944-45	....	....	....	1715	....
Meet the People	MGM	426	Dick Powell-Lucille Ball	May,'44	100m	Apr. 8,'44	1834	1456	1902
Melody Parade	Mono.	....	Mary Beth Hughes-Eddie Quillan	Aug. 27,'43	73m	Aug. 7,'43	1559	1339	....
Melody Trail (Reissue)	Rep.	3304	Gene Autry	June 1,'44	....	....	....	....	....
Memphis Belle, The (color)	Para.-WAC	T3-1	War Documentary	Apr. 14,'44	41m	Mar. 25,'44	1813	....	....
Men of the Sea (British)	PRC	420	Wilfred Lawson-Mary Jerrold	Apr. 30,'44	50m	....	....	1890	....
Men on Her Mind	PRC	409	Mary Beth Hughes-Edward Norris	Feb. 12,'44	67m	Feb. 5,'44	1743	1715	....
Merry Monahans, The, 1944-45	Univ.	....	Donald O'Connor-Peggy Ryan	Sept. 15,'44	....	....	....	1786	....
Million Dollar Kid, The	Mono.	....	East Side Kids	Feb. 28,'44	65m	Feb. 26,'44	1774	1676	....
Minesweeper	Para.	4308	Richard Arlen-Jean Parker	Block 2	66m	Nov. 6,'43	1615	1606	1818
Ministry of Fear	Para.	....	Ray Milland-Marjorie Reynolds	1944-45	....	....	....	1616	....
Minstrel Man	PRC	404	Benny Fields-Gladys George	July 1,'44	69m	July 1,'44	1970	....	....
Miracle of Morgan's Creek, The	Para.	4312	Eddie Bracken-Betty Hutton	Block 3	98m	Jan. 8,'44	1705	1079	1947
Mojave Firebrand	Rep.	377	Bill Elliott-Gabby Hayes	Mar. 19,'44	55m	Jan. 29,'44	1734	....	....
Monster Maker, The	PRC	419	J. Carrol Naish-Ralph Morgan	Apr. 15,'44	65m	Mar. 11,'44	1794	....	....
Moonlight and Cactus, 1944-45	Univ.	....	Andrews Sisters-Leo Carillo	Sept. 9,'44	....	....	....	1746	....
Moonlight in Vermont	Univ.	8025	Gloria Jean-Fay Helm	Dec. 24,'43	62m	Dec. 25,'43	1686	1635	....
Moon Over Las Vegas	Univ.	8037	Anne Gwynne-David Bruce	Apr. 28,'44	69m	Apr. 15,'44	1845	1785	....
Mr. Muggs Steps Out	Mono.	....	East Side Kids	Dec. 10,'43	63m	Dec. 25,'43	1686	1555	....
Mr. Skeffington	WB	319	Bette Davis-Claude Rains	Aug. 12,'44	127m	May 27,'44	1909	1654	....
Mr Winkle Goes to War	Col.	5007	E. G. Robinson-Ruth Warrick	Aug. 3,'44	80m	July 15,'44	1993	1817	....
Mrs. Parkington, 1944-45	MGM	....	Greer Garson-Walter Pidgeon	Nov.,'44	....	....	....	1835	....
Mummy's Ghost, The	Univ.	8039	John Carradine-Lon Chaney	July 7,'44	61m	May 13,'44	1886	1763	....
Murder, He Says	Para.	....	Fred MacMurray-Marjorie Main	1944-45	....	....	....	1983	....
Murder in the Blue Room	Univ.	....	Anne Gwynne-Donald Cook	Not Set	....	....	....	1971	....
Murder on the Waterfront	WB	302	John Loder-Ruth Ford	Sept. 18,'43	49m	July 31,'43	1579	....	....
Music in Manhattan	RKO	....	Anne Shirley-Dennis Day	Block 7	80m	July 29,'44	2017	1958	....
My Best Gal	Rep.	312	Jane Withers-Jimmy Lydon	Mar. 28,'44	67m	Mar. 18,'44	1802	1696	....
My Reputation	WB	....	Barbara Stanwyck-George Brent	1944-45	....	....	....	1695	....
Mystery Broadcast	Rep.	304	Nils Asther-Ruth Terry	Nov. 23,'43	63m	Oct. 23,'43	1595	1586	....
Mystery Man	UA	....	William Boyd-Andy Clyde	May 31,'44	58m	July 1,'44	1969	....	....
NABONGA	PRC	408	Buster Crabbe-Fifi D'Orsay	Jan. 25,'44	73m	Mar. 4,'44	1783	1634	1902
National Barn Dance, 1944-45	Para.	....	Jean Heather-James Brown	Block 1	....	....	....	1849	....
National Velvet (color)	MGM	....	Mickey Rooney-Jackie Jenkins	1944-45	....	....	....	1763	....
Naughty Marietta (Reissue)	MGM	....	Jeanette MacDonald-Nelson Eddy	Nov.,'44	80m	Mar. 2,'35	....	....	....
Navy Way, The	Para.	4316	Robert Lowery-Jean Parker	Block 4	74m	Feb. 26,'44	1774	1747	1995
Nevada	RKO	....	Bob Mitchum-Nancy Gates	Not Set	....	....	....	2007	....
Never a Dull Moment	Univ.	8030	Ritz Bros.-Frances Langford	Nov. 19,'43	60m	Nov. 6,'43	1615	1351	....
Night of Adventure, A	RKO	428	Tom Conway-Jean Brooks	Block 6	65m	June 3,'44	1921	1850	....
Nine Girls	Col.	5018	Ann Harding-Evelyn Keyes	Feb. 17,'44	78m	Mar. 18,'44	1802	1676	1902
No Greater Love (Russian)	Artkino	....	Russian feature	Mar. 3,'44	71m	Mar. 4,'44	1782	....	1902
None But the Lonely Heart	RKO	....	Cary Grant-Ethel Barrymore	Not Set	....	....	....	1826	....
None Shall Escape	Col.	5006	Marsha Hunt-Alexander Knox	Feb. 3,'44	85m	Jan. 15,'44	1713	1695	1995
Northern Pursuit	WB	307	Errol Flynn-Julie Bishop	Nov. 13,'43	94m	Oct. 23,'43	1593	1471	1847
North Star, The	RKO-Goldwyn	451	Walter Huston-Anne Baxter	Special	105m	Oct. 16,'43	1585	1305	1766
Norway Replies	Hoffberg	....	Documentary on Norway	Feb. 25,'44	61m	Mar. 4,'44	1782	....	....
No Time for Love	Para.	4309	Claudette Colbert-Fred MacMurray	Block 2	83m	Nov. 13,'43	1625	855	1818
OBJECTIVE, Burma	WB	....	Errol Flynn-Henry Hull	1944-45	....	....	....	1983	....
Oh, Susanna (Reissue)	Rep.	3303	Gene Autry	Apr. 15,'44	59m	....	....	....	....
Oh, What a Night	Mono.	....	Edmund Lowe-Marjorie Rambeau	Sept. 2,'44	....	....	....	1923	....
Oklahoma Kid (Reissue)	WB	330	James Cagney-Humphrey Bogart	Sept. 11,'43	80m	Mar. 18,'39	1482	....	....
Oklahoma Raiders	Univ.	8084	Tex Ritter-Fuzzy Knight	Mar. 17,'44	58m	....	....	1785	....
Old Acquaintance	WB	308	Bette Davis-Miriam Hopkins	Nov. 27,'43	110m	Nov. 6,'43	1613	1192	1902
O My Darling Clementine	Rep.	308	Frank Albertson-Lorna Grey	Dec. 31,'43	68m	Dec. 4,'43	1653	1636	....
On Approval (British)	Box-Brook.	....	Clive Brook-Beatrice Lillie	Not Set	80m	May 27,'44	1910	....	....
Once Upon a Time	Col.	5004	Cary Grant-Janet Blair	May 11,'44	89m	Apr. 29,'44	1867	1616	1995
One Body Too Many	Para.	....	Jack Haley-Jean Parker	1944-45	....	....	....	1850	....
One Heavenly Night (R.)	Film Classics	....	Evelyn Laye-John Boles	Feb. 15,'45	....	Oct. 25,'30	1993	....	....
One Inch from Victory	Scoop	....	Documentary on Russia	Apr. 25,'44	67m	May 6,'44	1878	....	....
Our Hearts Were Young and Gay, 1944-45	Para.	....	Diana Lynn-Gail Russell	Block 1	....	....	....	1746	....
Outlaw Roundup	PRC	454	Dave O'Brien-Jim Newill	Feb. 10,'44	55m	....	....	1715	....
Outlaw Trail, The	Mono.	....	Hoot Gibson-Bob Steele	Apr. 29,'44	55m	Apr. 1,'44	1826	1786	....
Outlaws of Santa Fe	Rep.	366	Don Barry-Wally Vernon	Apr. 4,'44	54m	Mar. 18,'44	1802	....	....
Overland Mail Robbery	Rep.	376	Bill Elliott-Anne Jeffreys	Nov. 20,'43	55m	Oct. 23,'43	1594	....	....
PARDON My Rhythm	Univ.	8032	Gloria Jean-Patric Knowles	May 19,'44	61m	May 6,'44	1878	1785	....
Paris After Dark	20th-Fox	409	George Sanders-Brenda Marshall	Oct. 15,'43	85m	Oct. 9,'43	1573	1545	....
Partners of the Trail	Mono.	....	Johnny Mack Brown-Raymond Hatton	Apr. 1,'44	54m	Mar. 4,'44	1782	1747	....

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Passage to Marseille	WB	312	Humphrey Bogart-Michele Morgan	Mar. 11,'44	109m	Feb. 19,'44	1761	1616	1995
Passport to Destiny	RKO	417	Elsa Lanchester-Gordon Oliver	Block 4	64m	Jan. 29,'44	1734	1636	....
(formerly Passport to Adventure)									
Patrick the Great	Univ.	....	Donald O'Connor-Peggy Ryan	Not Set	....	....	....	1675	....
Pearl of Death, 1944-45	Univ.	....	Basil Rathbone-Nigel Bruce	Sept. 22,'44	....	....	....	1983	....
People's Avengers (Russian)	Artkino	....	War Documentary	June 15,'44	56m	June 24,'44	1958	....	....
Phantom Lady	Univ.	8014	Ella Raines-Franchot Tone	Jan. 28,'44	87m	Jan. 29,'44	1733	1675	1995
Picture of Dorian Gray, The	MGM	....	George Sanders-Angela Lansbury	1944-45	....	....	....	1899	....
Pinto Bandit	PRC	456	Dave O'Brien-Jim Newill	Apr. 27,'44	56m	June 17,'44	1946	1826	....
Pin-Up Girl (color)	20th-Fox	427	Betty Grable-Joe E. Brown	May,'44	83m	Apr. 22,'44	1857	1531	1995
Pistol Packin' Mama	Rep.	310	Ruth Terry-Bob Livingston	Dec. 15,'43	64m	Dec. 11,'43	1666	1654	1818
Polo Joe (Reissue)	WB	346	Joe E. Brown	July 15,'44	65m	Sept. 26,'36	1957	....	....
Port of 40 Thieves	Rep.	324	Stephanie Bachelor-Richard Powers	Aug. 13,'44	58m	June 24,'44	1958	....	....
Practically Yours, 1944-45	Para.	....	Claudette Colbert-Fred MacMurray	Block 2	....	....	....	1806	....
Prairie Thunder (Reissue)	WB	332	Dick Foran	Oct. 2,'43	55m	....	....	....	....
Pride of the Plains	Rep.	353	Robert Livingston-Smiley Burnette	Jan. 5,'44	56m	Dec. 4,'43	1653	....	....
Princess and the Pirate, The (color)	RKO-Goldwyn	....	Bob Hope-Virginia Mayo	Not Set	....	....	....	1889	....
Princess O'Rourke	WB	305	Olivia de Havilland-Robert Cummings	Oct. 23,'43	94m	Sept. 25,'43	1553	962	1655
Purple Heart, The	20th-Fox	422	Dana Andrews-Richard Conte	Mar.,'44	99m	Feb. 26,'44	1773	1654	1947
QUEEN and the Cardinal	French	....	Georges Milton-Robert Le Vigan	May 31,'44	91m	June 10,'44	1935	....	....
RACKET Man, The	Col.	5036	Tom Neal-Jeanne Bates	Jan. 18,'44	64m	Jan. 8,'44	1706	1676	....
Raiders of the Border	Mono.	....	Johnny Mack Brown	Jan. 31,'44	53m	Jan. 15,'44	1714	....	....
Raiders of Sunset Pass	Rep.	352	Eddie Dew-Smiley Burnette	Dec. 20,'43	56m	Dec. 25,'43	1686	1457	....
Rainbow Island (color), 1944-45	Para	....	Dorothy Lamour-Eddie Bracken	Block 1	....	....	....	1654	....
Rains Came, The (Reissue)	20th-Fox	410	Myrna Loy-Tyrone Power	Nov. 26,'43	95m	Sept. 9,'39	1574	....	....
Range Law	Mono.	....	Johnny Mack Brown	July 1,'44	57m	May 13,'44	1886	....	....
Rationing	MGM	418	Wallace Beery-Marjorie Main	Mar.,'44	93m	Jan. 29,'44	1734	1616	1995
Reckless Age, 1944-45	Univ.	....	Gloria Jean-Judy Clark	Nov. 17,'44	....	....	....	1983	....
Resurrection (Mexican)	Clasa	....	Lupita Tovar-Emilio Tuero	Apr. 10,'44	88m	Apr. 29,'44	1867	....	....
Return of the Ape Man	Mono.	....	Bela Lugosi-John Carradine	June 24,'44	60m	July 8,'44	1981	1606	....
Return of the Rangers	PRC	451	Dave O'Brien-Jim Newill	Oct. 26,'43	60m	Oct. 16,'43	1585	1545	....
Return of the Vampire	Col.	5024	Bela Lugosi-Frieda Inescourt	Nov. 11,'43	69m	Feb. 5,'44	1742	1599	....
Rhapsody in Blue	WB	....	Joan Leslie-Robert Alda	1944-45	....	....	....	1530	....
Riders of the Deadline	UA	....	William Boyd	Dec. 3,'43	70m	Jan. 15,'44	1714	1696	....
Riding High (color)	Para.	4307	Dorothy Lamour-Dick Powell	Block 2	88m	Nov. 6,'43	1613	1431	1847
Riding West	Col.	5207	Charles Starrett-Shirley Patterson	May 18,'44	58m	....	....	1835	....
Road to Utopia	Para.	....	Bing Crosby-Bob Hope-D. Lamour	1944-45	....	....	....	1715	....
Roger Touhy, Gangster	20th-Fox	431	Preston Foster-Lois Andrews	July,'44	65m	May 27,'44	1910	1362	1995
Rookies in Burma	RKO	414	Alan Carney-Wally Brown	Block 3	62m	Dec. 11,'43	1666	1646	....
Rootin', Tootin' Rhythm (Reissue)	Rep.	3301	Gene Autry	Jan. 15,'44	61m	....	....	....	....
Rosie the Riveter	Rep.	313	Jane Frazee-Frank Albertson	Apr. 9,'44	75m	Mar. 25,'44	1814	1785	....
Roughly Speaking	WB	....	Rosalind Russell-Jack Carson	1944-45	....	....	....	1983	....
Rustler's Hideout	PRC	466	Buster Crabbe-Al St. John	Sept. 2,'44	....	....	....	1971	....
SAHARA	Col.	5003	Humphrey Bogart-Bruce Bennett	Oct. 14,'43	97m	Oct. 2,'43	1565	1305	1719
Saint Meets the Tiger, The	Rep.	301	Hugh Sinclair-Jean Gillis	July 29,'43	70m	Aug. 7,'43	1471	....	....
Saint That Forged a Country, The (Mex.)	Clasa-Mohme	....	Ramon Novarro-Gloria Marin	May 25,'44	106m	June 10,'44	1935	....	....
Sailor's Holiday	Col.	5038	Arthur Lake-Jane Lawrence	Feb. 24,'44	61m	Apr. 15,'44	1845	1696	....
Salute to the Marines (color)	MGM	401	Wallace Beery-Fay Bainter	Sept.,'43	101m	July 31,'43	1579	1057	1655
San Fernando Valley	Rep.	....	Roy Rogers-Dale Evans	Not Set	....	....	....	1971	....
San Diego, I Love You, 1944-45	Univ.	....	Louise Allbritton-Jon Hall	Sept. 29,'44	....	....	....	1983	....
San Francisco de Asis (Mex.)	Azteca	....	Jose Luis Jimenez	Not Set	125m	Apr. 1,'44	1826	....	....
Saratoga Trunk	WB	....	Gary Cooper-Ingrid Bergman	1944-45	....	....	....	1431	....
Scarlet Claw, The	Univ.	8019	Basil Rathbone-Nigel Bruce	May 26,'44	74m	Apr. 29,'44	1867	1850	....
Secret Command	Col.	5008	Pat O'Brien-Carole Landis	July 20,'44	82m	June 3,'44	1921	1786	....
Secrets in the Dark	MGM	....	Susan Peters-Robert Young	1944-45	....	....	....	1850	....
Secrets of Scotland Yard	Rep.	321	Edgar Barrier-Stephanie Bachelor	July 26,'44	68m	June 17,'44	1945	1937	....
See Here, Private Hargrove	MGM	420	Robert Walker-Donna Reed	Mar.,'44	100m	Feb. 19,'44	1761	1616	1995
See My Lawyer, 1944-45	Univ.	....	Olsen and Johnson-Grace McDonald	Oct. 13,'44	....	....	....	1899	....
Sensations of 1945	UA-Stone	....	Dennis O'Keefe-Eleanor Powell	June 30,'44	85m	June 24,'44	1957	1746	....
Seven Days Ashore	RKO	424	Wally Brown-Gordon Oliver	Block 5	74m	Apr. 22,'44	1858	1817	....
Seven Doors to Death	PRC	417	Chick Chandler-June Clyde	July 25,'44	....	....	....	1923	....
Seventh Cross, The, 1944-45	MGM	....	Spencer Tracy-Signe Hasso	Sept.,'44	111m	July 22,'44	2006	1715	....
Seventh Victim, The	RKO	403	Tom Conway-Kim Hunter	Block 1	71m	Aug. 21,'43	1558	1471	....
Shadows in the Night	Col.	....	Warner Baxter-Nina Foch	July 27,'44	....	....	....	1899	....
(formerly Crime Doctor's Rendezvous)									
Shadows of Suspicion	Mono.	....	Marjorie Weaver-Tim Ryan	Not Set	....	....	....	....	....
Shake Hands with Murder	PRC	422	Iris Adrian-Frank Jenks	Apr. 22,'44	63m	May 6,'44	1878	1835	....
Sherlock Holmes Faces Death	Univ.	8024	Basil Rathbone-Nigel Bruce	Sept. 17,'43	68m	Sept. 11,'43	1529	....	....
She's a Soldier, Too	Col.	5040	Beulah Bondi-Nina Foch	June 29,'44	67m	....	....	1890	....
She's for Me	Univ.	8041	David Bruce-Grace McDonald	Dec. 10,'43	60m	Dec. 11,'43	1665	1635	....
Shine On, Harvest Moon	WB	313	Ann Sheridan-Dennis Morgan	Apr. 8,'44	112m	Mar. 11,'44	1794	1457	1995
Show Business	RKO	425	Eddie Cantor-George Murphy	Block 5	92m	Apr. 22,'44	1857	1675	1995
Shrine of Victory (British)	20th-Fox	426	Documentary on Greece	Apr.,'44	45m	Aug. 21,'43	1495	....	....
Silent Partner	Rep.	317	Beverly Loyd-William Henry	June 9,'44	....	....	....	1835	....
Silver City Kid (1944-45)	Rep.	461	Allan Lane	July 20,'44	....	....	....	....	....

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Silver City Raiders	Col.	5202	Russell Hayden-Bob Wills	Nov. 4,'43	55m	Nov. 27,'43	1646	....	....
Since You Went Away	UA	....	Colbert-Temple-Woolley-Cotten	Special	171m	July 22,'44	2005	1635	....
Sing a Jingle	Univ.	8034	Allan Jones-June Vincent	Jan. 7,'44	62m	Jan. 1,'44	1694	1654	....
Singing Sheriff, The, 1944-45	Univ.	....	Edward Norris-Fay McKenzie	Oct. 6,'44	....	....	....	1983	....
Slightly Terrific	Univ.	8036	Leon Errol-Anne Rooney	May 5,'44	62m	Apr. 22,'44	1858	1785	....
Snow White and the Seven Drawfs (color)	RKO-Disney	492	Disney Cartoon Feature	Reissue	83m	Dec. 25,'37	1782	....	....
So This Is Washington	RKO	404	Lum 'n' Abner-Mildred Coles	Block 1	64m	Aug. 21,'43	1558	1471	....
Son of Dracula	Univ.	8013	Louise Allbritton-Lon Chaney	Nov. 5,'43	80m	Nov. 13,'43	1626	1241	1818
Song of Bernadette, The	20th-Fox	....	Jennifer Jones-Charles Bickford	Special	157m	Dec. 25,'43	1685	1416	1995
Song of Nevada	Rep.	344	Roy Rogers-Mary Lee-Dale Evans	Aug. 5,'44	75m	June 17,'44	1945	1890	....
Song of Russia	MGM	422	Robert Taylor-Susan Peters	Feb.,'44	107m	Jan. 1,'44	1693	1416	1902
Song of the Open Road	UA	....	Edgar Bergen-"Charlie"-Bonita Granville	June 2,'44	93m	Apr. 29,'44	1866	1695	1947
Song of the Saddle (Reissue)	WB	331	Dick Foran	Oct. 2,'43	59m	Apr. 11,'36	1482	....	....
Song to Remember, A (formerly At Night We Dream)	Col.	....	Merle Oberon-Paul Muni	Special	....	....	....	1715	....
Sonora Stagecoach	Mono.	....	Hoot Gibson-Bob Steele	June 10,'44	....	....	....	1890	....
Soul of a Monster (formerly Death Walks Alone)	Col.	....	Rose Hobart-William Wright	Aug. 17,'44	....	....	....	1958	....
South of Dixie	Univ.	8043	Anne Gwynne-David Bruce	June 23,'44	61m	May 27,'44	1911	1889	....
So's Your Uncle	Univ.	8042	Donald Woods-Elyse Knox	Dec. 3,'43	64m	Dec. 4,'43	1654	1635	....
Spider Woman	Univ.	8021	Basil Rathbone-Nigel Bruce	Jan. 21,'44	63m	Jan. 15,'44	1714	1675	....
Spook Town	PRC	457	Dave O'Brien-Jim Newill	June 3,'44	59m	....	....	1890	....
Spotlight Scandals	Mono.	....	Billy Gilbert-Frank Fay	Sept. 24,'43	73m	July 24,'43	1579	1351	....
Standing Room Only	Para.	4314	Paulette Goddard-Fred MacMurray	Block 3	82m	Jan. 8,'44	1706	1616	1995
Stars on Parade	Col.	5023	Lynn Merrick-Larry Parks	May 25,'44	63m	July 29,'44	2018	1890	....
Step Lively	RKO	429	Frank Sinatra-George Murphy	Block 6	88m	June 24,'44	1957	1785	....
Storm Over Lisbon	Rep.	323	Vera Hruba Ralston-Erich von Stroheim	Not Set	....	....	....	1850	....
Story of Dr. Wassell (color)	Para.	4337	Gary Cooper-Laraine Day	Special	136m	Apr. 22,'44	1857	1530	....
Strange Death of Adolf Hitler	Univ.	8022	Ludwig Donath-Gale Sondergaard	Sept. 10,'43	72m	Sept. 4,'43	1522	....	....
Submarine Base	PRC	405	John Litel-Alan Baxter	July 20,'43	66m	July 10,'43	1414	1305	....
Sullivans, The	20th-Fox	421	Anne Baxter-Thomas Mitchell	Feb.,'44	111m	Feb. 5,'44	1741	1636	1902
Sultan's Daughter, The	Mono.	....	Ann Corio-Charles Butterworth	Jan. 24,'44	64m	Dec. 18,'43	1674	1555	....
Summer Storm	UA	....	George Sanders-Linda Darnell	July 14,'44	106m	May 20,'44	1897	1747	....
Sundown Valley	Col.	5205	Charles Starrett-Jean Bates	Mar. 23,'44	55m	Apr. 8,'44	1834	1763	....
Suspect, The, 1944-45	Univ.	....	Ella Raines-Charles Laughton	Nov. 24,'44	....	....	....	....	....
Sweet and Lowdown, 1944-45	20th-Fox	....	Lynn Bari-Benny Goodman	Sept.,'44	....	....	....	1786	....
Sweet Rosie O'Grady (color)	20th-Fox	408	Betty Grable-Robert Young	Oct. 1,'43	76m	Sept. 25,'43	1553	1305	1719
Sweethearts of the U. S. A.	Mono.	....	Una Merkel-Donald Novis	Mar. 18,'44	63m	Mar. 18,'44	1802	1586	....
Swing Fever	MGM	423	Kay Kyser-Marilyn Maxwell	Apr.,'44	81m	Nov. 13,'43	1626	1241	1995
Swing in the Saddle	Col.	....	David McEnery-Jane Frazee	Aug. 31,'44	....	....	....	....	....
Swing Out the Blues	Col.	5020	Bob Haymes-Lynn Merrick	Jan. 20,'44	70m	Jan. 22,'44	1726	1636	....
Swing Shift Maisie	MGM	404	Ann Sothern-James Craig	Oct.,'43	86m	May 8,'43	1546	1191	1617
Swingtime Johnny	Univ.	8020	Andrews Sisters-Harriet Hilliard	Feb. 4,'44	60m	Jan. 1,'44	1695	1676	....
TAKE It Big	Para.	4327	Jack Haley-Harriet Hilliard	Block 6	75m	June 10,'44	1934	1786	....
Take It or Leave It, 1944-45	20th-Fox	....	Phil Baker-Phil Silvers	Aug.,'44	72m	July 15,'44	1993	1890	....
Tall in the Saddle	RKO	....	John Wayne-Ella Raines	Not Set	....	....	....	1899	....
Tampico	20th-Fox	425	Lynn Bari-Edward G. Robinson	Apr.,'44	75m	Apr. 1,'44	1825	1636	1947
Tarzan's Desert Mystery	RKO	413	Johnny Weissmuller-Nancy Kelly	Block 3	70m	Dec. 11,'43	1666	1362	1847
Tawny Pipit (British)	Two Cities-GFD	....	Bernard Miles-Rosamund John	Not Set	85m	June 3,'44	1921	....	....
Taxi to Heaven (Russian)	Artkino	....	Musical Feature	May 24,'44	70m	June 3,'44	1922	....	....
Tender Comrade	RKO	416	Ginger Rogers-Robert Ryan	Block 4	101m	Jan. 1,'44	1693	1635	1902
Texas Kid, The	Mono.	....	Johnny Mack Brown	Nov. 26,'43	57m	Nov. 27,'43	1645	1545	....
Texas Masquerade	UA	....	William Boyd	Feb. 18,'44	59m	Jan. 29,'44	1733	....	....
Thank Your Lucky Stars	WB	303	Warner Stars Revue	Sept. 25,'43	127m	Aug. 21,'43	1559	1058	1719
That Nazty Nuisance	UA	....	Bobby Watson-Joe Devlin	Aug. 6,'43	42m	June 12,'43	1546	1019	....
There's Something About a Soldier	Col.	5017	Evelyn Keyes-Tom Neal	Nov. 30,'43	80m	Dec. 18,'43	1674	1545	....
They Live in Fear	Col.	5043	Otto Kruger-Clifford Severn	June 15,'44	65m	....	....	1889	....
They Made Me a Criminal (R.)	WB	342	John Garfield-Ann Sheridan	July 15,'44	92m	Jan. 7,'39	1957	....	....
They Met in Moscow (Rus.)	Artkino	....	Musical feature	June 6,'44	80m	June 10,'44	1933	....	....
They Shall Have Music (Reissue)	Film Classics	....	Jascha Heifetz-Joel McCrea	June 15,'45	120m	July 15,'39	1993	....	....
Thin Man Goes Home, The	MGM	....	William Powell-Myrna Loy	1944-45	....	....	....	2007	....
Thirty Seconds Over Tokyo	MGM	....	Van Johnson-Robert Walker	1944-45	....	....	....	1889	....
This Happy Breed (Brit.)	Two Cities	....	Robert Newton-Celia Johnson	Not Set	115m	May 27,'44	1909	....	....
This Is the Life	Univ.	8012	Susanna Foster-Donald O'Connor	June 2,'44	87m	May 6,'44	1878	1416	1947
Thousands Cheer (color)	MGM	413	Kathryn Grayson-Gene Kelly	Jan.,'44	126m	Sept. 18,'43	1541	1079	1766
Three Little Sisters	Rep.	325	Mary Lee-Ruth Terry-Cheryl Walker	July 31,'44	69m	July 29,'44	2017	1971	....
Three Men in White	MGM	427	Lionel Barrymore-Van Johnson	June,'44	85m	May 6,'44	1877	1786	....
Three of a Kind	Mono.	....	Billy Gilbert-June Lang	July 22,'44	....	....	....	1958	....
Three Russian Girls	UA	....	Anna Sten-Kent Smith	Jan. 14,'44	80m	Jan. 1,'44	1694	1457	1947
Thundering Gun Slingers	PRC	463	Buster Crabbe-Al St. John	Mar. 25,'44	60m	....	....	1786	....
Tiger Fangs	PRC	406	Frank Buck-Duncan Renaldo	Sept. 10,'43	59m	Sept. 25,'43	1554	1531	....
Tiger Shark (Reissue)	WB	345	Edward G. Robinson-Richard Arlen	July 15,'44	79m	Aug. 27,'32	1957	....	....
Till We Meet Again, 1944-45	Para.	....	Ray Milland-Maureen O'Hara	Block 1	....	....	....	1676	....
Timber Queen	Para.	4313	Dick Arlen-Mary Beth Hughes	Block 3	65m	Jan. 8,'44	1706	1696	....
To Have and Have Not	WB	....	Humphrey Bogart-Dolores Moran	1944-45	....	....	....	1850	....
Tomorrow the World	UA	....	Fredric March-Betty Field	Not Set	....	....	....	2007	....
Top Man	Univ.	8009	Donald O'Connor-Peggy Ryan	Sept. 17,'43	82m	Sept. 18,'43	1541	1456	....
Tornado	Para.	4304	Chester Morris-Nancy Kelly	Block 1	82m	Aug. 14,'43	1579	1457	....
Trail to Gunsight	Univ.	8087	Eddie Dew-Maris Wrixon	Aug. 18,'44	....	....	....	1971	....
Tree Grows in Brooklyn, A	20th-Fox	....	Dorothy McGuire-Joan Blondell	1944-45	....	....	....	1923	....
Trigger Trail	Univ.	8086	Rod Cameron-Fuzzy Knight	July 7,'44	....	....	....	1923	....
Trocadero	Rep.	314	Rosemary Lane-Johnny Downs	Apr. 24,'44	74m	Apr. 8,'44	1833	1806	....
True to Life	Para.	4303	Mary Martin-Franchot Tone	Block 1	93m	Aug. 14,'43	1578	1079	1719
Tucson Raiders	Rep.	3311	Bill Elliott-Bobby Blake	May 14,'44	55m	May 20,'44	1898	1890	....
Tunisian Victory	MGM-MOI	466	Documentary	Apr. 28,'44	80m	Mar. 11,'44	1794	....	1947
Twilight on the Prairie	Univ.	8045	Eddie Quillan-Vivian Austin	July 14,'44	62m	June 3,'44	1921	1899	....

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Two-Man Submarine	Col.	5039	Tom Neal-Ann Savage	Mar. 16,'44	62m	May 13,'44	1887	1746	....
Two Girls and a Sailor	MGM	428	Jimmy Durante-Van Johnson	June,'44	124m	Apr. 29,'44	1865	1696	1995
Two Years Before the Mast	Para.	....	Alan Ladd-Brian Donlevy	1944-45	....	....	....	1923	....
U-BOAT Prisoner	Col.	....	Bruce Bennett-Erik Rolf	July 25,'44	65m	....	....	1899	....
Uncensored (British)	20th-Fox	418	Eric Portman-Phyllis Calvert	Jan. 21,'44	83m	Aug. 1,'42	1714	....	....
Uncertain Glory	WB	314	Errol Flynn-Paul Lukas	Apr. 22,'44	102m	Apr. 8,'44	1833	1636	1995
Underground Guerrillas (British)	Col.	5041	John Clement-Mary Morris	May 18,'44	82m	....	....	1890	....
Under Two Flags (Reissue)	20th-Fox	411	Ronald Colman-Claudette Colbert	Nov. 26,'43	99m	May 9,'36	1574	....	....
Uninvited, The	Para.	4315	Ray Milland-Ruth Hussey	Block 3	98m	Jan. 8,'44	1705	1416	1947
Unknown Guest	Mono.	....	Victor Jory-Pamela Blake	Oct. 22,'43	64m	Aug. 28,'43	1559	....	....
Up in Arms (color)	RKO-Goldwyn	452	Danny Kaye-Dinah Shore	Special	105m	Feb. 12,'44	1753	1457	1947
Up in Mabel's Room	UA	....	Marjorie Reynolds-Dennis O'Keefe	Apr. 28,'44	76m	Mar. 25,'44	1813	1695	1947
Utah Kid, The (formerly Trigger Law)	Mono.	....	Hoot Gibson-Bob Steele	Aug. 26,'44	....	....	....	1971	....
VALLEY of Vegeance	PRC	464	Buster Crabbe-Al St. John	May 5,'44	56m	July 15,'44	1993	1890	....
Very Thought of You, The	WB	....	Dennis Morgan-Faye Emerson	1944-45	....	....	....	1850	....
Victory Through Air Power (color)	UA-Disney	....	Disney Aviation Feature	Aug. 13,'43	65m	July 10,'43	1532	1375	1617
Vigilantes Ride, The	Col.	5204	Russell Hayden-Shirley Patterson	Feb. 3,'44	56m	Feb. 12,'44	1754	1081	....
Voice in the Wind	UA	....	Francis Lederer-Sigrid Gurie	Apr. 21,'44	84m	Mar. 4,'44	1782	....	1847
Voodoo Man, The	Mono.	....	Bela Lugosi-John Carradine	Feb. 21,'44	62m	Feb. 26,'44	1774	1676	....
WAC, a Wave, a Marine, A, 1944-45	Mono.	....	Elyse Knox-Henny Youngman	Sept. 30,'44	70m	July 29,'44	2018	1899	....
Walking Dead, The (Reissue)	WB	344	Boris Karloff	July 15,'44	66m	Mar. 7,'36	1957	....	....
Watch on the Rhine	WB	301	Bette Davis-Paul Lukas	Sept. 4,'43	113m	July 31,'43	1579	986	1719
Waterfront	PRC	415	J. Carroll Naish-John Carradine	June 10,'44	66m	May 13,'44	1887	1850	....
Waterloo Bridge (Reissue)	MGM	....	Robert Taylor-Vivian Leigh	Sept.,'44	103m	May 18,'40	....	....	....
Way Ahead, The (British)	Two Cities	....	David Niven-Stanley Holloway	Not Set	115m	June 17,'44	1945	....	....
We Live Again (Reissue)	Film Classics	....	Fredric March-Anna Sten	Nov. 15,'44	83m	Sept. 29,'34	1993	....	....
Weekend Pass	Univ.	8029	Martha O'Driscoll-Noah Beery, Jr.	Feb. 18,'44	63m	Feb. 5,'44	1742	1676	....
Weird Woman	Univ.	8027	Lon Chaney-Anne Gwynne	Apr. 14,'44	64m	Apr. 8,'44	1834	1747	....
Welcome, Mr. Washington (British)	Br. Nat'l-Anglo	....	Barbara Mullen-Donald Stewart	Not Set	90m	July 1,'44	1969	....	....
West of the Rio Grande	Mono.	....	Johnny Mack Brown	Aug. 5,'44	57m	Aug. 22,'44	2006	1937	....
Westward Bound	Mono.	....	Ken Maynard-Hoot Gibson	Jan. 17,'44	59m	Jan. 15,'44	1714	1599	....
What a Woman!	Col.	5005	Rosalind Russell-Brian Aherne	Dec. 28,'43	93m	Dec. 11,'43	1665	1635	1818
When Strangers Marry, 1944-45 (formerly I Married a Stranger)	Mono.	....	Dean Jagger-Neil Hamilton	Sept. 23,'44	....	....	....	1971	....
Where Are Your Children?	Mono.	....	Jackie Cooper-Patricia Morison	Jan. 17,'44	72m	Nov. 27,'43	1645	1606	1847
Whispering Footsteps	Rep.	309	John Hubbard-Rita Quigley	Dec. 30,'43	55m	Feb. 26,'44	1774	1636	....
Whistler, The	Col.	5032	Richard Dix-Gloria Stuart	Mar. 30,'44	59m	May 13,'44	1886	1785	....
Whistling in Brooklyn	MGM	412	Red Skelton-Ann Rutherford	Dec.,'43	87m	Oct. 2,'43	1565	1431	1766
White Cliffs of Dover, The	MGM	491	Irene Dunn-Roddy McDowall	June,'44	126m	Mar. 11,'44	1793	1586	....
Wilson (color)	20th-Fox	....	Alexander Knox-Charles Coburn	1944-45	....	....	....	1676	....
Wing and a Prayer, 1944-45	20th-Fox	....	Don Ameche-Dana Andrews	Aug.,'44	97m	July 22,'44	2006	1835	....
Wintertime	20th-Fox	405	Sonja Henie-Jack Oakie	Sept. 17,'43	82m	Sept. 11,'43	1529	1431	1655
Woman in the Window, The	RKO	....	Edward G. Robinson-Joan Bennett	1944-45	....	....	....	1923	....
Woman of the Town, The	UA	....	Albert Dekker-Claire Trevor	Dec. 31,'43	88m	Dec. 18,'43	1673	1531	1818
Woman in Bondage	Mono.	....	Gail Patrick-Nancy Kelly	Jan. 10,'44	72m	Nov. 20,'43	1634	1554	1818
Women in War (Reissue)	Rep.	9002	Elsie Janis-Wendy Barrie	Jan. 25,'44	69m	May 25,'40	1726	....	....
Wuthering Heights (R.)	Film Classics	....	Merle Oberon-Lawrence Olivier	Dec. 15,'44	105m	Apr. 1,'39	1993	....	....
Wyoming Hurricane	Col.	5206	Russell Hayden-Bob Wills	Apr. 20,'44	58m	May 13,'44	1886	1079	....
YANKS Ahoy	UA-Roach	....	Joe Sawyer-William Tracy	July 1,'43	58m	Mar. 13,'43	1532	1019	....
Yellow Canary (British)	Wilcox-RKO	423	Anna Neagle-Richard Greene	Block 5	84m	Nov. 20,'43	1634	....	....
Yellow Rose of Texas	Rep.	343	Roy Rogers-Dale Evans	June 24,'44	69m	May 20,'44	1898	1890	....
Young Ideas	MGM	408	Mary Astor-Herbert Marshall	Nov.,'43	77m	July 31,'43	1578	1240	1818
You Can't Ration Love	Para.	4318	Betty Jane Rhodes-Johnnie Johnston	Block 4	78m	Mar. 4,'44	1781	1763	1947
You're a Lucky Fellow, Mr. Smith	Univ.	8033	Allan Jones-Evelyn Ankers	Oct. 22,'43	64m	Oct. 9,'43	1573	1531	....
Youth Runs Wild	RKO	430	Bonita Granville-Kent Smith	Block 6	67m	June 24,'44	1958	1786	....
ZIEGFELD Follies (color)	MGM	....	MGM Contract Stars	1944-45	....	....	....	1913	....

Feature Product, including Coming Attractions, listed Company by Company, in Order of Release on page 2008.

Movies . . . **Vital Records of War**

THESE "stills" are typical of the motion pictures made by our Armed Forces. Photographic units, with which men from the motion picture industry are prominently identified, provide essential information of immediate tactical, technical, or strategic value. And these first-hand motion pictures have tremendous morale value when released for public showing.

★ (Left) Invading the Marshalls.
Photo by U. S. Army Signal Corps.

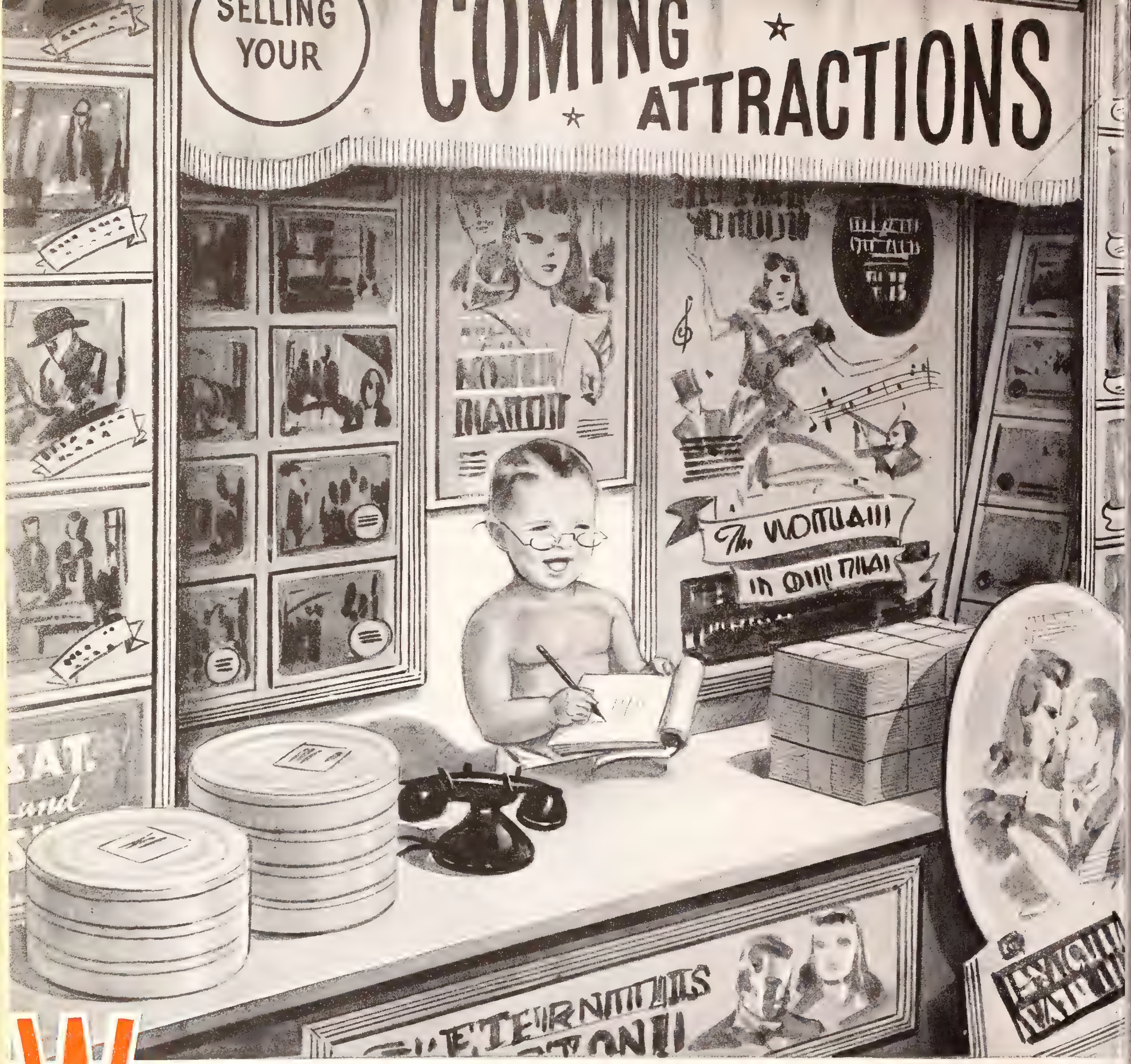
★ (Below) Advancing at Tarawa.
Official U. S. Marine Corps Photo.

One of a series of advertisements by KODAK testifying to the achievements of the movies at war

★ ★ ★ ★ ★ ★ ★ ★ ★ ★ ★ ★

EASTMAN KODAK COMPANY, Rochester, N. Y.

J. E. BRULATOUR, INC., *Distributors*
FORT LEE CHICAGO HOLLYWOOD



WHERE CROWDS ARE BOUGH

Your biggest bargain buy in crowds is here. Or if you merely want a few nice long box office lines of people, the gentlemanly young salesman can also accomodate you. If your cashier suffers from lonesomeness, here's where you can buy the merry mobs with moolah to keep her company. Small contingents? No. We're out of 'em. In fact, we never had 'em. But volume business that keeps the house help out front, handling the stampede—that's our specialty. Step up and buy. All the best brains in the business do.

NATIONAL *Screen* SERVICE
PRIZE BABY OF THE INDUSTRY

E COPY
OT REN

MOTION PICTURE HERALD

REVIEWS

(In Product Digest)

Wilson
Review by Terry Ramsaye
Casanova Brown
Barbary Coast Gent
Sweet and Lowdown
Atlantic City
Frontier Outlaws
San Antonio Kid
Shadows in the Night
U-Boat Prisoner
Seven Doors to Death
Two Soldiers

Restrictions on parts delay projector manufacture despite new WPB orders ¶ Two new exhibitor units on Coast to compete with ITO ¶ Films second only to food at the front Colonel Capra tells Hollywood executives ¶ British Films Council report finds "tendency" to monopoly but clears U.S. companies ¶ Latin America builds own film industry; U. S. cuts off Argentine raw stock in a "quarantine move" ¶ "Wilson" has Broadway opening

VOL. 156, NO. 6 AUGUST 5, 1944

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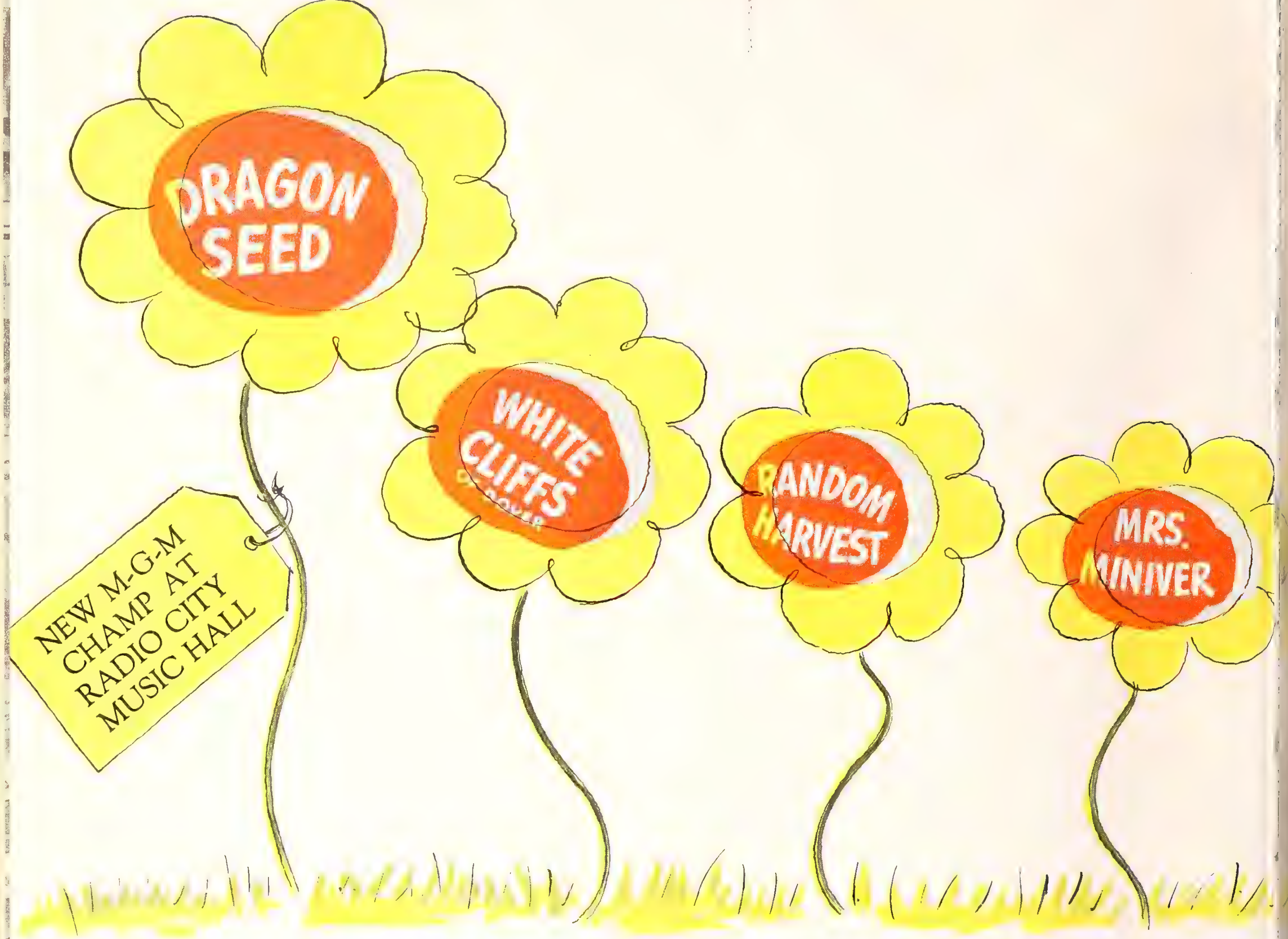

DRAGON SEED
WHITE CLIFFS
RANDOM HARVEST
MRS. MINIVER
NEW M-G-M CHAMP AT RADIO CITY MUSIC HALL

Another harvest from the good earth of

MGM

TWENTY YEARS OF LEADERSHIP
1924 - 1944
MGM

M-G-M's "DRAGON SEED" · KATHARINE HEPBURN, WALTER HUSTON, ALINE MacMAHON, AKIM TAMIROFF, TURHAN BEY, Hurd Hatfield, J. Carrol Naish, Agnes Moorehead, Henry Travers, Robert Bice, Robert Lewis, Frances Rafferty, Jacqueline DeWit. Screen Play by Margaret Roberts and Jane Murfin. Based on the Novel by Pearl S. Buck. Directed by Jack Conway and Harold S. Bucquet. Produced by Pandro S. Berman

"KEEP SELLING WAR BONDS. FIGHT BY THE SIDE OF THE TROOPS WHO NEVER ST

WE COULD FILL A BOOK ABOUT "DOUGH-GIRLS" BUT IT ALL COMES DOWN TO THIS ⇛ DOUGHGIRLS

IS DOUGH

FROM WARNERS!

Jack L. Warner, *Executive Producer*

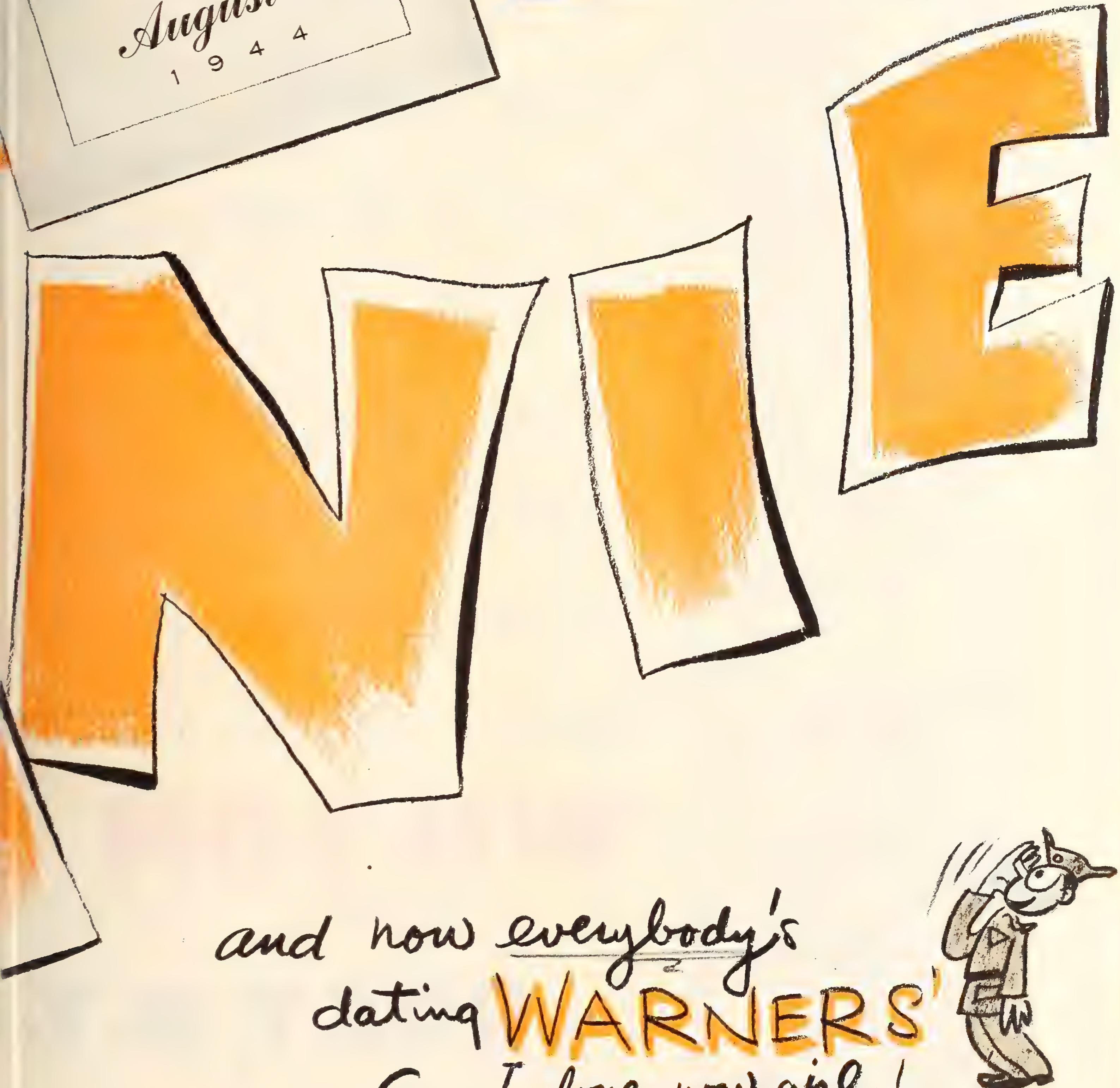
KEEP SELLING WAR BONDS!
FIGHT BY THE SIDE OF THE TROOPS WHO NEVER STOP!

Her very first dat

"JANIE" with JOYCE REYNOLDS · RO

Directed by **MICHAEL CURTIZ** · Screen Play by Agnes Christ

NEW YORK
STRAND
THEATRE
August 4
1944



and now everybody's
dating WARNERS'
Gee-I-love-you girl!

TON · EDWARD ARNOLD · ANN HARDING · ROBERT BENCHLEY · ALAN HALE

ffman · ***FROM THE PLAY THAT RAN TWO YEARS ON B'WAY*** Produced by Brock Pemberton · Produced by ALEX GOTTLIEB · **JACK L. WARNER,** Executive Producer

"KEEP SELLING WAR BONDS! FIGHT BY THE SIDE OF THE TROOPS WHO NEVER STOP!"

Turn immediately

to pages 44 and 45

. . . and read the biggest

industry news of

the week . . . about the

Picture of the Century

from 20th Century-Fox . . .

DARRYL F. ZANUCK'S production

WILSON

IN TECHNICOLOR

at the **ROXY, N.Y.**

Directed by **HENRY KING** · Written by **LAMAR TROTTI**

MOTION PICTURE HERALD

COLVIN BROWN, Publisher
MARTIN QUIGLEY
President and Editor-in-Chief
TERRY RAMSAYE, Editor

Vol. 156, No. 6
August 5, 1944

THE DAY of VICTORY

THEATRES in many centers are likely to be faced with a swiftly breaking problem on that day, be it soon or far, when the armistice and victory in Europe shall be announced. The humor of the customers and the street crowds will control. There will be, one might suppose, dancing in the streets and general carnival hell to pay in the metropolitan centers. Few, one would fancy, would be of the mood to sit and consider pastime pictures, with the best news in the world boiling in their heads. The forehanded, aggressive little Stanley theatre in New York, just off Times Square, some weeks ago announced it would open the doors and close the box office. That might prove a dangerously venturesome experiment. It will be a time to batten down the hatches.

■ ■ ■

LONG PICTURES

SOME publicity writer doing copy for "Since You Went Away" has set forth in behalf of Mr. David Selznick that it exemplifies his adoption for the screen of the novel form as typified by Charles Dickens. It is a method entailing the piling of detail upon detail. It was used with notable success by Mr. Sinclair Lewis in his "Main Street", many the year ago, and by Mr. Theodore Dreiser in novels which closely resembled collections of newspaper clippings.

That sounds impressive, but printed words are not cinema, and their audiences are not movie audiences, even though they include many of the same persons. The approach under the library lamp and in the theatre is most decidedly different.

Mr. Dickens was a space filler and a time killer. He wrote for serialization and in a day when there was an abundance of reading time. Also, the class which read Dickens represented a stratum of society which is today only a minor component of the box office audience. Possibly the current reference to Dickens takes its origin out of the fact that "David Copperfield" was a Selznick screen success. It was good movie, but it was not Dickens, by considerable distance. The principal value of the title, as a title, was in the tradition. It was a book that many persons thought they should have read.

THE style and method of Mr. Dickens pertains to a period when a book was an important luxury and a symbol of culture. There were long evenings under the invitingly mellow light of the kerosene lamp. The reading went along with father's leisurely pipe and mother's crocheting. They dipped into a bowl of popcorn, nibbled at doughnuts and sipped cider. As recently as thirty years ago in this America, periodicals carried advertising from mailing list concerns: "Get a big mail. Send us your name and get lots of free reading matter. Free." That was most positively another day. Most of us now have much more to do and many more challenges to attention.

The long, long pictures of today owe their origins more to the rivalries within the production community than to the requirements of the customers. When "Gone With the Wind" opened on Broadway, this editor ventured the opinion that it would, with its success, become a precedent which would inspire other endless attempts at endless epics, which would be made long in pretense and emulation. That has happened. Also, in sequel, it has become necessary to rate picture budgets in the millions to be even respectable in Hollywood.

The exhibitor, as reported in this journal, reflecting the reaction of his audiences, is beginning to have adverse feeling about these long, long pictures, so often demanding high percentage rentals and advanced admission prices, blanket fashion and regardless of local conditions. The assumption embodied here is that the exhibitor does not know his business or how to get revenues out of his box office. It may be pointed out about now that the theatre has a year-around problem and policy, week by week, into which the extraordinary production, no matter if it is terrific, must be fitted.

A picture can hit and run. The theatre cannot run.

■ ■ ■

FOUR GULP PICTURE

DOWN in Atlanta Mr. William K. Jenkins finds himself entertained and impressed by a new order of picture rating contrived by Mr. Ernest Rogers, onetime picture editor and now special columnist for *The Atlanta Journal*, and so a specimen is forwarded to *The Herald*.

"A 'gulp' results when a picture has caught me up in its story," says Mr. Rogers, "has grabbed me with the power of its acting . . . wrung me with emotion. Under such circumstances I gulp." So he rates "Going My Way" as a "four gulp picture".

If we are to have a new nomenclature of appreciative and critical response, permit this editor to observe that he recently saw a masterpiece of cinema which contained not only four or five gulps but also six gurgles and no end of genuine gripes. Gripes arrive every time the picture departs from the story in hand to deliver messages or to proclaim the glory of the production and producer.

■ ■ ■

¶ Vacation Note — Up where the sea breaks around the Thimble Islands and time and sand and wave weave together endlessly in unchanging pattern of endless change. Little storm-beaten cedars, twisted in their stunted age, cling in crevices of the bald, ungiving rock. Two generations ago their prospering contemporaries on the mainland were cut and shipped to the pencil factory. These starved, struggling refugees survive by hunger and failure. Yet one day their seed, bird-borne, may reforest the shores from which they came. The germ stuff of giants is in them. ¶ Evening falls till grey of sky and slate of water merge and melt away that thin far line that was the horizon. Sea birds circle and cry over a reef. A bell-buoy tolls a dolorous warning over deserted waters. With creeping fingers the tide reaches with its tentative agressions up the harbor beach. At the advancing rim of the whimpering little surf bits of kelp are tossing, and tangled in it the trivial flotsam of a summer shore: an infant's sand shovel gay with paint, a cork from a magnum of Cliquot dropped overside from some gay yacht, the corroded shell of a compact case—whether debutante's or courtesan's, one wonders. The tide is forever, but it keeps no records.

—*Terry Ramsaye*

THIS WEEK IN THE NEWS

Front Page

THOSE little "reader ads" which have been occupying gradually more space on the bottom of the august *New York Times'* Sunday edition presented last Sunday a small battle for consideration between MGM, calling attention to its "Dragon Seed" at the Radio City Music Hall and "Canterville Ghost" at the Globe—and Twentieth Century-Fox, boosting "Wilson" at the Roxy. The latter won the argument, placing ads in six columns, to MGM's four.

The advertisements also represent a new development for a newspaper of the *Times'* attitude, giving valuable space on probably the world's most valuable front page to such a medium as the "movies." It also represents a new direction for amusement advertising, inasmuch as the messages were compressed into inches and half-inches.

Professor Leo, Jr.

OPENING a special forum of the motion picture study class on audience behavior at Hunter College, New York, Professor A. Broderick Cohen, director of the summer session, declared, "Motion pictures are an indispensable instrument for supplementing written and oral discussions" in the quest for that knowledge and cooperation with other peoples which will enable us to win the peace after winning the war. He observed that the use of films in the classroom was on the increase, and added, "Much remains to be done in their expanded employment both in schools and colleges and in the education of adults."

Following his address to an estimated 400 students and members of the press there was shown a series of oldtime slides from the Library of Congress used in the silent film days to admonish audiences and a new MGM Pete Smith short, "Movie Pests," which lampoons the inconsiderate behavior of present day patrons.

The picture, which had its premiere in Granite City, Okla., two weeks ago, was shown by courtesy of the MGM publicity department and was used as a starting point for a student discussion of the role motion pictures should play in promoting better habits among audiences.

Who's Who

SEVERAL Hollywood stars and writers have been added for the first time to the 1944-45 "Who's Who in America," which was distributed recently. This year's edition contains 38,893 sketches of those who have made their mark in the nation's business, professional and public life.

First-time biographies include Ingrid Bergman, Greer Garson, Victor Moore and Walter Pidgeon. Among the new husband-wife combinations are Samuel and Bella Spewack. The youngest person added to "Who's Who" is Sgt. Marion L. Hargrove, 24, whose "See Here, Private Hargrove" was screened this season by MGM. Film star Teresa Wright, 25, and Richard Tregaskis, 27, war correspondent whose "Guadalcanal Diary" was filmed by Twentieth Century-Fox, were other young persons whose biographies were listed for the first time.

Past editions of "Who's Who" have contained a fair share of Hollywood personalities, including stars, writers, directors and producers, in addition to heads of film companies. Mary Pickford, Clark Gable, Bette Davis, Mickey Rooney, Shirley Temple, Claudette Colbert, Irene Dunne, Spencer Tracy, to name a few, are on the roster of the country's leading citizens.

17,362 Gift Prints

SEVENTEEN thousand, three hundred sixty-two prints of feature pictures, and 21,977 of short subjects have been given by the motion picture industry, without charge, to the United States Army Overseas Motion Picture Service, from February, 1942, to July 29, this year. The tally was made public this week by the War Activities Committee in New York.

It added that the present order from the Army is 200 programs weekly. A program comprises a feature, a short subject, and a newsreel.

Among new films given last week are "Casanova Brown," "Mr. Skeffington," "Mr. Winkle Goes to War," "Take It or Leave It," "Candlelight in Algeria," "The Falcon in Mexico," "The Port of 40 Thieves."

The Service's British film exchange is now supplying programs for troops in Normandy. Screenings are at discretion of combat commanders, working with the Army's Special Services branch. The films follow the flag, and closely this time.

WPB green light on projectors meets delay on parts Page 13
TWO new exhibitor units on coast in competition with ITO Page 14
ON THE MARCH—Red Kann discusses further Audience Research work Page 16
TWENTIETH Century-Fox opens "Wilson" in top rank premiere Page 20
LATIN American nations building their own film industry Page 24
U. S. bans raw stock to Argentina in a "quarantine" move Page 24
HOPPER appointed general manager of th MGM studio Page 2
FILM second only to food to men at th front, says Col. Capra Page 2
SCHLESS attacks film restrictions of prese Spanish regime Page 2
INQUIRY committee finds British tendenc toward monopoly Page 3
ALLOCATE studio space to productic planned in Rank-Skouras deal Page 3
FILM Classics is now ready with nation exchange organization Page 4

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Advance Synopses Page 203
The Release Chart Page 203

GI "World Premiere"

THE fighting men in 16 different locations o the rapidly expanding Normandy front wi view the debut of "Casanova Brown" August 8 according to Colonel E. L. Munson, Chief o the Army Pictorial Service. The event wi mark the first world premiere in France o territory wrested from the Germans. Colone Munson said that all 16 shows will be hel outdoors in make-shift theatres.

Meanwhile, the first wave of the USO Camp Show entertainers has landed on th Normandy beachhead. Forty-three men an women troupers, the "Soldiers in Grease paint," are now playing to our troops as the advance toward Paris.

For months these entertainers had been o the alert in England awaiting the D-Day signal beside the American fighting men. Whe D-Day came there were 154 performers in 3 separate units ready to cross the Channel. Th 43 troupers who got the go-ahead signal ar divided into eight separate entertainmen units, each equipped to put on a full-scale variety show at a moment's notice.

People's Choice

THE deluxe Twentieth Century, Cincinnat suburban theatre, a unit of the Willis Vanc group, is celebrating its third anniversary b playing a week of revivals, including "Week end in Havana," "One Foot in Heaven," "Th Great Dictator," "Love Affair," "Bachelo Mother," "The Jungle Book" and "St. Loui Blues." The pictures were selected by vote of the patrons over several preceding weeks

Problem of Order

HE police detail assigned to the premiere of Wilson" at the Roxy, New York City, this eek was markedly off form. New York City's olice force which normally deals with its reponsibilities with efficiency and dispatch met ith a real problem at this event. Some six housand ticket holders were arriving at about he same time and in addition an all-out adertising campaign, which has been blanketing the city for weeks, drove additional thounds to the scene.

The melee was terrific. Only good fortune revented any unfortunate incidents. Film romoters ought not to forget that when they hip up a crowd of many thousands for ballyoo purposes they are at the same time shouldring a responsibility. The public which omes, ticket-holders and others, have a right o expect that they will escape being bruised nd maimed.

The infinite care lavished on the making of he picture, its exploitation and all else fell flat hen it came to arrangements for the public's afety and protection at the "Wilson" opening. There ought to be some way of learning beides the object lesson of disaster.

Catalogue on the Air

AUTUMN and winter styles of women's suits nd sports costumes were telecast Wednesday ver Dumont station WABD, New York, and vere to be retelecast next Wednesday, and the Wednesday following.

The sponsor is the Aldens Chicago Mail Order Company. The fashions were seen in ramatic settings, and worn by models. The inal program is to feature the selection of Miss Television of 1945. She will be selected by udges Anton Bruehl, photographer; Arthur William Brown, president of the Society of Illustrators, and Russell Patterson, artist.

E. L. Schnadig, president of the mail order ompany, predicts his business will be greatly ffected by television because "television in eality is a mail order catalogue come to life."

Theatres

THE Balaban and Katz circuit, Chicago, is uffering theatre trouble. Its first-run United Artists Theatre was reopened Wednesday, afer closing when part of the ceiling fell, inuring seven persons slightly. City inspectors pproved repairs. The circuit's Apollo, also first run, will reopen August 18. It has been closed since July 12, after a fire.

Post-War

A SUDDEN ending of the war or an immediate lifting of restrictions on war-essential maerials would not bring immediate relief to equipment-starved exhibitors, according to Homer B. Snook, sales manager of RCA's heatre equipment section. In his opinion, and n that of other equipment manufacturers and dealers, at least six months would pass after the lifting of restrictions before material could be supplied to theatres in normal quantities.

"The War Production Board authorized a small stockpile last January. However, the amount of material we have been able to accumulate for stockpile purposes thus far is only about enough to meet requirements of unfilled orders already on hand," Mr. Snook said this week. "We are not at the present time able to ship as much equipment as we have been given permission to produce. Under present conditions, the production cycle for building sound equipment, from the time orders for material are placed until the equipment is ready for shipment, is figured at eight months."

A significant example of this time lag became apparent this week when the WPB unofficially admitted that its own orders lifting restrictions on manufacture could be of little immediate benefit to the industry. See page 13.

Child Problems

THE Columbus, Ohio, police this week threatened to prosecute parents who leave children in motion picture theatres "for hours on end" while the adults shop or go on tours of the local drinking establishments. The authorities acted after numerous complaints by neighborhood and downtown managers that the children thus left in their houses became unruly and caused disturbances which resulted in patrons refusing to attend their theatres.

In Cincinnati, children of the Hyde Park and Oakley suburban areas complained this week to theatre managers through a letter printed in the Cincinnati *Times-Star* because the age limit for children's admission is under 12 years.

After expressing the children's annoyance with questioning about their age by doormen and cashiers, the letter concludes by asking: "When is a child an adult?"

Story

DAVID O. SELZNICK, producer of films, may produce a play. That is the story on Broadway. Inquiries, however, are shifted from the Selznick organization to the office of Louis Schurr, theatrical manager. There are not confirmations. But there are no denials. The report is that Mr. Selznick's "play" will be about Broadway.

Building a Habit

FIVE thousand per cent more soldiers paid their money for motion pictures at the post theatre box offices in Camp Croft, S. C., during July. The increase over normal is attributed by Lieutenant E. E. Anderson, theatre officer, to the sale of admission coupon books. These allow the soldier to see 10 shows for the price of eight. Technical Sergeant Charles Wolfe, manager of Camp Croft theatres, predicts the books will be used in other camps. He also adds, in a letter to the HERALD: "The promotion of these books is making regular theatregoers out of training soldiers, building solid future customers for civilian theatre business."

Lower Rates

THAT booming Latin-American business may shortly be governed more by telephone than ever, and the scene in many an office of continual long-distance business transaction between coasts, be duplicated. For the American Telephone and Telegraph Company last week announced that this week it was to lower its rates for overseas radiotelephone service to Argentina, Brazil, Chile, Peru, Colombia and Haiti. The rates for a three-minute weekday call between New York home offices and any point in Argentina, Brazil, Chile and Peru, will be $12, a decrease of $3; between New York, and Colombia and Haiti, $9, also a $3 drop.

One Hour Limit

THE announced regulation of the Provisional Government for the Republic of France that "no film more than one hour in length may be shown without the permission of the Ministry of Information" provokes speculation as to whether the statesmen in Algiers have not been influenced in their decision by reports of the growing tendency toward over-length films on the part of American producers. Many people already are saying here at home that "there ought to be a law." Once upon a time a producer was satisfied to think that he was making a "big" film if he was spending a million dollars on it. Now they seem to be under the impression that the way to make 'em look big is to allow them to run into a lot of needless footage.

Clear Films

NOT one film has been barred from its soldiers by the Army, under provisions of the Soldier Vote Law—provisions prohibiting distribution in the services of "political" films, printed matter, or broadcasts. This is a fact confirmed this week in Washington, where legislators now seek to amend the law so that a number of magazines and other pieces of printed matter now barred may be circulated. Their moves may also extricate the War Department from applying the strict interpretation of the law to films.

Senators Green of Rhode Island, and Lucas, of Illinois, have also introduced an amendment prohibiting distribution of Government films "which contain political propaganda obviously designed to affect the result" of any election.

Films shown troops overseas are provided by the U. S. film industry without charge.

Sweet Dreams

UNDER an agreement between exhibitors and the New South Wales State Government, Australia, horror films are to be banned from children's matinees. The arrangement follows a public inquiry into the showings of unsuitable films at matinees by the State Films Commission. The agreement between the exhibitors and the State obviates the need for the passage of special legislation.

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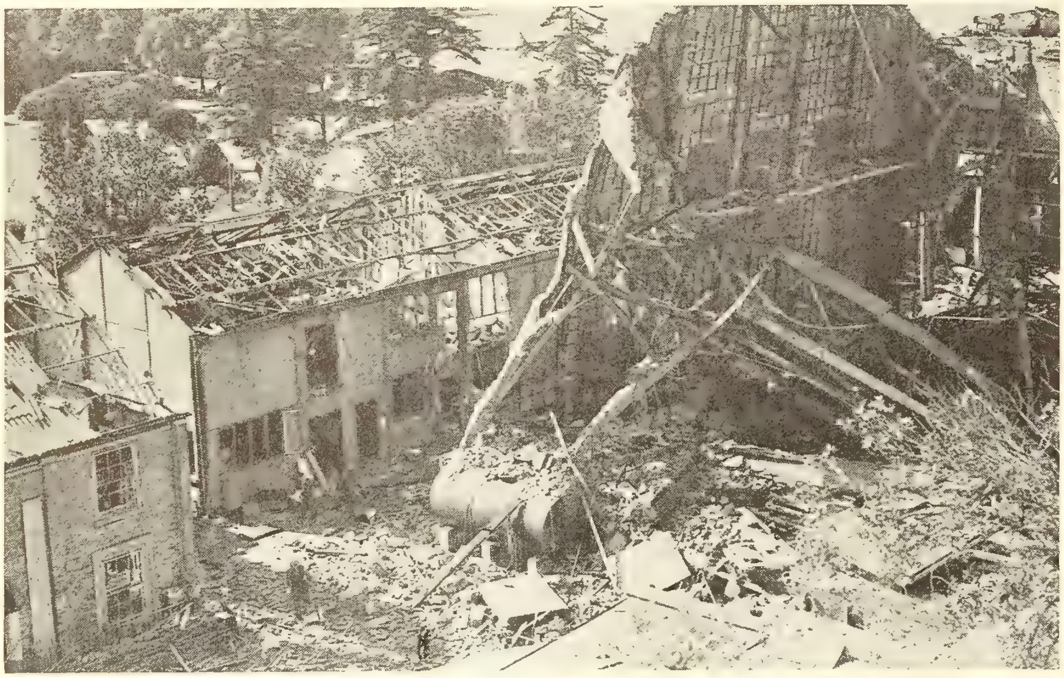
THIS WEEK the Camera report



THE END of Warners' Teddington studio, England—temporarily. The scene above is of the devastation wrought by the robot bomb which hit a fuel oil tank and caused fire as well as blast, completely wrecking the plant and killing A. M. ("Doc") Salomon, British production chief, and two companions. Two others were injured.

By Staff Photogra

EDWARD WALTON, who Monday became Republic's assistant general sales manager and executive assistant James R. Grainger, president.

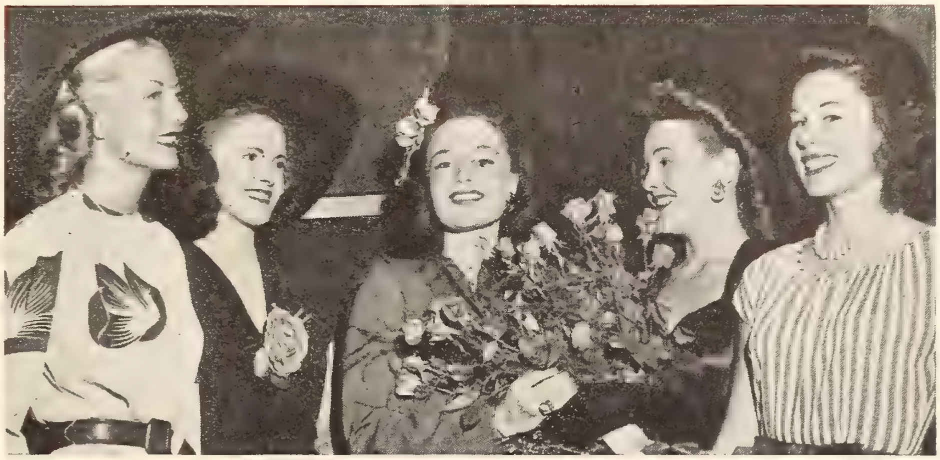
THE FIRST feminine exchange manager. PRC Pictures last week presented to the trade its newly appointed manager of the New York exchange, Frances Kulick, whose brothers, Larry, Bert, Sidney, have all been PRC-ers a long time. Bert and Larry are in service; Sidney is eastern sales manager.

HANDS ACROSS THE BORDER. The gesture was signified, in Hollywood last week, at a luncheon tendered by the Canadian Government. Its representative, Don Henshaw, presented plaques to 24 persons involved in making a "Shining Future" for Canada's Sixth Victory Loan. At the left, Colonel Frank Capra, Army Pictorial Service, who stressed that films are second only to food for soldiers overseas. Above, Cary Grant, Irene Manning, Mr. Henshaw and Jack L. Warner. Story on page 28.

By Staff Photograp

HOST to 400 exhibitors. William F. Rodgers, right, standing, MGM's general sales manager, tendered luncheon to that number of New York and New Jersey exhibitors in New York, last week, and told them of MGM's liberalized policies, designed assist subsequent run theatre owners. Facing him, among many, may be seen G. S. Eyssell, Sam Rinzler, Louis Frisch, Charles Moss, Herman Becker.

THERE, HOLLYWOOD; have you seen ores Wilson, "Television's Leading Lady"? s Wilson, 16, is the star of "The Boys from Boise" ch is being hailed as "television's first full-length ical comedy" and will have its premiere telecasting tember 14 on New York station WABD.



ARRIVAL. Dorothy Hart, winner of Columbia's Cinderella Cover Girl of 1944 contest, is greeted in New York Grand Central Station by four Conover models. Miss Hart last week was screen-tested for "Tonight and Every Night".

EETINGS, in New York, from Grace Rosenfield, Roach eastern representative, to William Bendix, his arrival from Hollywood. Mr. Bendix's t screen role is in Edward Small's road with Two Yanks".

CLAUDE EZELL, who next week is to begin representing theatres in the War Production Board's Office of Civilian Requirements. Mr. Ezell is a Texas theatre owner of note, operating drive-in theatres. His new post pays him the now traditional dollar per year.

By Staff Photographer

REGINALD ARMOUR, who this week was appointed executive assistant to J. Myer Schine, president of the Schine circuit. Mr. Armour will be at Gloversville, N. Y., headquarters. He is of long experience in the Far East and Europe for RKO.

BEGINNING. John Joseph Parker, Jr., son of the founder of the Oregon independent circuit bearing that name, last week became assistant manager at the Broadway, Portland. His mother is general manager of the circuit, a position at which Mr. Parker is expected to arrive.

PRODUCER. Kay Francis begins her venture as producer and star, at Monogram, in "Divorce". In the studio conference, above: Miss Francis, producer Jeffrey Bernerd, and two writers, Neil Rau and George Sayre.

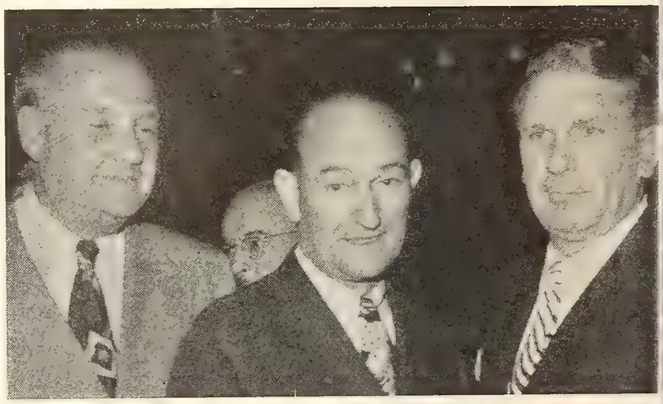
At the New York "Wilson" Premiere

All Pictures by Staff Photographer

SPYROS SKOURAS, president of Twentieth Century-Fox, and Darryl F. Zanuck, vice-president in charge of production, are shown, left, at the elaborate premiere of "Wilson" Tuesday night in New York's huge Roxy Theatre. Many of note attended; some are shown here. The story of the opening is on page 20 and the picture is reviewed on page 2029 of the Product Digest.

J. MYER SCHINE and Mrs. Schine, right. Mr. Schine is president of the Schine circuit, and was one of numerous exhibitors who attended from all sections.

SUMNER WELLES, former assistant Secretary of State; Mrs. Ogden Reid; Wendell Willkie, chairman of the 20th Century-Fox board.



George J. Schaefer, Robert Wilby, G. Ralph Branton.

Haskell Masters and Paul Nathanson.

HENRY KING, the director.

LAMAR TROTTI, the writer.

Robert Fabian, Mrs. Edward Fabian, S. H. Fabian, Samuel Rosen.

WPB PROJECTOR GREEN LIGHT HITS STOP SIGN ON PARTS

?estricted Materials Still Delay Manufacture, in Spite of Relaxation

The manufacture of projection equipment ›r the war-restricted theatres of the nation ı quantities calculated to satisfy an urgent eed, still faces long delays, it appeared this veek. This is true despite last week's anouncement of the relaxing of the War Prouction Board's restrictions on projection aparatus, effective August 15.

Authority for this conclusion is Allen G. mith, chief of the WPB theatre equipment ection, who pointed out in a letter to the 'heatre Equipment Dealers' Protective Assoiation in Chicago that although restrictions n the manufacturers of projection equipment ight be lifted, the supply of component parts f projectors still rested under heavy prohibiions.

1ust Depend on Others 'or Projector Parts

Mr. Smith emphasized that many of the critial parts are not produced by the projector ıanufacturers, and that they must depend on ther concerns for such parts as ball bearings, mall motors and electronic components. The ıanufacturers of such parts, Mr. Smith indiated, would not be in a position to accept reference ratings for some time, since the reuirements of the Army and Navy still must ıke precedence over any possible civilian deıands, inclusive of theatre equipment.

Mr. Smith's letter said, in part:

"We can see no relaxation in the comonent situation for many months to come, nd consequently, we must wait until they an be made available for use in the manuacture of our equipment."

"Dealers and manufacturers should not iew with too much optimism these proosed changes. The production of some :ems of consumer goods doubtless will be esumed and perhaps substantially expandd, but it will be the manufacturers of those ems which do not require the use of critial components which are so heavily in deıand by the Army and Navy."

"We are bringing this to your attention › that you may contact the members of our Association and tell them that the proosed new orders cannot at this time mateally benefit them or the manufacturers."

The enthusiasm with which the stories of the roposed relaxation on the limitations on the anufacture of projection equipment appearıg in both lay and trade press last week is ıus found to have been unwarranted in the ght of Mr. Smith's clarification of the diffiılties which must be surmounted before the ‹pected resumption of production in this field ın be realized.

In addition to the contemplated resumption ıd expansion of the production of civilian oods, Mr. Smith cited three other orders hich must not be regarded by the manufacturrs of 35mm equipment with the optimism hich the exemptions might engender. They re:

1. The release of aluminum and magnesium make civilian articles.
2. The right of manufacturers to place orders for machine tool and production machinery.
3. Permission for manufacturers to make experimental models.

The WPB orders revising restrictions on the making of experimental models relaxes the provisions of the equipment limitation order No. L. 325 which prohibited manufacturers from engaging in any experimental developments. Under the new arrangement the manufacturers will be permitted to spend up to $5,000 a month in the production of post-war models, although they may not divert manpower or facilities from war work for that purpose and may not advertise, sell, or otherwise dispose of the experimental models which they make.

More Than 400 Limitation Orders Now in Effect

More than 400 limitation and conservation orders are in effect controlling the output of industry from the largest plants to the smallest shops. They govern not only the number of units which a producer may turn out, but also the size, shape and model of each unit, and the material which should go into them.

Equipment manufacturers are prepared to meet the demands of the domestic and foreign markets as soon as the materials needed are made available, it was indicated this week. Most of them have been manufacturing their regular products for the use of the armed services, as well as special equipment. Thus there is little or no conversion problem.

Referring to the foreign market, Walter Green, president of National-Simplex-Bludworth, Inc., of which National Theatre Supply is a division, said this week that his company had a backlog of some half million dollars worth of equipment, parts valued at $40,000, and miscellaneous items such as rewinders, also valued at $40,000, ready for export as soon as shipping facilities become available. Exporting has taken place right along, Mr. Green added, but pointed out that its volume naturally had been curtailed by the wartime restrictions on shipping space.

Little Reconversion Seen Needed After War

The supplying of new parts for projection equipment to motion picture theatres throughout the country has continued relatively smoothly, Mr. Green said, with only those delays to exhibitors occasioned by the wartime requirements of the Army and Navy. Machinery for the production of new equipment after the war will require no reconversion in many instances, Mr. Green indicated—he cited International Projector as an example—the only need being the necessary materials when they can be released for civilian production.

Mr. Green pointed out that all the new measures for lifting the limitations on manufacturing are part of the War Production Board's program of gradually reconverting from wartime production to the production of essential civilian goods. He said that the warnings against a too sanguine view of the prospects for immediate resumption of projector and sound equipment manufacture were made simply as a matter of realism and in no sense as a criticism of the admirable efforts of Donald M. Nelson, WPB head, to facilitate the transition from wartime production.

Lack of Tires Hits Film Deliveries

Washington Bureau

With a lack of manpower threatening the production of truck tires, the Office of Defense Transportation last week sharply cut allocations for civilian operations and the War Production Board issued a list of essential services in which the various industries were classified according to their relative importance.

Very few heavy or medium duty truck tires would be available for at least the next three months, it was warned.

In the classification by the WPB, film delivery services were placed in Schedule 3 and delivery of other supplies and equipment for places of amusement in Schedule 4, but whether services so far down the list are able to get any tires will depend, of course, upon the requirements of operations in the higher classes.

The ratings will be used to control the distribution of heavy and medium-duty tires, but will not affect trucks using light-duty or passenger casings. No heavy or medium-duty tires will be provided for trucks in even the most essential services, it was said, if diversion of the traffic to other carriers is feasible, or recapping or the use of lower grade tires is possible.

Lack of Freon Gas Closes Spartanburg Theatre

Robert B. Wilby, vice-president of the Wilby-Kincey circuit, said in New York this week that the circuit's Palmetto theatre in Spartanburg, S. C., had been closed since last week because of the management's inability to obtain Freon gas for the cooling system. The Palmetto, an 800-seat theatre, is three years old and has been serving the soldiers from a nearby camp.

Mr. Wilby, who appealed to the War Production Board in Washington this week, said that the board's interpretation of order L. 38, which controls the issuance of the refrigerant for civilian use holds that theatres are not included in its definition of auditoriums and other places of public assembly. It was on this ground that the board refused Mr. Wilby's request for a supply of gas which would carry the Palmetto over until October, when cooling no longer would be necessary for the house.

Under the current interpretation of the WPB order, Mr. Wilby said, department stores, restaurants, civic auditoriums and auditoriums infrequently used are allowed limited quantities of Freon, but motion picture houses, which are in frequent use, are not included. At present there is no satisfactory substitute gas available and since war restrictions forbid the installation of fans, the Palmetto must remain closed until October under the WPB interpretation of the order, Mr. Wilby said.

New Freon Plant to Be Operated by Kinetic

Kinetic Chemicals Company, a subsidiary of DuPont, will operate the new Freon production plant which is scheduled to open in mid-August in Gary, Ind. A full production capacity of about 2,000,000 pounds a month is expected to be reached next winter, topping the production of any competitive plant in the world. The plant's output will be completed under Government control and none of the Freon to be produced is expected to be sold to theatres before military requirements show a sharp decline.

TWO NEW EXHIBITOR UNITS ON COAST COMPETE WITH ITO

First Runs Unite in Theatre Council; Law Forms New Independent Group

Hollywood Bureau

Two years and 8 months after Japan's attack on Pearl Harbor jerked Pacific-exposed Los Angeles' exhibitor groups into taut unity as constituents of the war-born, municipally-fostered Theatre Defense Bureau, showmen in the Southern California metropolis have formed two new exhibitor organizations pledging continued fidelity to the now skeletonized Bureau, but declaring dedication to matters having to do with private enterprise as well as public interest.

On July 11, Albert J. Law, attorney, announced the formation of the Southern California Theatre Owners Association as an organization representing independents and circuit operators in an endeavor "to deal with problems common to all exhibitors and provide a medium through which the views of all, large and small, can be properly expressed."

On July 25 Tom Baily announced formation of the California Theatre Council as "a chamber of commerce of theatres, a clearing house for information, ideas and ideals of the industry."

California ITO Forbids Its Members to Join New Units

The Independent Theatre Owners of Southern California and Arizona, affiliate of the Pacific Coast Conference of Independent Theatre Owners, Tuesday approved a resolution noting the formation of the two new groups and pledging cooperation in general matters affecting all theatres, but the phrasing of the resolution was tantamount to refusing its members permission to join either of the new units.

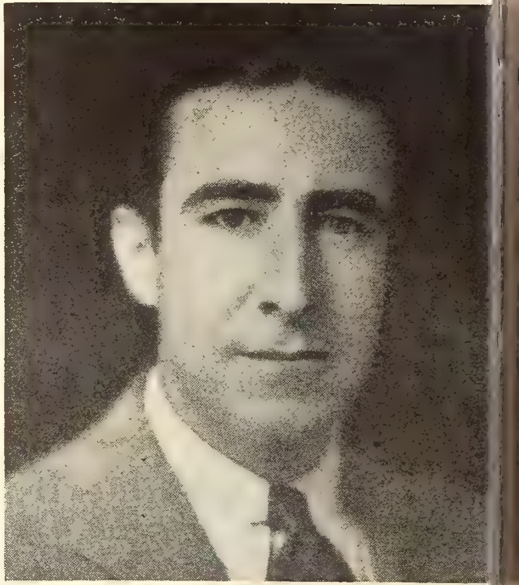
Unlike the Southern California Theatre Owners Association, the California Theatre Council makes no bid for independent membership but sets itself up as an organization of first run managements devoted primarily to matters affecting first run operation. It is, in point of fact, a formal integration of first run operators who have been in continuous informal cooperation on points of policy and procedure for some five years, and it includes managements of other types of entertainment in its membership.

The roster announced by Mr. Baily, a director of the Theatre Defense Bureau and assistant coordinator of the War Activities Committee, Western Division, reads: L. E. Behymer, Philharmonic Auditorium; Louis J. Halper, Warner Brothers Theatres; Nat Holt, RKO circuit; Rodney A. Pantages, Hollywood Pantages Corp.; Charles F. Prickett, Pasadena Playhouse; and Marcus Wolff, Fanchon & Marco and Paramount Theatres.

Ranking First Run Operations In Theatre Council Setup

The Council's membership includes representatives of all the ranking first run managements in Los Angeles with the exception of Fox West Coast Theatres, largest operator in the area, and Sutton & Galston, smallest. The former is included in the Southern California Theatre Owners Association membership and the latter is a member of the ITO of Southern California and Arizona.

TOM BAILY



ALBERT J. LAW

Explaining the constituency of the new association last week, Mr. Law, its organizer and executive director, said its directorate of six members, three of them representing circuits and three representing independents, consisted of George Bowser, Fox West Coast; Mike Rosenberg, FWC partner; Gus Metzger, B. Leavitt and Ned Calvi, independents; and a sixth member, representing a circuit first run management, yet to be named. The executive directorship carries obligation to cast the deciding vote in the event of a tie.

Mr. Baily described the council's program in this language: "We of the theatre industry recognize the necessity of presenting a united front and in aiding War Bond, charity and other patriotic enterprises. In these phases of our operation, we intend to cooperate with any other theatre groups with similar ideals, and to act as one in furthering the successful prosecution of the war. Our purposes are manifold, among them being to study and keep abreast of post-war matters, to act as liaison between city, county, state and Federal agencies; to build a better understanding between theatres and the public, press and public officials, and to assist deserving civic and national charities, educational and patriotic activities."

Council Opens Offices And Plans Election

Election of council officers is scheduled for this week. Meanwhile the organization has opened offices in the Pantages Theatre Building, Hollywood.

Likewise scheduled for this week is a meeting of the Theatre Owners Association board of directors, at which time action is to be taken in respect to a budget to finance operations, inclusive of the opening of offices, tentatively planned for location in the Gore Building on Los Angeles' Film Row.

Mr. Law described that organization's objectives as embracing the taking of suitable action with respect to local taxation (a problem recurring frequently in the Southern California area), local and state legislation deemed unfavorable to exhibition interests, and matters affecting alike the operational proc dures of independents and circuits.

Mr. Law's experience in the field of moti pictures dates from 1927 when, as Special A sistant to the U. S. Attorney General, he beg preparation of the case brought against the i dustry's major companies under the Sherm Anti-Trust Act in 1930. A member of t Attorney General's staff for 15 years, Mr. La came to Hollywood in that capacity in 19 and has conducted a law practice in Los A geles since, appearing intermittently in t news of local exhibition as counsel for vario independents bringing action against F West Coast and other organizations for alleg violation of Consent Decree and other regu tions. These cases have followed vario courses, some of them settled out of court.

Withdrew Financial Support From Defense Bureau

The advent of the two new exhibitor c ganizations follows by some nine months t withdrawal by Fox West Coast of its financ support from the Theatre Defense Bureau, which it contributed in common with oth theatre groups, on the ground that the lifti of the blackout maintained since the start the war had removed the principal reason f the Bureau's operation. Other circuits a independents, declining to share this vie have continued to maintain the Bureau, a though on a somewhat less extensive scale.

The Bureau, which thrived under exhibitio wide cooperation and became the pattern aft which similar organizations across the count was modeled, came into being on the day aft the Japs attacked Pearl Harbor. As Charl P. Skouras, Fox West Coast president, te the story, he was among the first business m of the community to go to Mayor Fletch Bowron and ask what he and his theatr could do to aid in the then threatening emer ency, which included a likelihood, not dispa aged but underwritten by available advic from Washington, that Pacific Coast citi especially Los Angeles, would be bombed any moment.

FIRST N. Y. SHOWING AT THE RADIO CITY MUSIC HALL—*OF COURSE!*

INTERNATIONAL PICTURES, INC., PRESENTS

GARY COOPER
TERESA WRIGHT

The Greatest Romantic Comedy Of All Time

"Casanova Brown"

Directed by SAM WOOD

A NUNNALLY JOHNSON Production

with

Frank Morgan · Anita Louise

PATRICIA COLLINGE · Edmond Breon · Jill Esmond

Produced and written for the screen by Nunnally Johnson
From a play by Floyd Dell and Thomas Mitchell

Proudly Released by
RKO RADIO PICTURES

OOD ENTERTAINMENT
INTERNATIONAL PICTURES, INC.
IS *INTERNATIONAL!*

KEEP SELLING WAR BONDS. FIGHT BY THE SIDE OF THE TROOPS WHO NEVER STOP!

ON THE MARCH

by RED KANN

HOLLYWOOD

THIS is the final half of a journey started here last week. Utopia is the destination with Audience Research, Inc., and George Gallup in charge of the tour. The terminus is a place where producers fall into no pitfalls, but, if they do, come up with the pearl necklace regardless. Polling the public on what it will or will not support is the key, in six stages of which four have been previously outlined.

The fifth bears the name of Want-To-See Test. It's the crucial one, in that it asks the interviewed whether he wants to see a film under examination badly enough to pay for the privilege. Some say yes, some say no. Audience Research asserts it maintains a constant scale which reveals how low the response may go before the producer gets into trouble. That scale, too, is claimed to indicate a break-even point and profit expectancy. In fact, AR insists its ultimate gross estimates on pictures it has analyzed have never missed by more than $100,000 on the under side. Eyebrows up?

Some studies show an extremely low Want-To-See quotient but a high Publicity Penetration Test figure which is interpreted to reveal there is a sizeable ready-and-waiting audience that won't grow with time but might shrink with it. The advice here is to get going fast with fuss and day-and-date openings in a flock of cities, grab the money on the double and get away. On occasion, this kind of situation has been coupled with a step-up in admission prices, the theory there being those who want to come won't mind the added tap and nobody else will show up anyway.

Too Low, Too High

BUT if Publicity Penetration is low and Want-To-See is high, the calculation is plenty of people will buy tickets when they come to know about the film. This is the point at which AR urges routine release practice, generous use of class advertising techniques and reliance upon word-of-mouth publicity. Attractions that stand up for extended runs, prospering as they go, are cited to typify this category. Top hits, of course, are those that register high in both Publicity Penetration and Want-To-See.

These various tests concluded, plus re-testing if held required, AR prepares to submit Sales Analysis, sixth operation on behalf of each picture in its test tubes. It is fashioned out of the findings of the five samplings with the man in the street and is designed to show the producer and distributor how to shape their advertising campaign to implement those findings. For instance, the attraction may include a lot of battle scenes at a time when there has been too much battle on celluloid or a love story already worn familiarly thin. But the hero may be a doctor, and that's a clue to important revenue because AR experience shows practically everyone in the land is ever and always interested in stories about doctors. So, the counsel is to put emphasis on the doctor, forget the battle scenes and soft pedal the love.

Or, if an attraction is known to have substantial response from polled women, the advertising might well be pointed toward them. On the other hand, if feminine response has been substantial enough to suggest women will storm theatres anyway, as in the case of "Gone With the Wind" or anything else starring Clark Gable, there's reason then to direct advertising appeal at men. Or, if the polls throw their weight to the 18-to-30 age bracket, copy in the jive manner is suggested whereas sedate and literate copy, served up with some dignity, is indicated for a film of interest to the over-30 age bracket. So it goes.

Audience Research, however, goes beyond individual pictures in an effort to acquire background data on the state of the public's mind and its purse strings. Maintained unrelentingly by regular and periodic checkup is star drawing power. Successive returns from pollings are compared and combined into a constantly changing record to reveal what stars are in public favor, who is sliding up or down and who is heading in either of those directions at the time of checkup.

Herald-Fame Basis

FOR something with which to start, back in 1937 when AR was organized, the organization turned to the MOTION PICTURE HERALD-FAME list of Money-Making Stars and tried it out on the public. The public—bless it—voted almost precisely the same ticket and has been doing so ever since, allowing for fluctuations traceable to the temporary influences of very good or very bad pictures.

Steady checkup is maintained, as well, on the state of public fancy with respect to various types of entertainment. Currently, AR finds, there's a tremendous demand for musicals, which is hardly a startling conclusion. Back in January, 1942, in the wake of the sneak attack on Pearl Harbor, the demand for war pictures rose to the dimensions of a clamor. AR maintains the cry subsided after a number of war films had reached circulation; yet held at high level for some months. It is two-thirds of the way down from that level to zero now, or so AR insists.

Under steady scrutiny, too, are attendance figures. But AR statistics are at decided variance with those widely accepted in the industry for some time now. Before the war boom put money into almost everyone's pockets there were 50,000,000 regular patrons per week and now there are about 55,000,000, according to AR, which also draws this conclusion: That the regulars go a little oftener, although not as frequently as a few months ago and are paying, on the average, a nickel more per trip. That it is these revisions upward which account for the swell of the total gross. These are deductions or conclusions apt to encounter pretty violent opposition among those who accept the Hays office estimate of 95,000,000.

Surprising few is AR's finding that the 18-to-30 age bracket principally supports exhibition. The over-30 group it finds to be next in numerical importance, the 12-to-18 segment third and the 8-to-12 sector fourth. Exercising delicate caution, no one under eight is interviewed, while accepted in the accounting on the 0-to-12 group is parental control.

These AR activities have captured attention in Hollywood. Present clients may be swelled by another major producer shortly. Negotiations with still another, abandoned and resumed, are off. There is collision again with the executive in charge of production. He always says he needs no help because he knows what the people want better than they do.

O'Donnell Praise
Industry Effort
In Loan Drive

The end of July also brought an end to
motion picture industry's participation in the F
War Loan. On Friday, July 28, Robert
O'Donnell, national chairman of the industry eff
stated publicly at New York headquarters that
"weeks of untiring effort and teamwork have p
duced outstanding results . . . we are confid
the total result will be a truly magnificent show
for the industry." He added:

"We appeal to those exhibitors who have
as yet mailed in their official report to the Natio
Committee, to do so immediately so we may
able to report to the industry on the national res
as soon as possible.

"For what the 'Fighting Fifth' army has acc
plished toward blasting Hitler and Hirohito
their forces of evil into oblivion, every 'Fight
Fifth' showman deserves the everlasting gratit
of our beloved country.

"Men and Women of the 'Fighting Fifth,'
salute you!

"You have fought the good fight.

"To all of you we humbly say: Nobly done!"

Cash Delivered to Banks

All cash collected by theatres, together with st
of Bonds sold, were to have been delivered
exhibitors to district Federal Reserve banks
midnight Monday, July 31. Mr. O'Donnell
week urged exhibitors to meet this deadline,
that the sales might be tallied in the industr
participation. He also asked exhibitors to fill
their reports completely.

Additional tributes to the workers of the indus
in its Fifth War Loan participation, and to
industry as a whole, came this week from Ne
Ford, state chairman, New York War Fina
Committee, and Frederick Gehle, the Committe
executive manager, both of whom spoke with M
O'Donnell last Friday evening, at ceremonies
New York's Time Square, marking the dismantli
of the huge cash register, which had been
site of Bond selling rallies garnished with "nam
entertainment, and which had marked up day-
day total Bond sales.

Times Square Sales $2,471,624

The New York War Activities Committee rec
oned this week that the register had been respo
sible for selling, from June 13 through July
$1,599,601 worth of "E" bonds, and $872,023 wo
of other issues, a total of $2,471,624.

Hollywood's stars touring the country for t
Sixth War Loan, November 11 through Decemb
7, will have better traveling facilities, if Fran
Harmon, executive vice-chairman of the WA
succeeds in a current mission in Hollywood. M
Harmon is attempting to obtain for the sta
special facilities similar to those available in t
first Bond campaign in which the stars parti
pated. Mr. Harmon also is understood to
attempting to line up a chairman for the industr
participation in the new drive.

Hopkins Returns to Columbia As Industrial Relations Head

William K. Hopkins, who had been region
director of the War Manpower Commission, on
leave of absence from Columbia, returned to Co
umbia this week in the newly created post of
rector of industrial and public relations. Former
in the studio labor contact department, Mr. Ho
kins now will represent executive management
relations with Federal, state and local gover
ments, private agencies and individuals.

Ace Film Lab Gets Award

Ace Film Laboratories, a Warner Bros. su
sidiary, has been presented with a Merit Awa
by the Brooklyn Chapter of the American Re
Cross for outstanding contributions to the Re
Cross blood bank and for surgical dressings.

songs
glamour
gaiety
laughs
romance

all set to RKO's MUSIC

THE *Show* SURPRISE OF THE SEASO

Big enough in solid entertainment to compete with the best on the current screen!.. Fast, flashy and FUNNY!.. Plenty of plot, spicy romance — and swell new songs played by two red-hot bands and vocalized by one of radio's tops!.. A PAY-OFF PICTURE FOR SMART SHOWMEN EVERYWHERE!

Phillip Terry

He-man heart-threat ... a new romantic dream for today's lonesome femmes.

Anne Shirley

New Pin-up champ with a gay glamour thrill . . . She's got what it takes to make you look twice.

5 SONGS ON THE SOLID SIDE:

"One Night in Acapulco"—"I Can See You Now"—"Did You Happen To Find a Heart This Morning?"—"I Liked A Man Who Makes Music"—"When Romance Comes Along".

KEEP SELLING WAR BONDS FIGHT BY THE SIDE

NHATTAN

Dennis Day

Straight from Jack Benny's radio show . . . funnier than ever — and does he sing!

Music in Manhattan

ANNE SHIRLEY · DENNIS DAY · PHILLIP TERRY

with

Raymond Walburn · Jane Darwell · Patti Brill

CHARLIE BARNET
and his ORCHESTRA

NILO MENENDEZ
and his RHUMBA BAND

Produced and Directed by John H. Auer
Screen Play by Lawrence Kimble

R K
RADI
PICTURES

20TH-FOX PRESENTS "WILSON AT TOP-RANK PREMIERE

Big Business, Society and Politics Represented at Roxy Opening in N. Y.

Twentieth Century-Fox presented "Wilson," its picture of the year, to an invited audience of industry, business, social and political notables Tuesday night at the Roxy Theatre in New York in one of the most elaborate premieres of this or any year. In the audience were presidents, vice-presidents and chairmen of America's heavy industries—big business wanted to look.

Heralded by an extensive advertising and exploitation campaign which included 4,000 spot radio announcements, 35,000 lines of newspaper advertising, 1,250 twenty-four sheets, and thousands of one-sheets, snipes and car cards, the picture was opened to the public Wednesday morning.

300 Exhibitors Invited To Attend Premiere

In addition to the distribution executives, Hollywood stars, newspaper representatives and prominent persons of society, politics and industry, the distinguished first night audience included 300 exhibitors from all parts of the country invited by the company to attend.

Darryl F. Zanuck, 20th-Fox vice-president in charge of production, headed the large delegation of company executives and talent who came from Hollywood including Colonel Jason Joy, Charles Feldman, George Jessel, William Perlberg, Henry King, director of "Wilson," and Lamar Trotti who wrote the screenplay. Mr. Zanuck had personal charge of the production from its inception, and is credited with having supervised every phase of it.

George Jessel was master of ceremonies for the radio broadcast of the premiere from the lobby of the theatre over eight stations.

West Coast Premiere Set for August 11

The west coast premiere of the picture is scheduled for August 11 at the Carthay Circle and United Artists theatres in Hollywood.

Representatives of big business who attended included: Gerard Swope, president of General Electric; W. B. Bell, chairman of American Cyanamide and Chemical Corp.; Philip G. Gossler; chairman of Columbia Gas & Electric; Camille Dreyfus, president of Celanese Corp.; Victor Emanuel, president of The Aviation Corp. and director of Republic Steel; Thomas McInnerney, president of National Dairy Products; George M. Gillies, Jr., president of Adams Express; William C. Dickerman, chairman of American Locomotive; Harry E. Ward, chairman of Irving Trust Co.;

Also, Juan Trippe, president of Pan-American Airways; Guy W. Vaughan, president of Curtiss-Wright Corporation; A. C. Abele, vice-president of Guaranty Trust Co.; Leo J. Fisher, chairman of Thompson-Starrett; Charles N. Bleakley, president of Fred F. French Co.; Winthrop Aldrich, chairman of Chase National Bank; Mrs. Ogden Reid, *Herald-Tribune* owner; Henry Luce and Roy Larsen of Time, Inc.

Among those present at the opening were:

Spyros Skouras, Tom Connors, Mr. and Mrs. Wendell Willkie, Ned E. Depinet, N. Peter Rathvon, William Scully, Mr. and Mrs. A. W. Smith, Jr., Robert Mochrie, Mort Blumenstock, Jack Cohn.

Also, Mrs. Woodrow Wilson, Bernard Baruch, Ray Stannard Baker, Senator A. B. Chandler, Josephus Daniels, Mrs. James Doolittle, Eleanor Wilson McAdoo, Robert Riskin, Mr. and Mrs. Sumner Welles, Dr. H. H. Kung.

Also, E. T. Gomersall, Clarence Menser, Major Monroe Greenthal, Sidney Meyer, Paul Nathanson, Edward Golden, C. C. Moskowitz, Sam Schneider, S. Barret McCormick, Adolph Schimel, George Schaefer, G. Ralph Branton, Martin Quigley, Colvin Brown, Robert O'Donnell, Sidney Samuelson, Ben Geldsaler, Haskell Masters, Harold Mirisch, Edward Alperson, W. Stewart MacDonald, J. Myer Schine, George Carrington, William and Irving Wheeler, Paul Terry, Mr. a Mrs. Harry Mandel, Col. H. A. Cole, Os Doob, E. C. Grainger, Mr. and Mrs. Mar Smith, Phil Williams, A. H. Blank and Willi Jenkins.

The picture is reviewed on page 2029 of PRODUCT DIGEST and a group of pictures is page 12.

The Newspapers on

THE BIOGRAPHY OF A PRESIDEN

The New York newspaper critics Wednesday were in almost unanimous agreement on the scope and importance of "Wilson" as a motion picture and as a document. All emphasized the point that Mr. Zanuck and his co-workers on the picture had stayed as far as was practicable from any appearance of political bias in its presentation. Here are excerpts from their reviews:

THE NEW YORK TIMES

Bosley Crowther

Within the capacious framework of a predominant spectacle-film, Producer Darryl F. Zanuck and Twentieth Century-Fox have managed a commanding screen biography . . . with uncommon dignity and good taste.

There are obvious omissions in the story, some forgivable and some less so. A little less time spent on spectacle in this two-hour-and-thirty-four-minute film might have allowed for a clearer definition of Wilson's historic battle for the League.

NEW YORK HERALD TRIBUNE

Howard Barnes

A challenging segment of American history has been constructed with great honesty and imagination in "Wilson." The splendid research and detachment that have gone into the picture's production make it required seeing by all those who care about democratic ideals and a better world to live in.

There is very little attempt to implement the show as a propagandistic tract for the present day. On the other hand the film is factual to a point where members of the younger generation may find it dated. . . .

DAILY NEWS

Kate Cameron

Darryl Zanuck, Henry King and Lamar Trotti . . . have combined their exceptional talents to make a remarkably fine film production of "Wilson" . . . a film that runs for two hours and a half of absorbing drama. And it is all so well projected that the film does not seem too long.

DAILY MIRROR

Lee Mortimer

On the screen at the Roxy is a panorama of 12 of the most fateful years in the history of the Republic, from 1909 to 1921, centering about one man, "misunderstood" to his friends, "villanous" to his enemies, yet in the bosom of his family one who loved love and song . . . the beauty of "Wilson" is that Zanuck does not give way to Zanuck.

PM

John T. McManus

Underlying this distinctly courageous precedential kind of movie-making is the a important fact that "Wilson" is a remark fine film purely as a cinema production. two hours and a half are absorbed with hur characteristic American family life; tenderness, loyalty and sincerity brimming in the characterizations, and even with 1 a football game and dashes of song and da thrown in for honest measure.

THE NEW YORK SUN

Charles A. Wyer

. . . it must be said that this lavish Da F. Zanuck production in Technicolor co as close to living up to advance notices as a picture can.

"Wilson" . . . is one of the most caref directed pictures of this or any other y It is one of the most handsomely staged costumed. . . .

JOURNAL-AMERICAN

Rose Pelswick

The Technicolor drama that 20th Centu Fox presented last evening at the Roxy brilliance of production, cast, sets and o technical details, but, chiefly, it has a s that compels attention from the first momen the last.

It does not take sides and it does not ed rialize. It presents facts. . . .

NEW YORK POST

Archer Winsten

As entertainment, "Wilson," the mamm biographical picture at the Roxy, settles d massively into the worthwhile category. does not, as its producer, Darryl F. Zan seems fondly to have hoped, mark "a poin departure in the development of the mo picture medium."

Those who have feared this picture as po fourth-term propaganda need no longer agi themselves.

WORLD TELEGRAM

Alton Cook

"Wilson" is a sweeping panorama of an . . . and full of moments of strong emoti The picture makes no pretense at interp ing the era or ever attempting anything thorough summary. Its aim is merely to p sent some picturesque and dramatic highlig in the life of one of the era's men, the Pre dent from whom the picture takes its na

Above everything else, Zanuck concentra on cramming entertainment into the pictu

Oh boy—
we've got
Heavenly
Days
AT RKO

RADIO'S TOP COMICS TACKLE WASHINGTON!

McGee in a one-man war on Congress, to set things right for Mr. Average Citizen—with Molly in there pitching for the housewives! . . . Hilarious situations gagged and speeded and riotously enriched to give you one of the biggest of big-time laugh shows!

RKO RADIO PICTURES

PRODUCED BY ROBERT FELLOWS
DIRECTED BY HOWARD ESTABROOK

Fibber McGee & Molly

Heavenly Days

with
EUGENE PALLETTE
GORDON OLIVER
RAYMOND WALBURN
BARBARA HALE
DON DOUGLAS
FRIEDA INESCORT
IRVING BACON
and the
KING'S MEN

Latin America Builds Own Film Industry

War Spurs Rapid Growth of Production, Especially in Mexico and Argentina

The development of a domestic industry of significance in Latin America has been exceedingly rapid in the past five years, notably in Mexico and Argentina. To a large extent it is a growth stemming from the war, which has resulted in the practical elimination of product below the Rio Grande from any foreign source other than the United States.

Today, in Mexico, there are 13 major producers who during the 1943-44 season turned out some 80 pictures, compared to about 60 in 1942-43. Yet, five years ago Mexican production was negligible.

About 20 per cent of the films produced in Mexico were musicals. Unlike other foreign films, many Mexican pictures are released in the United States. Clasa-Mohme, the major distributor of Mexican product in the United States, plays Spanish speaking product in nearly 400 theatres north of the Rio Grande.

More Mexican Playing Time

But it is in Mexico itself that native product has made its greatest strides. The Mexican producers of yesterday rarely if ever got playing time in first run Mexican theatres. Today at least 50 per cent of the playing time in first run and subsequents goes to Mexican films.

Before the war, Hollywood product dominated Mexican exhibition. But Hollywood did not monopolize Mexican screens. There was other foreign product, from Spain and Argentine mainly, and also from France, England and Germany.

With the outbreak of war there was little left but Hollywood and South American product for Mexico, and the first attempt at large scale production was initiated. And when the United States entered the war and Hollywood started turning out war dramas with Yanks so often the heroes, Mexican-made films gained a foothold in the Mexican exhibition scene.

Another important factor favoring Spanish-speaking films, especially in the provinces of Mexico, was the fact that the illiteracy rate, while descending, was still high, and English-speaking pictures with Spanish subtitles left many Mexicans in the dark as to what it was all about on the screen.

Inevitably, there came growing pains with the development of Mexican production and exhibition. Theatres started to mushroom. In Mexico City and environs there are now some 100 houses, half of them built in the last five years. All this has added to the demand for product. Production obstacles are chiefly shortages in studio space and raw stock. New studios are being built.

UA Interested in Mexico

The Hollywood company with the greatest production interest in Mexico is United Artists. Dudley Murphy, one-time Hollywood director and now an independent producer in Mexico, has contracted to make four pictures which United Artists will release through Latin America. Mr. Murphy recently completed shooting the first of the four, "The Bell of My Village," at the Azteca Studios near Mexico City. UA distributed the Mexican film, "Santa" with "highly satisfactory" results. Mr. Murphy has organized a producing company with Jose Calderon, Azteca Studios' owner, as president, and Elizabeth Higgins, circuit owner.

Of all pictures released in Mexico annually, some 25 per cent are Mexican made, but this 25 per cent gets about 50 per cent of the playing time in both first run and subsequent houses, and gross about the same percentage.

See Gains in Latin America

Indications also point to Mexican gains in Latin America as a result of a slowdown in Argentine production caused by internal difficulties. Argentina, producing about half the number of pictures, has been Mexico's major Latin American rival. But now, in the Argentine, producers are at odds with exhibitors. The Argentinian producers have asked the Government to adopt a quota law, requiring exhibitors to give one-third of the playing time in first run houses to domestic product, and 50 per cent in subsequent run houses. At last report, brought to this country by Sam Seidelman of United Artists, the exhibitors were balking, some declaring they would rather turn their theatres over to the Government.

There are few Americans in the Mexican industry, a handful of technicians and directors. As the aim of Mexican production is to avoid copying Hollywood, the demand for American directors is not great. Most of the players southbound out of Hollywood for roles in Mexican pictures have been Mexicans long in Hollywood, such as Dolores Del Rio, Lupe Velez and Arturo de Cordova. Miss Del Rio is back in her native land taking an active part in the industry and is one of the leaders of the union that, in Mexico, corresponds to Hollywood's Actor's Guild. Miss Velez is back and forth. Mr. de Cordova is under contract to Paramount, but is scheduled to return to Mexico to complete a Mexican contract.

Hollywood-bound from below the border are two Mexican stars, each under contract for one picture. Esther Fernandez will work in Paramount's "Two Years Before the Mast." Cantinflas, Mexico's most famous comedian, will do a picture for RKO.

Dubbing Plan Caused Problem

A Hollywood-Mexico tempest recently blew up—and has not yet altogether blown over—when American companies started combing Mexico for trained voices to be used in dubbing Hollywood films for Latin Amerian consumption. First report had it that Hollywood dubbing was meeting with Mexican opposition. Mexico, it was said, feared the competition of dubbed films, and the Mexican Actors Guild feared the pirating of players.

But then, the week before last, Lieutenant Jorge Negrete, president of the Mexican Actors Guild, arrived in Hollywood, met with a committee of Screen Actors Guild, and made it known that there was no opposition in Mexico to Hollywood dubbed films. He also said that "There is no intention of adopting measures or restrictions against the dubbing system." He said he had come to Hollywood to discuss "a reciprocal agreement which would benefit" members of both the Mexican and Hollywood actor guilds.

Argentine Polic
Led to U.S. Ban
Shipment of Sto

by FRANCIS L. BURT
in Washington

Anti-democratic policies of the Farrell gc
ment which have led to a rupture of diplc
relations between the United States and A
tina were disclosed last week as responsib
the cutting off of shipments of raw stock t
country some weeks ago.

The formal reason for the suspension of A
tina film allocations is understood to have
a growing stringency of supply and the nec
for action to insure raw stock for use in cou
where our own film interests consume it, b
background for the step was growing dissatisf
with the unnecessarily rigorous Argentine c
ship of United Nations films.

The continuing support of the Axis by the
rell regime influenced the State Departme
recall Ambassador Armour from Buenos
and Argentina later recalled its ambassad
Washington. In several notes, Secretary
made clear the basis of our refusal to rec
the present Argentine government.

Under the wartime raw stock control pro
Argentina was given an allocation of som
like 22,000,000 linear feet a year, and in
quarters was considered to have been t
much better than other countries of whose
ence to the democratic cause there was no
tion.

This film enabled production in Argenti
some feature pictures and of newsreels whicl
circulation throughout South America.

So far as can be learned, there has be
complaint that the Argentine newsreels c
any Axis propaganda, the inclusion of which
ly would have killed off the greater part of
market. The reels, however, are understc
have carried Argentine propaganda. Whil
pleasing, this was not considered a matte
complaint.

The Farrell government's Axis bias, ho
was disclosed in its censorship of imported
Many feature pictures have been bannec
others sharply edited, but it was in the c
newsreels that Argentina's position was
clearly manifested, many pictures being cu
because they were displeasing to German o
ian interests in the country.

While the suspension of raw stock supplie
require Argentina to curtail and eventually
don her film production, it is not expected t
such an effect immediately. It is understoo
a considerable stock of film has been bu
which will permit continued issuance of nev
for some time to come, although it may be nec
to cut down or halt the production of featu

Meanwhile, the film which formerly went
gentina is available for distribution in other
tries where it is badly needed. The inte
shortage was due in part to heavily increase
tary demand and in part to the inability of
ish producers to make good on their c
ments, which necessitated the filling of
quotas from United States supplies.

---

65 Requests for Television Stations Filed with FCC

The Federal Communications Commissi
of July 25, 1944, had received 65 applicatio
permission to erect commercial television s
in 24 states and the District of Columbia,
ing to data compiled by the Television Broad
Association, Inc. No action will be taken
applications until the expiration of wartime
tions on essential materials. With the large
ber of television applications filed with the
for new stations, and nine stations now tel
programs, industry leaders believe televisio
vice for a large portion of the nation's pop
may be expected within two years after t
ends and manufacture of transmitters and re
is resumed.

larold Hopper oins MGM As tudio Manager

nique among motion picture deals of major
ortance it that which took Harold Hopper
the inner circle of MGM's official family as
eral manager of the studio, it was learned here
week.

r. Hopper, who recently wound up his work
hief of the motion picture division and photo-
hic section of the Consumers Durable Goods
ch of the War Production Board, and was
ed president of the Motion Picture Society
the Americas, will perform for MGM the
agerial duties which have been discharged by
. Mannix for the past several years.

he studio's announcement of the Hopper ap-
tment said it would free Louis B. Mayer,
Mannix, Benjamin Thau, Sam Katz, Al Licht-
, Louis K. Sidney, J. J. Cohn, M. J. Siegel,
. McGuinness and Harry Rapf to devote more
heir time to production.

y any reading of the news, the Hopper under-
ng is a large order. He accepted it on direct
tation from Nicholas M. Schenck, in Holly-
d last week, Mr. Mayer and Mr. Mannix,
he went to work at it Monday morning. The
g that makes it unique, despite the fact of his
association with the three in a business which
els on its contracts, is the fact that the matter
alary, inclusive of the profit-sharing features
mon to MGM's deals with top executives, has
left open for discussion and agreement at
e future, convenient date.

r. Hopper formerly was vice-president of
estic Pictures and was associated with Dar-
r and Warren Doane Productions. He also
president of Cinema Mercantile Company and
elity Securities Corporation, a film-financing
nization.

r. Hopper said Tuesday in Hollywood he
undecided whether or not to relinquish the
sidency of the Motion Picture Society for the
ericas, but he indicated his new position with
M would not conflict with the continued oper-
n of the Cinema Mercantile Corporation,
ch he owns.

ion Files Appeal from ecision Halting Merger

ttorneys representing the Empire State Motion
ure Projectionists Union, which was merged
a year ago with the IATSE New York
ectionists' Local 306, have filed an appeal from
ecision rendered by Judge William R. Wilson
May in Kings County Supreme Court in favor
entury Circuit of Brooklyn and Queens. Cen-
sought to prevent the merger and was upheld
reventing the dissolution of Empire as a cor-
tion for the duration of its contract with the
oration, which has almost seven years to run.

w York Exhibitor Unit dorses MGM Policy

he Unaffiliated Independent Exhibitors of New
k, through James L. Stern, president, have
rsed the new subsequent-run policy of MGM,
recently enunciated by William F. Rodgers,
ibution vice-president.

Not only have you offered the solution of our
pressing buying problems, covering per-
ages, preferred playing time and product short-
but have once again paved the pay for others
ollow," Mr. Stern said in a letter to Mr.
gers.

cision Profit $270,160

eneral Precision Equipment Corporation and
subsidiary companies, report consolidated net
it of $270,160 for the three months ended June
1944, after provision for depreciation, Federal
me and excess profits taxes, renegotiation and
ingencies, subject to year-end adjustments.

HAROLD HOPPER

Allied Committee to Seek Post-war Solutions

Solutions of certain post-war problems will be offered exhibitors by a special Allied States Association committee appointed recently to gather information on such problems. The committee includes Ray Branch, chairman; Jack Kirsch and William Ainsworth. It will report to the board, which meets September 7 and 8 at Bretton Woods, N. H. Meanwhile, members of Allied have been invited to submit information and suggestions to the committee.

The organization, in a July 27 bulletin, warns exhibitors to plan now for the end of the European war and consequent local celebrations. It protests United Artists' advanced admission policy on "Since You Went Away," and warns that "all percentage contracts fixing admission prices" are price fixing agreements and that the distributors are engaged "in a gigantic price fixing combination." It also suggests a "Jimmy Stewart Week," to honor the actor, now a war hero; and it says that pension plans proposed by Companies save their executives considerable money.

Juvenile Ban Enforced in Paralysis Epidemic

The spread of infantile paralysis through western and southern New York State has resulted in warnings of police action against theatre managers in at least one epidemic center unless they bar children. The Hornel, N. Y., police department, was asked by the city's board of health to keep a sharp watch on compliance by theatres with an order banning all children under 16 from public gathering places. No case, however, of theatres not cooperating has been reported. Sharp decline in attendance has been noted in Steuben County, where 68 cases of polio have been reported, and in Chemung County, where 71 have been reported.

In Charlotte, N. C., local theatre owners were given the prospect of an early lifting of the ban on children under 15 entering public places. The ban was ordered in June because of the epidemic of infantile paralysis.

In Madison, Ind., the ban on children under 16 was lifted due to a decrease in the number of cases.

"Atlantic City" Premiere Held In New Jersey Resort

The world premiere of Republic's "Atlantic City" starring Constance Moore and Brad Taylor, was broadcast from Hamid's Pier, Atlantic City, N. J. over Station WSPG July 29, as a highlight of the ceremonies in connection with the opening of the film, which was attended by Mayor Joseph Altman, City Commissioner William Casey, Public Safety Director William Cuthbert, and civic and entertainment dignitaries. Extensive billboard and newspaper advertising as well as radio spot announcements heralded the film, which began its regular engagement at the Pier theatre July 30.

Biddle Rejects Decree Proposal; Leaves Way Open

"Unacceptable" is the verdict of the Department of Justice on the distributors' Consent Decree proposals. Attorney General Francis Biddle is understood to have rejected them, but also to have instructed Assistant Attorney General Tom C. Clark to attempt again an agreement with the film companies.

The companies were said to have labeled their proposals "final"; but the Department of Justice, observers said at Washington this week, merely considered them "preliminary."

The proposals are understood to have been given Mr. Biddle last month by Mr. Clark, Wendell Berge, Assistant Attorney General in charge of the anti-trust division, and Robert L. Wright, in charge of that division's film section.

Mr. Biddle is said to have made recommendations for revision, in returning the proposals to Mr. Clark. The latter said Tuesday he could not predict further moves, but it was felt the companies would be apprised of the department's stand this week. Mr. Clark said he had not talked with representatives of independent exhibitors, but added he was willing to do so at any time.

Ohio Bank Night Suit Seen as Test Case

Bank Night again has been projected into the legal limelight, this time at Mansfield, Ohio, where Mrs. Emily J. Fisher has filed suit in Common Pleas Court against Steven Christ, doing business as New Deal Bank Night Guaranty, seeking to recover $500 which she claims due her under "Bank Night insurance" issued by the defendant. The plaintiff charges that, although she was properly registered at Warner's Ohio, and her name was first called, she was refused the award by the Ohio management when she presented her ticket several days later in accordance with the "insurance" stipulation. The suit is expected to develop into a test case.

"I Love a Soldier" Will Open in San Francisco

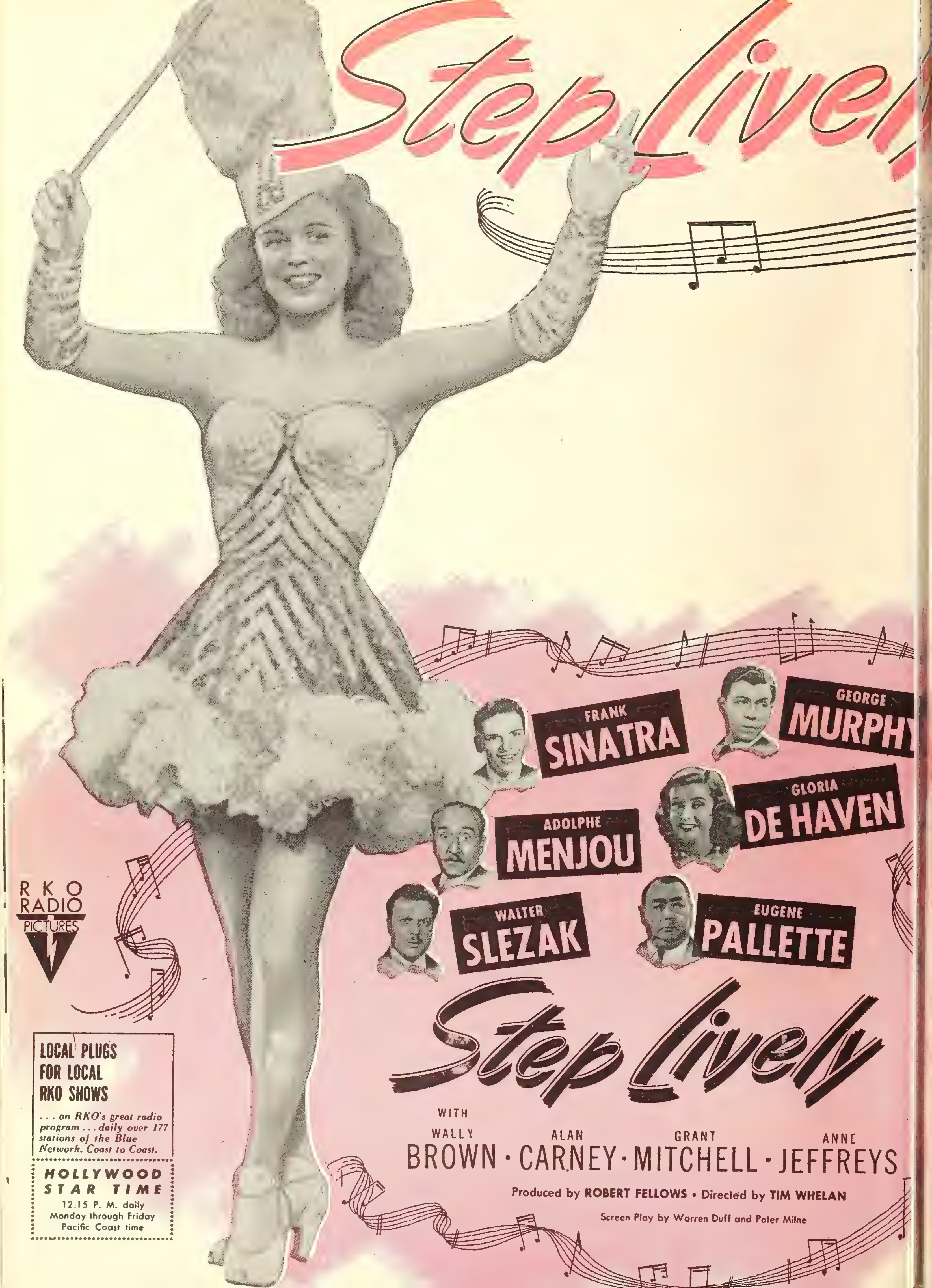
The world premiere of Paramount's "I Love a Soldier," starring Paulette Goddard and Sonny Tufts, produced and directed by Mark Sandrich, will be held August 15 at the Fox theatre in San Francisco, locale of the picture. Paramount will send some of the cast members and other film personalities to San Francisco to attend the premiere and the "People Are Funny" radio show, a national network program, will be broadcast from San Francisco as part of the premiere publicity and exploitation campaign.

Famous Players Planning New Home Office and Theatre

Indications of a post-war boom in theatre construction were given further weight in Toronto last week with the announcement that Famous Players Canadian Corporation has prepared plans for the building of a downtown theatre and office building, as part of its post-war building program. The plan is to make use of the forthcoming structure as main office of the Canadian circuit with removal from the Royal Bank Building in due time. The theatre in the same building will have 2,500 seats.

Warners Buy Theatre

The Kent theatre, key house in Philadelphia's Kensington section, with five stores, has been purchased by Warner Brothers Theatres from Mercantile and Theatre Properties, Inc., for $700,000, it was announced by the realty company of Albert M. Greenfield and Company. The house is operated by the Warner circuit under terms of a lease to the Stanley Company of America, wholly-owned Warner subsidiary.



Step Live

FRANK
SINATRA

GEORGE
MURPHY

ADOLPHE
MENJOU

GLORIA
DE HAVEN

WALTER
SLEZAK

EUGENE
PALLETTE

Step Lively

WITH

WALLY BROWN · ALAN CARNEY · GRANT MITCHELL · ANNE JEFFREYS

Produced by **ROBERT FELLOWS** • Directed by **TIM WHELAN**

Screen Play by Warren Duff and Peter Milne

RKO
RADIO
PICTURES

**LOCAL PLUGS
FOR LOCAL
RKO SHOWS**

... on RKO's great radio program ... daily over 177 stations of the Blue Network. Coast to Coast.

HOLLYWOOD STAR TIME

12:15 P. M. daily
Monday through Friday
Pacific Coast time

WITH THE NEW YORK CRITICS!

Step Lively with **Wanda Hale, N. Y. Daily News:**

"A smart combination of music and screwy comedy. What more could you ask?"

Step Lively with **Lee Mortimer, N. Y. Daily Mirror:**

"Fulltime, bigtime entertainment."

Step Lively with **Bosley Crowther, N. Y. Times:**

"A show for those who want mere pleasure or for those who succumb to 'The Voice' ".

Step Lively with **Howard Barnes, N. Y. Herald-Tribune:**

"A helter-skelter film musical, endowed with an excellent supporting company, fetching songs and bits of comic nonsense."

Step Lively with **Eileen Creelman, N. Y. Sun:**

"Lives up to its title . . . A fast and scrambled farce broken up with song and dance."

Step Lively with **Rose Pelswick, N. Y. Journal-American:**

"Gay and tuneful entertainment—fast-moving comedy with songs and dances."

Step Lively with **Archer Winsten, N. Y. Post:**

" 'The Voice' is here to stay . . . Movie version of hectic Broadway hit no shrinking violet . . . slap-happy farce . . . surefire."

KEEP SELLING WAR BONDS. FIGHT BY THE SIDE OF THE TROOPS WHO NEVER STOP!

Films Second to Food At Front, Says Capra

Screen's War Contribution Cited as Canada Thanks Industry for Drive Aid

Hollywood Bureau

The many-sided story of what the motion picture has been doing in the war was narrated and documented by representatives of five directly-interested institutions—the Canadian Government, the U. S. Army Pictorial Service, the U. S. Treasury Department, the Office of War Information and the War Activities Committee—last Friday at a luncheon ceremony in the Hollywood Roosevelt Hotel, attended by 130 members of the industry.

Col. Frank Capra, back from the South Pacific to resume command of Army Pictorial Service production in Hollywood, told the assemblage he had found the value of motion pictures to the men on the fighting fronts was "second only to food."

Cites Aid in Canada's Effort

Donald Henshaw, representing the Canadian Government, detailed the ways in which the cooperation of Hollywood studios and personalities, beginning with Canada's entry into the war and continuing steadily since, had assisted Canada in selling bonds at a rate averaging $600 per annum to every employed person in the Dominion. In ringing tones of gratitude he gave each of 24 persons identified with the production of "Shining Future," used in Canada's sixth war loan campaign and subsequently as "Road to Victory" in the American campaign, a plaque bearing the great seal of Canada mounted on squares of wood salvaged from the Nazi-blasted crypt of St. Thomas the Apostle in Ortona, Italy.

Following Col. Capra, Col. Edward L. Munson, Jr., Chief of the Army Pictorial Service, corrected Col. Capra, saying he had found it "equal to food" in Normandy, whence he had returned two days before. He went on to say, "Gaps between the fighting front and the home front, which have been a part of every other war, do not exist today. Because of motion pictures our men will not return as strangers, but will come home to a country they understand. Movies keep men in tune with their country. They see the same trends reflected on the screen, hear the same music, keep up to date on speech, clothes and habits of living."

Discusses Bond Campaign

Ted Gamble, assistant to the Secretary of the Treasury, gave an off-the-record account of the War Bond campaign just closed, an over-all picture of the financing problems that lie in the future, and explained to Hollywood in plain words the little-understood way in which participation of stars in War Bond campaigns achieve an end beyond the on-the-scene sale of Bonds.

Stanton Griffis gave a prefatory report of his mission to Sweden, which he characterized as a failure in the sense that it did not effect the change in Sweden's official thinking which, he said, could be effected finally only by the motion picture and other media. Turning his remarks directly to OWI, he said the films produced for that agency have accomplished their purpose thus far but must be directed now to the problems that lie ahead in the post-war period. He specified isolationism, internationalism and the understanding of money as among the subjects on which the public must be informed by films, and he invited Hollywood to suggest ways and means of doing the job.

Francis Harmon, to whom Mary McCall, Jr., chairman of the Hollywood Division of the WAC turned over the meeting after a brief introductory address as hostess, referred to the OWI-WAC pictures as information films. Mr. Griffis referred to them as propaganda pictures.

Must Keep War Lessons Alive

Jack L. Warner, in accepting the Canadian award, said, "We who make pictures must not forget that the pictures we are making today may play to audiences that have seen the end of the war. It is urgent that we think carefully about the kind of pictures we will be releasing to the world at that time. I am sure that every motion picture producer agrees that the motion picture, with its great potential power to do good, must not be content with entertainment alone. . . . Post-war American pictures must keep the lessons of the war alive.

"The use that our war government and our armed services have made of the motion picture and the extent to which they have called upon us for assistance constitutes a milestone in the development of the film as a means of carrying information and inspiration to large numbers of people.

"In the post-war world, motion pictures must have the same freedom of expression as is guaranteed to the press and the spoken word. We must be constantly on the alert to resist all forms of dictation or attempted regulation. We must refuse to be intimidated from expressing our honest convictions on the screen."

Industry Well Represented

Those attending the luncheon were:

Walter Abel, Victor Adams, Arnold Albert, Irwin Allen, Bert Allenberg, Herb Aller, Inga Arvad, Guy Austin.

George Bagnall, Bruce Bailey, Tom Baily, Art Baker, Olive Blakeney, James Bloodworth, Nate Blumberg, George Bowser, Jerry Bressler, George Brown.

Jack Carson, Col. Frank Capra, I. E. Chadwick, Christo Christy, Cecil Cohn, Lester Cowan, William Cunningham, Don Chambers.

Pete Dailey, Jack Dales, Paul De Sainte-Colombe, Nat Dollinger, D. A. Doran, Daniel Doran, Bill Dudas.

Eddy Eckles, Charles Einfeld, Alex Evelove, Hyman Fink, John C. Flinn, Y. Frank Freeman, Joseph Friedman.

Gus Gale, Ted Gamble, Mrs. Donald Gledhill, Herman Gluckman, Leon Goldberg, Samuel Goldwyn, Fred Greenberg, Stanton Griffis, D. W. Griffiths, Cary Grant, William Golden.

Louis J. Halper, Francis S. Harmon, Paul Harrison, Deama Harshborger, Will H. Hays, Don Henshaw, Mrs. Don Henshaw, Henry Herbel, Gordon Hollingshead, Hedda Hopper, Mr. Hosie, James Howie.

John LeRoy Johnston, W. Ray Johnston, Col. Roy M. Jones, Col. Jason S. Joy.

Bernie Kamins, Don King, Pauline Lauber, Sol Lesser, Gunther Lessing, Gene Lester, Anne Lewis, Louis Lifton, Lewis L. Lindley, Marjorie Warren Low, James Lydon.

Herbert Marshall, Emanuel Manheim, Hank Mann, Irene Manning, E. J. Mannix, William Meiklejohn, Adolphe Menjou, Lee Miller, Taylor N. Mills, T. J. Monty, William Mooring, Dennis Morgan, Col. Edward L. Munson, Howard Mills.

Mary C. McCall, Jr., Hugh McCollum, J. F. McGowan, Joseph Nolan, Robert J. O'Donnell, Rodney Pantages, Mrs. E. Alston Parkford, Col. George M. Pierce, Robert H. Poole, LeRoy Prinz.

Riff Rogers, Watterson Rothacker, Walter Ruf, Joseph Reddy, Arthur Schwartz, J. B. Scott, Frank Seltzer, Roz Shaffer, Denny Shane, Ned Shugrue, Frank Sinatra, Fred Stanley, Col. Paul Sloane, Lou Smith, Sidney Solow, Ivan Spear, Captain Milton Sperling.

Ken Thomson, Cassy Thompson, Arthur Unger, Clark Wales, B. H. Wallerstein, Walter Wanger, Jack L. Warner, William R. Weaver, Len Weissman, Art Weismann, Robert Welsh, Ruth Wentworth, Frank Whitbeck, Ralph Wilk, Ralph Wilshin, Allen Wilson, Marco Wolff, Cliff Work, Lloyd Wright, Lt. Com. Eugene Zukor.

Momand Decisio Confirms Findi

Federal Judge Bower Broaddus Tuesday in homa handed down a 118-page opinion in the Momand anti-trust suit which essentially confo to his earlier tentative findings which order $41,000 judgment against Paramaunt and a $ judgment against the Griffith interests.

Judge Broaddus absolved all defendants i 13-year-old suit from any guilt of conspiracy cited Paramount as having illegally consipered the owner of a Wewoka, Okla., theatre in viol of the Sherman Act. The Griffith Amusement pany was held as having overbought produ Shawnee, Okla., in 1931 to keep Momand or competitors from getting it.

The case, hanging fire since 1931, was file Momand, owner of 14 theatres, against 14 dist tors and the Griffith interests. The case was in the early 1943 term of the Federal Court, homa City.

Freed of any responsibility of law violation 20th Century-Fox, Loew's, Inc., Vitagraph, Radio Pictures, United Artists, Universal Film changes and the NKO Distributing Corp. Mo had alleged the 10 distributors and the Griffith had entered into a conspiracy to deny him lice rights. He sought damages which, when fi with accrued interest, ran above $5,000,000.

Judge Broaddus ruled as expected since a ing on his tentative findings of fact was held in June. Charles B. Cochrane, assistant co for the Griffith interests, said he was unable t whether an appeal would be filed from the judgment, but he said he considered the rul victory for his client.

Master Finds for Tri-States In Omaha Theatre Case

Tri-States Theatre Corporation suffered $ damages between November 1, 1939, and 21, 1942, through Ralph D. Goldberg's ope of the State theatre in Omaha in competition the company's Orpheum and Omaha theatre cording to a finding returned by Special Herman Aye in Federal District Court last v

The finding was in connection with a brought against Mr. Goldberg by Tri-States, ing that when the company leased the Omaha the World Realty Company, in 1934, Mr. Gol agreed not to operate the State for 10 years. it was reopened, Tri-States obtained an inju later upheld in the Circuit Court of Appeals

Mr. Goldberg announced recently that remo was under way at the State, which he pl to reopen in September. Last week he add Broadway Theatre at Council Bluffs to his c

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Depositions Taken in Ohio In Schine Trust Case

Depositions were taken Tuesday from Buchman, Jr., and Henry Bieberson, in Del Ohio, in the Government's anti-trust suit a the Schine circuit.

The depositions were taken by Willard S. M defense counsel, and Robert L. Wright, attorney for the Department of Justice. H of the case will resume August 15, at Buf

Decision is still awaited in the A. B. M trust case, in which the Oklahoma exhibit sought damages totaling $6,000,000 from the circuit and from producer-distributors.

Adolph Zukor, chairman of the board of mount, will be given a pre-trial examination 15 in New York, in the Hillside Amus Corporation trust suit against the compan seven other distributors. Trial is expected autumn.

Dismiss Philadelphia Suit

Common Pleas Judge Eugene V. Allessa in Philadelphia dismissed the bill of co filed last year by Louis Rovner, Philadelph hibitor, against A. M. Ellis and all others ciated with the Ellis theatre interests there suit in equity involved the Rockland t Philadelphia neighborhood house, with Mr. contending that he was instrumental in purc the house from William C. Hunt for Mr. E

. S. Must Take oreign Films, eisman Warns

Ve are going to be forced, whether we like not, to take some pictures from the leading gn countries." Phil Reisman, RKO Radio ures vice-president in charge of foreign sales, warned 400 delegates to the company's sales ention in New York last week of a growing nalism in the countries of Europe, which will be satisfied by release of their pictures here. Ve are going to be faced with competition by ucers in countries that have never made a re before," he said. "In other countries where industry was just getting started before the they will receive additional impetus by subs from their governments. Only by taking res here from the leading foreign countries we be able to get back and retain our foreign kets."

redicting new restrictions on foreign trade, Mr. man also said that "with the nationalistic ng that is developing in most of the countries, quite possible that most of our films will to be dubbed," and he added his company ubbing now in French, Italian and German, tablishing a Spanish and Portuguese dubbing in New York, and may dub next in Dutch, dish, and other languages.

h-Fox Holds Informal cussions on Policy

istrict and branch managers of Twentieth Cen- -Fox, in New York for the "Wilson" premiere sday night, were to attend informal sales confers at the Hotel Astor Wednesday and Thursday. os P. Skouras, president, Tom Connors, viceident in charge of sales, and Darryl F. Zanuck, uction vice-president, were to address the ing. Other home office officials who were duled to attend included W. J. Kupper, Mur- Silverstone, A. W. Smith, Jr., L. J. Schlaifer, C. Gehring, Hal Horne, Martin Moskowitz, J. Clark, G. A. Roberts, Paul Terry, Harvey Edmund Reek, Roger Ferri, Edwin H. Collins, Bloom, Jack Sichelman and John Wood of ch of Time. The conferences were to be rded as informal discussions pertaining to pany matters rather than a sales convention ne strict sense, the company pointed out.

43 Film Production Percent Over 1941

tal film stock production last year was 546,- 00 square feet, an increase of 30 per cent over 1941 total, and production is continuing at a rate, but 85 per cent of the output is being for war or war-related purposes, the War uction Board announced Monday in Washn.

e announcement was primarily for the benefit amera fans, and is of little significance to n picture producers, whose needs for raw are met by allocations.

w stock production will continue at full ity, but no increase in available supplies for eurs in the near future is seen. A new m has been adopted calling for production of us types of film, under which individual quar- authorizations will be issued to the film facturers to produce and deliver specified ities of each of six types of finished film.

nie" Scheduled for Theatres on Labor Day

e of the biggest day-and-date openings ever a Warner Bros. picture is being set up for ompany's first reease of the 1944-45 season, e," with at least 280 theatres scheduled to the comedy during the Labor Day week. nly pre-release engagements of "Janie" schedre at the New York Strand, where it had orld premiere August 4, and at the Warne e, Atlantic City, starting August 11.

Fourth Regional U. A. Sales Meeting on Coast Next Week

The fourth in a series of combined district sales meetings for the United Artists sales staff will be held in San Francisco at the St. Francis Hotel next Wednesday and Thursday, Carl Leserman, U.A. general sales manager, announced this week.

W. E. Callaway, district manager, will preside at the meeting, which will be attended by J. J. Unger, western division manager, and branch managers and salesmen from the exchanges in San Francisco, Los Angeles, Denver, Seattle and Salt Lake City.

Mr. Leserman attended the company's Chicago and Kansas City district meeting at the Blackstone Hotel in Chicago Friday of this week. In attendance at this meeting were branch managers and salesmen from Chicago, Indianapolis, Milwaukee, Indianapolis, Kansas City, Omaha and St. Louis. District Managers Rud Lohrenz, of Chicago, and T. R. Thompson, of Kansas City presided at the sessions.

The company's southwestern meeting was held July 28-30 at Tarpoon Inn, Port Arkansas, Texas with Fred M. Jack, district manager, presiding with Edward Schnitzer, home office executive.

Republic Plans Own European Branch System

When the roar in Europe becomes one of industry instead of war, Republic will be distributing its films to theatres from exchanges in all the principal cities. This was the plan given the trade this week in New York by Morris Goodman, vice-president in charge of Republic's foreign distribution.

Mr. Goodman as soon as practicable will visit the Continent on a survey for office sites and personnel. The European organization would parallel Republic's domestic distribution, he added.

Republic, before 1939, distributed in Europe through local franchise holders.

Mr. Goodman also this week, noted that his company, in anticipation of European sales, was planning to dub in Italian and French. The first two films to be dubbed are "In Old Oklahoma" and "The Lady and the Monster." Other pictures which he indicated might be dubbed thus, are "Hit Parade of 1943," "Atlantic City," "Brazil" and several of the Roy Rogers films.

Republic is setting up a Mexico City branch, with Carl Ponedel in charge. Mr. Goodman recently returned from that city.

Bausch and Lomb Half-Year Net Profit $529,497

Bausch & Lomb Optical Company, Rochester, makers in peacetime of precision lenses and other equipment widely used in the motion picture industry, reported net earnings of $529,497 for the half-year ending June 30. This was a decrease of $156,021 from the corresponding period of last year. Decrease in earnings was attributed to increased cost of production.

After deducting $118,295 for preferred stock dividends, earnings were equal to 98 cents a common share as compared with $1.35 for the same 1943 period. After deduction of preferred dividends and $210,364 representing payment of 50 cents a share on the common, $328,659 was carried to earned surplus for a total of $5,934,066.

Sales for the period amounted to $23,376,960, compared with $23,409,722, in the 1943 half-year

Title Is Set on Fitzpatrick's Mexican Film for Republic

"Song of Mexico" will be the first picture to be produced for Republic in Mexico City, it was announced by James A. Fitzpatrick and Herbert J. Yates, chairman of the board. Casting will start immediately and shooting will start November 9.

Schless Attacks Spanish Regime's Film Restrictions

Free trade in Spain is impossible under present official sanctions on the American film industry, Robert E. Schless, Warner foreign sales manager, said this week at the home office. Mr. Schless said that if Spanish conditions obtained elsewhere, "the industry would not have any business left."

Some of the difficulties of which Mr. Schless complained are: execessive import duties; the tax imposed in addition to dubbing costs; the obligation to produce films in Spain, or purchase Spanish films for export.

Remarking that no Warner film has been shown in Spain, commercially, since 1936, Mr. Schless added, "So long as the present Spanish regime continues, we don't intend to return."

Mr. Schless also charged that, contrary to the belief that raw film was controlled in Spain by American government representatives, the Spanish government controlled it.

Of his company's plans for post-war European business, Mr. Schless said that it now has "more French and Italian dubbed product ready than the rest of the industry put together. Its foreign branches will be reconstituted as much as possible, and the British studio, at Teddington, destroyed by a robot bomb, will be rebuilt. The company also is interested in buying European theatres, he said.

Stern Holds Meeting on Exchange Operations

A two-day session of a number of MGM personnel was conducted July 31-August 1, by Charles K. Stern, assistant treasurer of Loew's, at the Statler Hotel, Boston. Present at the meetings were William G. Brenner, head of exchange maintenance; Rose Klein, assistant to Alan F. Cummings, exchange operator head; Arthur Sterling, field auditor; Joseph Kronman, Washington exchange office manager, and Mary Ryan, Buffalo office manager.

Arriving at the home office from their respective territories for conferences with various department heads, were W. H. Workman, Minneapolis branch manager, and W. E. Branford, Chicago branch manager.

Leroy Bickel, Dallas manager, and Jack C. Reville, Oklahoma City head, left for their offices over the weekend after a week in New York.

WAC and RKO Thanked for WAVE Anniversary Aid

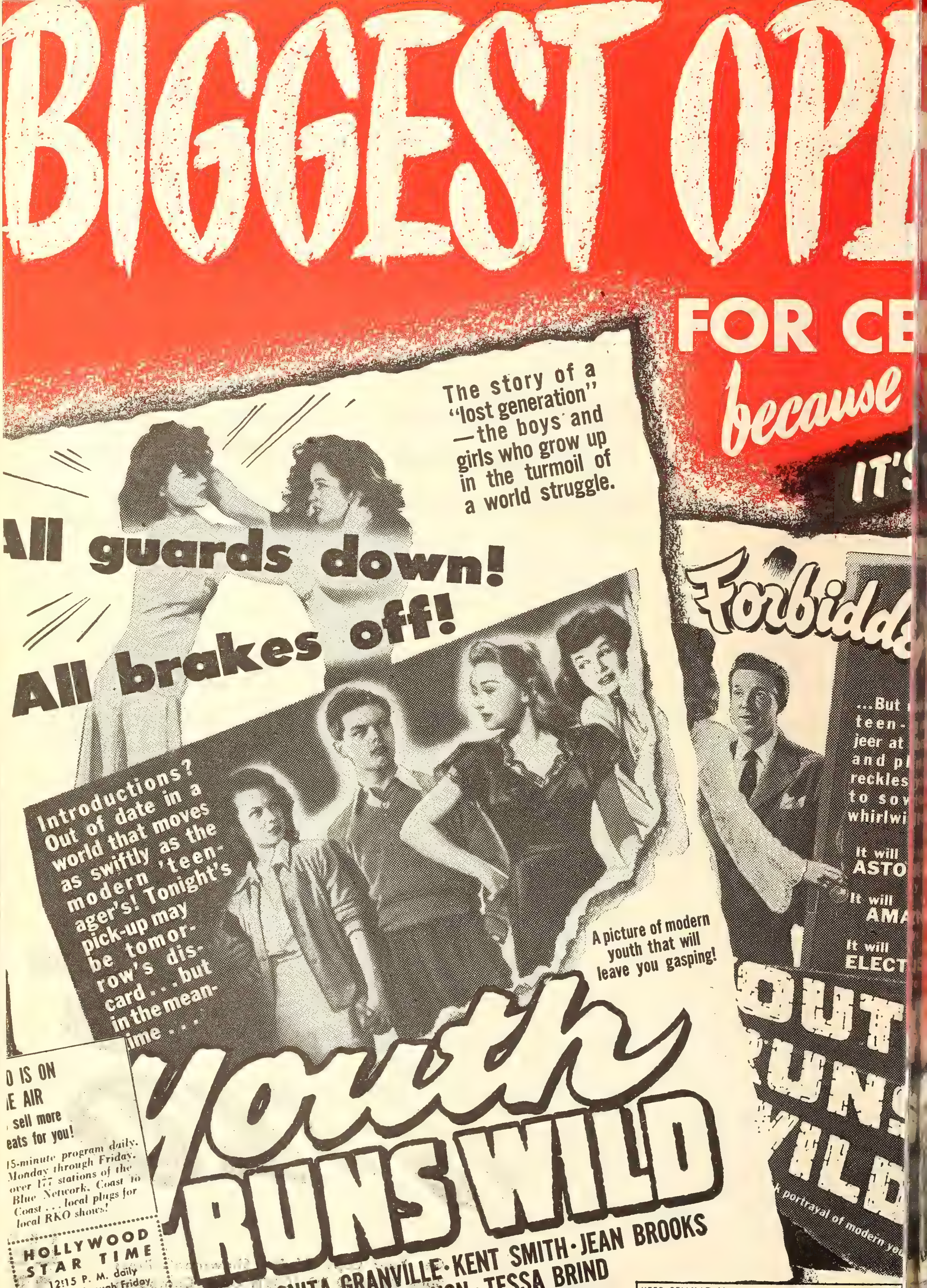
Official thanks of the United States Navy Personnel Bureau, Women's Reserve, have been extended to RKO and the War Activities Committee in a letter from Lt. L. L. Callaway, Jr., to Ray Malone of RKO. The letter was prompted by the cooperation given the Navy for the WAVES' second anniversary celebration which was held July 29 at the RKO Alden theatre, New York.

Paramount Sells Three to FWC to End Booking Jam

"Double Indemnity," "Take It Big" and "The Great Moment" have been sold by Paramount to Fox West Coast for first run engagements in the Los Angeles territory in an effort to break the first run booking jam in that area caused by extending runs of its product, Charles M. Reagan, Paramount vice-president in charge of sales, disclosed last week.

Brauninger's Son Wins Medal

Private Gordon A. Brauninger, eldest of two sons of A. C. Brauninger of the Warner Bros. home office sales staff. has been awarded the Purple Heart for service in the Normandy invasion.



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because

IT'S

The story of a "lost generation" —the boys and girls who grow up in the turmoil of a world struggle.

All guards down!

All brakes off!

Introductions? Out of date in a world that moves as swiftly as the modern 'teen-ager's! Tonight's pick-up may be tomorrow's discard . . . but in the meantime . . .

A picture of modern youth that will leave you gasping!

Youth RUNS WILD

ONITA GRANVILLE · KENT SMITH · JEAN BROOKS

ON · TESSA BRIND

0 IS ON

E AIR

sell more

eats for you!

15-minute program daily. Monday through Friday. over 177 stations of the Blue Network. Coast to Coast . . . local plugs for local RKO shows!

HOLLYWOOD STAR TIME

12:15 P. M. daily

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IT'S EXPLOITABLE!

IT'S THE BIG SHOW THAT HITS HOME ON TEEN-AGE WILDNESS!

IT'S BACKED BY SUPER-SENSATIONAL ADVERTISING!

YOUTH RUNS WILD

(Samples of the sensational ads for crowds at your theatre.)

Go back home?
Too late!...
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Get Your Copy Of The Showman's Press Book And GO TO TOWN On A Campaign

Find British Tendency Toward Monopoly

But Council Report Sees No Evidence of Collusion by American Companies

by PETER BURNUP
in London

There is a definite tendency toward monopoly in the British film industry, but it has not been as a result of collusive action either on the part of American companies or by the Motion Picture Producers and Distributors of America.

This is the conclusion reached by the committee of inquiry set up by the Cinematograph Films Council to investigate alleged monopolistic tendencies in the industry. The committee, established on orders of the Board of Trade, recently concluded its investigation. Subsequent discussions were held on the report within the full Council, and the report was issued by the Board of Trade August 1.

The committee reported, it is pointed out, that no evidence had been presented which would tend to show that the Kinematograph Renters Society (distributors) had in general been unduly guided in its policy by its American members, in any way contrary to British national interest.

Emphasize Need for Independents

Making the point that flourishing "independent" production is necessary to a prosperous British industry, a method of procedure is suggested to bring about such prosperity.

1. The establishment by the Government of a Film Finance Corporation to which all duly accredited and qualified producers may have access for the money with which to make films.

2. The establishment of a tribunal which would allocate studio space, no matter to whom it may now belong, among all comers.

Further, the committee proposes legislation forbidding additional theatre acquisitions by existing circuits. Distributors would be compelled to treat with combinations of independent exhibitors in given areas so that circuits might not have the cream of the offering.

In addition, the committee suggests some form of trusteeship which will prevent for all time the control of the British industry passing out of British hands.

Propose Arbitration Body

The report refers to Articles X and XI of the U. S. Consent Decree. The first calls for arbitration and the second provides for notification before circuit expansion is undertaken.

The establishment of a Governmentally-controlled tribune to which would be referred all disputes of any kind within the industry, is proposed.

Generally expressed opinion within the industry since the terms of the report have become known is to the effect that there is little likelihood of Parliamentary action along the lines suggested by the committee of inquiry. The findings of the committee have been characterized in some quarters as "amateurish."

The Board of Trade has circulated the report to all sections of the trade, asking views on the findings. With the present Films Council leaving office shortly, it is indicated no new legislation is impending at this time.

The committee was made up of persons considered independent of industry affiliation, while the Films Council includes six representatives of the several branches of the industry.

The emphasis on the activities of independents in the industry found in the monopoly inquiry recommendations was apparent also in the discussions of the general council of the Cinematograph Exhibitors Association, recently at Birmingham.

Debate Suggestion Sharply

One branch demanded that the joint distributor-exhibitor conciliation committee, formed last year to ameliorate booking grievances and which has made marked progress in that regard, should, so far as its exhibitor representation is concerned, consist of "independents" only. That particular bit of trouble-raising came in for extremely rough handling in debate; members of general council clearly being in no mood to raise an issue which some few years ago threatened to split the whole association. On that occasion a determined secessionist effort was made in particular in the London Branch. There was talk of the formation of an exclusively "independent" association. The movement foundered when someone pointed out that no one knew precisely what an "independent" was.

It may be surmised that the sharp rebuff administered to the sponsors of this week's effort arose from a like cause. Sidney Clift, for example, this year's CEA president and campaigner for the "independents," himself owns or controls several theatres in and around the Midlands. Sidney Bernstein's Granada group, most influential collection of cinemas outside the major groupings like Odeon or Associated British, was the subject of the most vehement debate in the conciliation committee.

Raise Zoning Issue

But on the second of the resolutions the general council came to grips with a real problem. Henry Simpson, last year's farseeing president, raised the issue of barring (zoning) clauses; demanded that the CEA forthwith should frame a new standard booking clause which would be equitable to distributor, circuit and independent exhibitor alike.

Present "barring" practice, it is admitted, is archaic, deriving as it does from the days when the circuits had none of the supremacy in booking which they now hold. Mr. Simpson told the council that in his county of Lancashire there were 750 cinemas of which 120 were controlled by the three major circuits. That implied, he claimed, that the whole of the remaining 620 theatres suffered restriction on their business in some form. Anomalies in "barring" are arising every day.

The general council was virtually unanimous and instructed its general purposes committee forthwith to hammer out some form of standardized barring practice which would fit modern conditions. Sharp debate is expected between circuit representatives and the independents before standardization is arrived at. But that standardization must come all concerned are agreed; for without it, acerbity will continue to mark all negotiations between distributor and exhibitor.

Monogram Sets Releases During Next 6 Months

W. Ray Johnston, president of Monogran announced that studio's complete releasing sch for the six months ending January 30, 1945. is made possible by the fact that the greater of these films are already completed, givin company what is declared to be its greatest ba of completed productions.

The four releases for August include: "] It To the Irish," with James Dunn and W McKay; "West of the Rio Grande," sta Johnny Mack Brown with Raymond Hatton; of the Jungle," starring Ann Corio; and Utah Kid," co-starring Hoot Gibson and Steele.

Six features will be released in Septer "Oh, What a Night!" with Edmund Lowe, jorie Rambeau and Jean Parker; "Black M a Charlie Chan film starring Sidney Toler; " Busters," East Side Kids picture starring Gorcey, Huntz Hall and others; "Land o Outlaws," starring Johnny Mack Brown with mond Hatton; "Shadows of Suspicion," with jorie Weaver and Peter Cookson, and "M Trails," with Hoot Gibson and Bob Steele.

Three films are set for October: "When St ers Marry," with Kim Hunter and Dean Ja "A Wave, a Wac, and a Marine," with Elyse I Sally Eilers and Richard Lane; and "Enen Women," with Claudia Drake, Donald Wood Paul Andor.

Releases for November are four, including: " Wives," with Elyse Knox, Marjorie Rambea Hardie Albright; "Law of the Valley," Johnny Mack Brown and Raymond Ha "Alaska," with Kent Taylor, Margaret Li and Dean Jagger; and "Mystery Mansion," other Charlie Chan film with Sidney Toler.

The seven releases for December are: "The of the Missing Medico," "Adventures of O'Day," "Little Devils," "Bowery Champs," " Guns," an untitled Lone Star Western, fir a new series with a star as yet unselected the first of another new series, "The Shado

The list of releases for January includes " der in the Family," "G. I. Honeymoon," and " Shall Have Faith."

The annual national sales meeting of Mono to be held at the Blackstone Hotel, Chi August 12-13, will be attended by some 125 b managers, salesmen and bookers, as well as and home office executives. Samuel Broidy, eral sales manager, will preside and outlin 1944-45 program of 47 features which Mr. ston announced at the company's annual frar holders' convention in Los Angeles June 14.

Twelve of the films will be completed in and several will be screened at the meeting.

Jacocks Is Honored at Testimonial Dinner

About 100 film company and theatre exec attended a testimonial dinner July 27 at Ma Farms, West Orange, N. J., to Donald Ja formerly Warner Theatres' zone manager, is going into the theatre operating field in the ton territory.

Among those from Warners' home office Joseph Bernhard, Harry M. Kalmine, Ben menson, Mort Blumenstock, Arthur Sachson Stewart McDonald, Harry Goldberg, Sar Morris, Jules Lapidus, Norman Ayers, Cla Eiseman, Louis J. Kaufman, Frank Mar Abel Vigard, Harold Rodner and others.

From Warners' Newark zone were Frank D successor to Mr. Jacocks as zone manager; Blasky, Leto Hill, Robert Paskow, George Arnold Jordan and others.

Ober Joins United Artists

Ralph Ober, Associated Press-Wide Worl ture editor, will join the publicity staff of U Artists August 7, it has been announced by Pollock, director of advertising and publicit

THE *HOLLYWOOD SCENE*

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UMBIA
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of the Valley

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Post")

RKO RADIO
Brighton Strangler

REPUBLIC
Sheriff of Las Vegas
Lights of Old Santa Fe
Brazil

UNITED ARTISTS
Dark Waters (Bogeaus)
Three's a Family
Story of G. I. Joe
(Cowan)
(suspended)

UNIVERSAL
Night Life

WARNERS
Christmas in Conneccticut

Started

COLUMBIA
Dormant Account
(Darmour)

MONOGRAM
Ghost of Indian Springs
Army Wives

PRC
I Accuse My Parents
The Town Went Wild

RKO RADIO
It's a Pleasure
(International)

20TH CENTURY-FOX
Nob Hill

UNIVERSAL
Mummy's Curse

Shooting

COLUMBIA
Eve Knew Her Apples
Untitled Dunne-Boyer
Tonight and Every Night

MGM
Anchors Aweigh
Airship Squadron 4
Music for Millions
Son of Lassie
Ziegfeld Follies
Picture of Dorian Gray

MONOGRAM
Little Devils

PRC
I'm from Arkansas

PARAMOUNT
Kitty
Out of This World
Medal for Benny
Here Come the Waves

RKO RADIO
Isle of the Dead
Experiment Perilous
Betrayal from the East
Falcon in Hollywood
Nevada
Wonder Man
(Goldwyn)

REPUBLIC
Flame of Barbary Coast

20TH CENTURY-FOX
Sunday Dinner for a Soldier
Thunderhead
Tree Grows in Brooklyn
Winged Victory

UNITED ARTISTS
Tomorrow the World
(Cowan)
Great John L. (Crosby)
House of Dr. Edwardes

UNIVERSAL
Can't Help Singing
Queen of the Nile

WARNERS
Corn Is Green
Roughly Speaking
Objective Burma
Hollywood Canteen

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roduction Drops Slightly Vith 43 Films Shooting

llywood Bureau

roduction activity dropped last week as 15 ires went to the cutting rooms, and work n on eight. A total of 43 films were in k. The two most interesting films in the r group were Twentieth Century-Fox's b Hill" and International's "It's a Pleasure." he first is a story of San Francisco in the when the Barbary Coast was a flourishing tution, and presents Joan Bennett, George , Vivian Blaine, Peggy Ann Garner, B. S. y, Alan Reed and Henry Morgan in princ l parts. Henry Hathaway is directing for lucer Andre Daven.

t's a Pleasure" is a Technicolor produc starring Sonja Henie, with William John Iris Adrian, Peggy O'Neill, Marie Mc ald and the Henie Ice Ballet. David Lew the producer, and William Seiter the di or.

t Columbia, work started on "Dormant Ac t," a Darmour production. William Castle irecting, Rudolph Flothow producing, and cast includes Richard Dix, Janis Carter, er Hall and John Calvert. This is the sec of a series based upon the radio character, e Whistler."

nogram Puts Two v Films Before Camera

onogram brought two films before the ras. The first is "Army Wives," and pre s Elyse Knox, Marjorie Rambeau, Rick in and Hardie Albright. It's a comedy t service wives who follow their husbands post to post. Lindsley Parsons is pro ng, Phil Rosen directing. The second ogram venture is "Ghost of Indian ngs," a Western which Lambert Hillyer is cting for Supervisor Charles J. Bigelow. cast includes Johnny Mack Brown, Ray d Hatton, Evelyn Finley, Sarah Padden, y Hall, Ernie Adams and Frank LaRue. RC also has two new features under way. ccuse My Parents" is another treatment uvenile delinquency, and presents Mary Hughes, George Meeker, John Miljan, enne Osborne, Lawrence Johnson and Bob ell in principal parts. It's an Alexander-Stern production, with Sam Newfield directing. "The Town Went Wild" has Freddie Bartholomew, James Lydon, Edward Everett Horton, Tom Tully, Jill Browning, Minna Gombell, Maude Eburne, Charles Halton and Ruth Lee. It's a Roth-Green-Rouse production, which Ralph Murphy is directing.

Universal's new venture is "The Mummy's Curse," horror melodrama with Lon Chaney, Peter Coe, Kay Harding, Martin Kosleck, Dennis Moore, Virginia Christine, Kurt Katch, Addison Richards and Napoleon Simpson. Oliver Drake is the associate producer. Leslie Goodwins the director.

Personnel Intelligence About Hollywood

Joan Harrison, one of Hollywood's three women producers, has been signed to a term deal by Universal. . . . Hal Walker has been signed by Paramount to direct "Duffy's Tavern," in which Bob Hope, William Bendix and Victor Moore will appear, together with Ed Gardner, Eddie Green and Charlie Cantor, the principal of the radio show. . . . Jane Wyman has had her contract extended by Warner.

Republic has picked up Herman Millakowsky's option as a producer for an additional year. . . . Anne Baxter will play one of the top roles, that of "Thalia," in 20th Century-Fox's production, "Bon Voyage," which is an adaptation of Josephine Lawrence's novel, "Tower of Steel." Joan Blondell will also have a leading role in the picture.

MGM Plans New Series for Stage and Radio Talent

Designed to serve as a showcase for stage and radio talent, MGM has announced a new series of one-reel subjects consisting of musicals and playlets. The initial offering of the group, "Masterpieces," features Carlos Ramires and Lucille Norman. Jerry Bresler, in charge of short subjects production, has assigned Sam Baerwitz to produce 10 subjects to be included on the 1944-45 program. Baerwitz also wrote "Masterpieces."

The most interesting story purchase in recent weeks was Warners' acquisition of the screen rights to "The Voice of the Turtle," Broadway stage success, by John Van Druten, produced by Alfred de Liagre, Jr. The price is not disclosed, but it is reported to be between $500,000 and $600,000, plus a percentage of the film's gross. The deal, it is understood, carries a clause which stipulates that the film version shall not be released until 1946. . . . Hal Wallis has bought "Don't Ever Grieve Me," an original by Robert M. Smith, and plans to make it as his fourth film on his new Paramount contract. . . . RKO Radio purchased "Man Alive," an original by Jerry Cady and John Tucker Battle, and plans to use the story as a starring vehicle for Pat O'Brien.

Record Number of Song Films For Warners in 1944-45

With nine musicals in preparation, four currently in release, two completed and awaiting release and one now shooting, the Warner studio will move into the 1944-45 season under the exclusive guidance of Jack L. Warner with the greatest number of song films in its history. The studio has "Rhapsody in Blue" and "Cinderella Jones" on the completed list, with the all-star "Hollywood Canteen" now before the cameras. In preparation are "A Connecticut Yankee," "Here Come the Girls," "Melancholy Baby," "Mr. Broadway," "A Night At Tony Pastor's," Cole Porter's "Night and Day," Vincent Youmans' "Sometimes I'm Happy," "Silver Lining" (the story of Marilyn Miller), and "Mississippi Belle" with music by Cole Porter.

Swallow Plans Production Of Advertising Films

John W. Swallow, NBC's Hollywood program director for the past 12 years has announced the formation of Television Enterprises, Inc., to produce advertising films for use under prevailing conditions and in anticipation of the development of television. Mr. Swallow said he would not invade the entertainment field as a producer or otherwise, apart from the extent to which theatres now use paid advertising films.

Mrs. Rogers an RKO Producer

Mrs. Lela Rogers, mother of Ginger, was named associate producer with Robert Fellows last week by RKO. She was previously the head of RKO talent department and in 1942 was named an assistant studio manager.

Zinn Leaves Vanguard

John T. Zinn, vice-president of David O. Selznick's Vanguard Pictures, has announced his resignation effective August 15. No successor has been named.

Allocate Studio Space To Rank-Skouras Film

Title of First Is Not Yet Set; May Be Bunyan Story, "Pilgrim's Progress"

London Bureau

Space at the Pinewood Studio is to be found for the first Spyros Skouras-J. Arthur Rank joint production. Allotments of available studio space have been made as far ahead as December, 1945. In the opinion of many, so crowded is the schedule, the planned productions cannot possibly be completed in that time. Definitely, there is no available room for another large scale film. Mr. Rank and the Twentieth Century-Fox president have agreed to make an early start with their cooperative project.

The title of the Rank-Skouras film has not yet been announced. Some think the Bunyan classic, "Pilgrim's Progress," may be taken away from Filippio Del Giudice's Two Cities' team.

Eagle-Lion Films, theoretically, has over-all charge of the marketing outside Britain of all Mr. Rank's product. But in Britain, Mr. Rank maintains two separate selling organizations, Eagle-Lion, under the direction of E. T. Carr, and General Film Distributors (distributors also over here of Universal pictures) headed by S. F. Ditcham. Mr. Ditcham and Mr. Carr have friendly struggles for the known prizes of their employer's producers. But it is Mr. Rank himself who has the final word on the allocation.

19 Films to Be Available

His decisions on product, circulated to the higher-ups of the hierarchy, are an index to the volume and diversity of the product, the whole of which, it is hoped, ultimately will be offered in America. None of the 19 pictures yet has been seen outside the organization; certain of them have not yet gone on the studio floor. But all of them, it is claimed, will be available by midsummer of 1945.

To Eagle-Lion go: "Henry V," "Mr. Emmanuel," "A Place of One's Own," "Rendezvous," "Love Story," "They Knew Mr. Knight," "Caesar and Cleopatra," "The Rake's Progress."

General Film will get: "English Without Tears," "Blithe Spirit," "Don't Take It to Heart," "Man of Two Worlds," "Two Thousand Women," "Blue for Waterloo," "Madonda of the Seven Moons," "They Were Sisters," "I'll Be Your Sweetheart," "Misty Island."

Product from Two Sources

Two Cities' productions and those of Gainsborough figure in both lists, disposing thereby of the suggestion that producers have any final word in the distribution of their product. That rests with Mr. Rank only.

An all-time low for this country in feature production budgets is registered by the unit which has started shooting at Pinewood and with which Edward G. Robinson is working. The film is the RAF's answer to "In Which We Serve" and "The Way Ahead." Unlike those two productions, however (both of them were made by Two Cities), "Aircrew," the new feature's tentative title, is produced by the RAF's own film unit. Most of the people connected with it, though in peacetime they are either professional actors or technicians, are serving now with the Air Force and have been detailed to their present tasks. Moreover, they only draw the pay of their respective ranks.

"Aircrew" purports to unveil the tribulations, achievements and valors of a couple of ordinary English kids who volunteer for flying duties.

Ministry Prevents Stoppage

When the Film Artistes' Association told the producers that its members no longer would work in studio crowds unless the producers conceded the principle of the closed shop, Ministry officials at once stepped in, summoning both the parties to conference. The crowd people were in truculent mood, declaring that July 17 would be D-Day for them unless they won their way. But officials persisted in their pacific endeavours. Producers and crowd-folk both left, promising earnestly to seek a way out of the impasse.

▽

A production project came to light recently, no less than a dramatization of what happens in an ordinary work-a-day French family when the Allied armies throw the Nazis off their farm.

Sponsors of the idea actually have sought permission to cross to Normandy and to return in due course with their cameras and gear and then co-opt the chosen family to the job of acting. The proposed film would not be a documentary. Rather it is planned to make a full length feature of it.

Certain senior officers in the 21st Army Group—operating now on the front in question—have been severely critical of the extramural visitors who already have been granted facilities to cross the Channel. They talk caustically of the Cook's tourists and American Express clients.

Powell and Pressburger at Work

Michael Powell and Emeric Pressburger had planned to travel to America for the New York opening of their "Canterbury Tale." But events are too much for them. They feel that this is no time to go voyaging across the Atlantic. Instead, they've taken themselves off to those romantic islands of the Outer Hebrides to prepare for their next venture. This, Mr. Powell and Mr. Pressburger state, will be an authentic love story; the first real love story which the twain have essayed. But it will be a love story with a misty, mystical background, for the whole action of the place is set on one of those islands, off Scotland's grim coast, which are cut off from the mainland by storms for weeks at a time. Shooting is scheduled to start in September.

The Powell-Pressburger American journey will occur next year when their next-but-one picture comes to be made. It is an American subject tentatively titled "A Matter of Life and Death," and will have a strong American cast; may indeed be filmed in the United States.

Clearly as a direct consequence of the studio shortage more and more of our producers plan outdoor subjects. Oswald Mitchell reports fine progress with his sheep dog saga up in the Cumberland hills. Latest to take the road is Maurice Elvey who has transported a sizable unit down to Wiltshire where, in a remote village, he has started work on "Strawberry Roan".

Record Ad Budg
Promised for RK

RKO in the coming year will have its l
advertising budget, S. Barret McCormick, di
of advertising and publicity, told some 400
gates to the 13th annual convention, M
through Wednesday of last week, at the
Waldorf-Astoria, New York.

Largest appropriation in the advertising b
is $500,000 from International Pictures, for
motion of its first four pictures for RKO r
Mr. McCormick noted. He added that th
promotional campaign would be led by "Holl
Star Time," a program over 184 Blue Ne
stations, and that more advertising space
be taken than ever, citing, as instances, that "
But the Lonely Heart," "The Woman i
Window," "Casanova Brown" and "Bell o
Yukon" would be given full page advertise
in 24 national magazines. Use of newspape
trade press space also would be increased,
McCormick said.

Wisconsin Theatre Files Clearance Complaint

A clearance complaint has been filed i
Milwaukee tribunal and a some-run complaint
drawn in the Minneapolis tribunal, the Am
Arbitration Association reported in New
this week.

The Falls theatre, Sheboygan Falls, Wis
filed a clearance complaint against the five
senting companies, alleging unreasonable and
clearance in being held seven days behin
Majestic and Wisconsin, second run houses i
city. Second run clearance is held 60 days b
first runs, giving the Falls the earliest p
playing time of 67 days after first runs, the
plainant stated.

The Wisconsin since June 26 has been
making it impossible to book programs pro
the complainant alleged, thus necessitating the
chasing of more product than is necessary.
complainant asks that the clearance of the Ma
and Wisconsin be removed and that it be per
to play 28 days directly after first runs.

In Minneapolis, the Empress Amusement
withdrew its some-run complaint against L
on July 24.

Screen Actors Guild Names Candidates for Officers

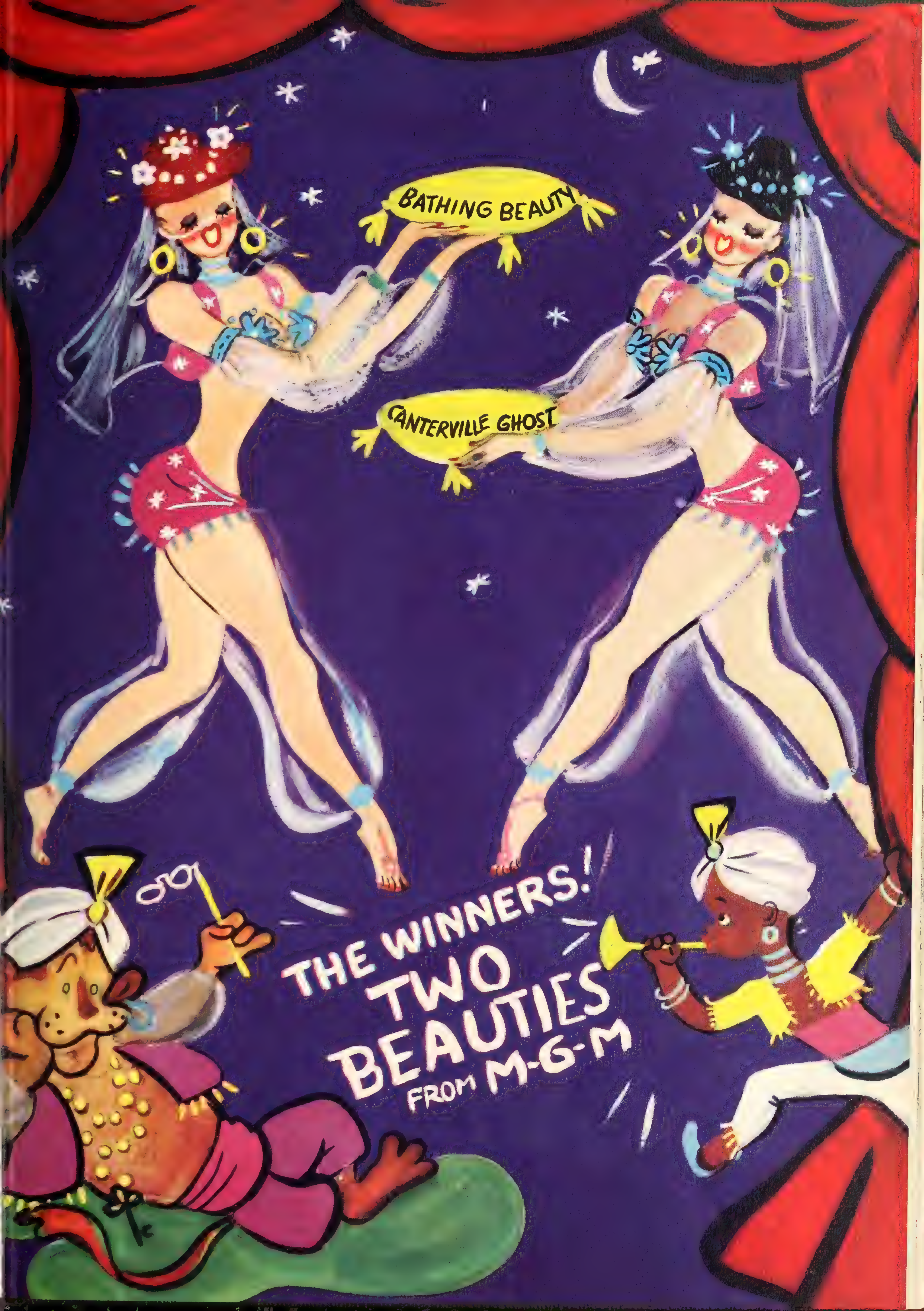
The Screen Actors Guild in Hollywood ha
nounced nominations for the annual electi
officers, which takes place in September.
nominations, usually tantamount to election, in
George Murphy for president; Paul Harvey,
vice-president; Walter Abel, second; Laraine
third; Lucille Gleason, recording secretary,
Russell Hicks, treasurer. Lena Horne, Gene
and Dorothy Tree were nominated to ser
directors completing the unexpired terms va
by resignations. Twenty-two candidates were
inated for 11 other positions on the board.

"Wing and Prayer" Opening Tied in with Broadcast

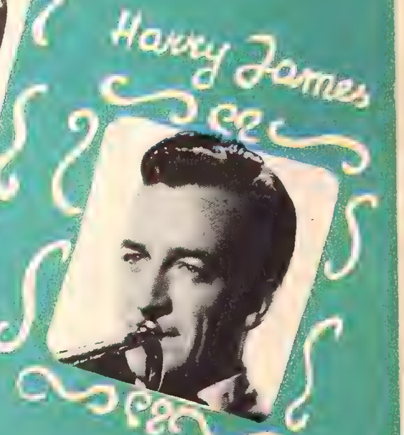
Twentieth Century-Fox's "Wing and a Pr
went on the air last weekend over 217 M
stations, when the "Double or Nothing" pro
chose it as its last feature presentation for
The broadcast, which emanated from the U
Naval Air Station at Quonset Point, R. I., was
in with the world premiere of the picture a
Majestic theatre, Providence, R. I.

Eberle Leaves Paramount For International Post

Edward Eberle this week resigned as Paran
production manager in Hollywood to join I
national Pictures as executive in charge of pr
tion operations, replacing Harold Lewis, wh
signed because of ill health. Walter Thom
who recently was named head of Internati
operations committee, will resume his former
as executive assistant to William Goetz.


BATHING BEAUTY
CANTERVILLE GHOST
THE WINNERS!
TWO BEAUTIES
FROM M-G-M

Red Skelton


Harry James

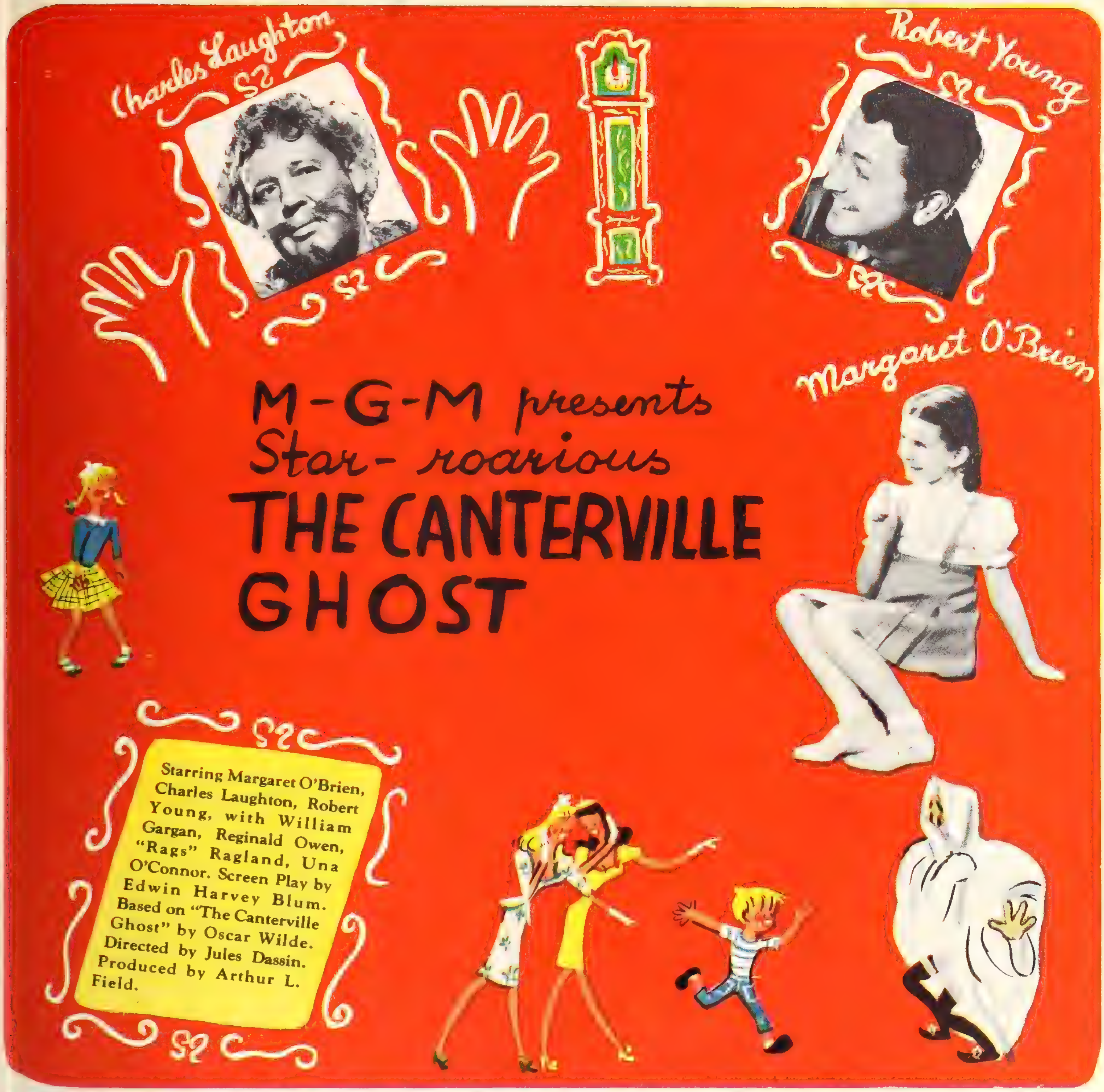
Esther Williams

M-G-M presents Technicolorful BATHING BEAUTY

Starring Red Skelton with Esther Williams, Basil Rathbone, Bill Goodwin, Ethel Smith, Jean Porter, Carlos Ramirez, Harry James and his Music Makers with Helen Forrest, Xavier Cugat and his Orchestra with Lina Romay. Photographed in Technicolor. Screen Play by Dorothy Kingsley, Allen Boretz and Frank Waldman. Adaptation by Joseph Schrank. Directed by George Sidney. Produced by Jack Cummings.

Xavier Cugat

“DEAR MISTE



M-G-M presents
Star-roarious

THE CANTERVILLE GHOST

Starring Margaret O'Brien, Charles Laughton, Robert Young, with William Gargan, Reginald Owen, "Rags" Ragland, Una O'Connor. Screen Play by Edwin Harvey Blum. Based on "The Canterville Ghost" by Oscar Wilde. Directed by Jules Dassin. Produced by Arthur L. Field.

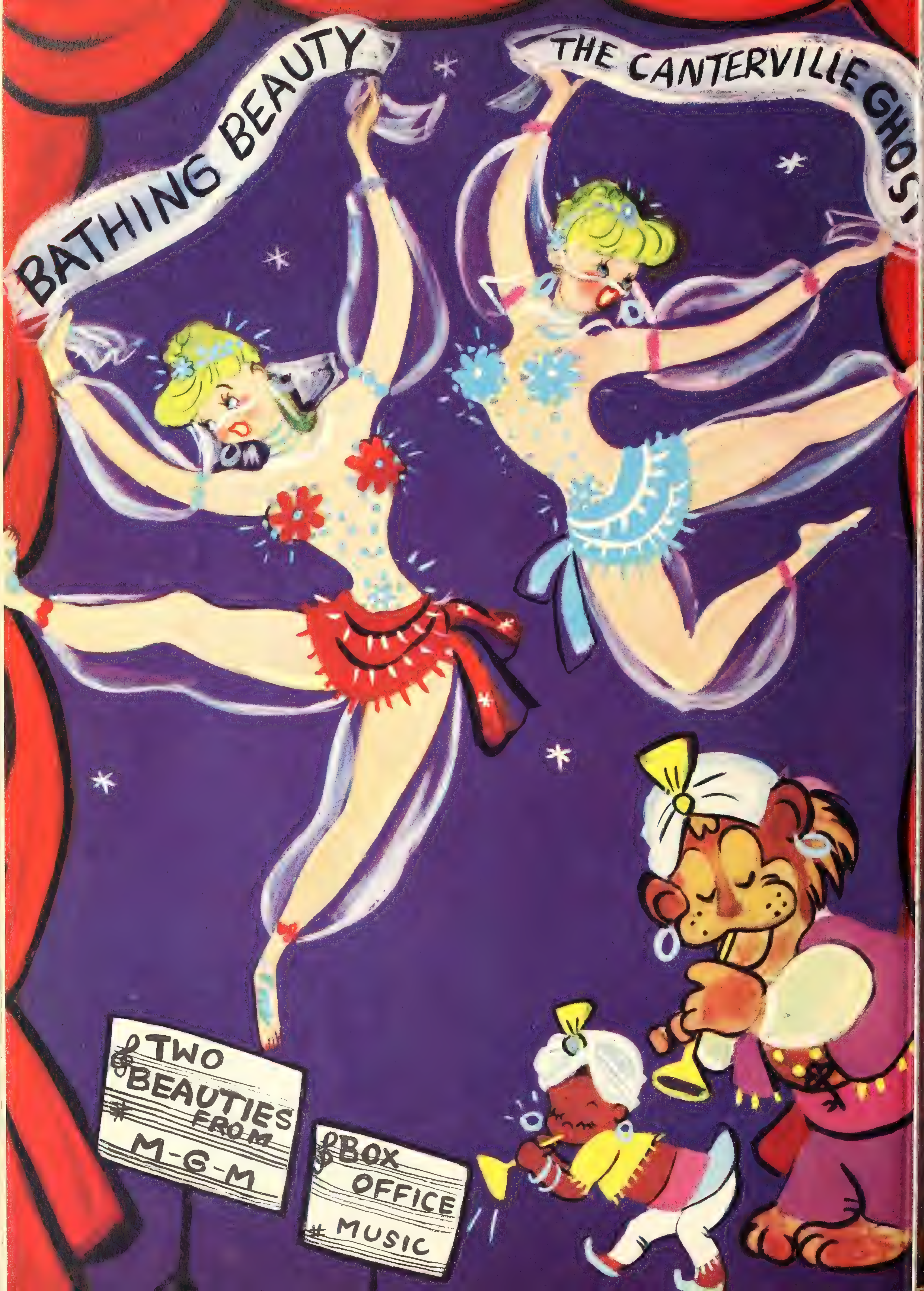
TWENTY YEARS OF LEADERSHIP
1924-1944
MGM

HIBITOR"

"Just two in my new Group No. 8, but a TERRIFIC twosome. 'Bathing Beauty,' the Astor honey is a nation-wide hit and 'Canterville Ghost' brings darling Margaret O'Brien back in a grand audience delight."

Sincerely,
Leo

Keep selling those war bonds! Fight by the side of the troops who never stop!


BATHING BEAUTY
THE CANTERVILLE GHOST
TWO BEAUTIES FROM M-G-M
BOX OFFICE MUSIC

'Dragon Seed" Is etting Records n New York Run

ll non-holiday box office records have been ken by MGM's "Dragon Seed" during its first weeks at the Radio City Music Hall, the atre announced this week. The picture began third week Thursday. In the first 11 days, ,690 persons saw the film.

leanwhile, at the Gotham, also in New York, n Classics' "Dead End," a reissue, is being held ifth week. It is a Samuel Goldwyn picture.

t the Capitol, New York, David O. Selznick's nce You Went Away" has grossed more than ,000 more during its first week than the same ducer's "Gone with the Wind" in its Capitol agement.

n Hollywood, Warners' "Mr. Skeffington," ying at the Downtown, Hollywood, and Wilturn atres, drew approximately 75,000 persons in ee days, setting a 1944 record for the houses. exceeded the weekend gross of "This Is the my" by $1,200.

STP Musicians rdered Back

triking musicians at Station KSTP, Minne-lis, must return to work, James Caesar Petrillo, sident of the American Federation of Musicians, s warned last week, in an order from the tional War Labor Board.

leanwhile, on Monday Stanley Hubbard, owner the station, asked the WLB to request President osevelt to take over the local, No. 73, and order strikers back to work. Mr. Hubbard said the al operated businesses, had officers and a board directors, and was licensed in Minneapolis, "like other business."

The Board told Mr. Petrillo it understood the ppage was caused by a station court action, but t that action was dismissed, and therefore the se for stoppage removed. It added: "The Sixth gional War Labor Board in Chicago was pre-ed at the time of the strike to issue its panel ort. . . . the board will not process this case ther while the stoppage continues."

t midweek, it was understood that if the strike tinued, Mr. Petrillo would be summoned to ear before the Board in Washington. Mean-ile, Mr. Petrillo was cited last week for con-pt of court by Judge W. W. Bardwell, of nnepin County District Court, Minneapolis, for lating the court's temporary restraining order ained by the station.

change Workers to File ith WLB for Raises

ATSE film exchange service workers' locals Minneapolis, Cleveland and Boston will file with regional War Labor Boards in their districts approval of a 10 per cent increase for exchange inspectors, poster clerks and shippers. The companies have agreed to grant the increase. is expected that IATSE locals in other ex-nge centers will file with their regional WLB e rather than await action by the WLB in shington, on an appeal taken from a rejection the 10 per cent increase by the Philadelphia ional WLB for service workers in the Loew's shington exchange.

LB Voids Regional Order

he National War Labor Board, in a directive ived in San Francisco last week, voided a $15 thly increased announced in May by the Re-al War Labor Board to affect approximately ,000 white-collar workers in the San Francisco Los Angeles areas. It stated that the re-nal board had violated instructions issued by national board.

FROM READERS

SEES WIDER AUDIENCE AS RESULT OF WAR

The following letter from E. V. Richards was in reply to a Herald *query on what the war has done to exhibition and on trends of the day. The initial group of replies from leading showmen was published in the issue of July 22 and subsequent answers in last week's issue.*

To the Editor of the Herald:

As a "Prophet" I use the mercenary term "Profit" so do not expect any other type of thinking from me.

Answering your questions:

1. Yes, I thoroughly believe a much wider audience will result from the war, also a much wider range of subjects of real interest. Why? World wide knowledge of both young men and women in travel and service; at home, increased knowledge of geography.

2a. Admissions. Prices will drop considerably to reach an earning level of such wide range population.

2b. Where a picture is shown, as to what run, will mean little as compared to quality of theatre service and operation rendered; location in equal competition otherwise will always have the edge.

3. The war boom or no other boom has passed a peak of box office if interest in subjects is increased according to customer demand. All lags in show business come from *boredom* and *similarity. Wide range* has more than one dimension; the customer's pocketbook is the last in the popular price field—etc., Coca Cola, Woolworth, cigarettes. movies of importance—next to bread in American life.

4. "A" pictures will continue longer until a few new rich necks are broken, as "Profitless."

—E. V. RICHARDS, Jr., Paramount-Richards Theatres, Inc., New Orleans, La.

Companies Extend SOPEG Contract

Sixty-day extensions to their expired two-year contracts with the Screen Office and Professional Employees Guild, covering some 2,000 "white collar" workers employed in home offices have been signed by Loew's, Twentieth Century-Fox, Paramount, RKO and Columbia.

The purpose of the agreement, which is valid until September 26, is to keep the provisions of the old contract in force until new pacts are negotiated between SOPEG and the five companies.

SOPEG's proposals for a new contract embrace demands for a closed shop, dues checkoff, vacations of three weeks after five years' service, discharge protection, improved seniority and promotional procedure, health and hospitalization benefits. Monetary demands, retroactive to October, 1943, revolve around a classification system now in negotiation.

Decency Legion Classifies Eight New Pictures

The Legion of Decency this week classified eight new films as follows: Class A-1, unobjectionable for general patronage: "Big Noise," "Dixie Jamboree," "Sweet and Lowdown," "Three Little Sisters." Class A-2, unobjectionable for adults: "Block Busters." "Impatient Years," "Seven Doors to Death," Class B, objectionable in part: "Music in Manhattan."

Gable Film Is Set

Metro-Goldwyn-Mayer is planning to feature Clark Gable and Lana Turner in "Lucky Baldwin" a drama of the famous Western mining promoter, gambler and horse breeder. The film, to be produced by Everett Riskin, is expected to get under way this autumn, after Mr. Gable, recently released from the Army, returns from a vacation.

Oboler Returns to MGM Roster to Direct Own Film

by WILLIAM R. WEAVER

Hollywood Editor

Back to the MGM payroll in Hollywood last week went Arch Oboler, who cut his filmic teeth on it in 1939, to add direction of motion pictures to his arsenal of accomplishments. He learned motion picture writing at the same studio by turning out the script for "Escape," first of the anti-Nazi features produced in Hollywood, leaving the company when that job was done.

Mr. Oboler's new connection with the House of Leo is in the nature of a one-picture deal with options, a somewhat novel type of commitment, and requires that he write and direct a picture to be titled "Alter Ego," based on a radio program of the same name written and produced by Mr. Oboler to such effect, evidently, that MGM was moved to buy it and transfer it to the screen. Another novel feature of the project is that Jerry Bressler, who's been in charge of producing MGM shorts, has been assigned to produce the Oboler job, which is to be feature length.

Radio His Chief Medium

Mr. Oboler, regarded by his admirers as a genius and referred to by others as a poor man's Orson Welles, is primarily a man of the ether waves, which wafted him to a kind of fame back in 1936 when he scared New Yorkers more or less with an unsponsored series of midnight broadcasts entitled "Lights Out." He was three years in getting to Hollywood to do "Escape," for MGM, and after that he was four more in getting to RKO Radio where, in 1943, he wrote "Gangway for Tomorrow," described in Motion Picture Herald's review as "a creditable propaganda picture with humour and dramatic impact." In between those periods of attention to the entertainment branch of the motion picture industry he turned out about 500 radio scripts, some sponsored, some not, and a great many donated to the various war-created agencies.

But the radiologist did not neglect the motion picture altogether. Some two years or so ago he wrote and filmed for General Electric a commercial film which he called "This Precious Moment." On that occasion, as in the "Alter Ego" case, his work so impressed MGM observers that this piece of film, which ran some 45 minutes, was acquired by that studio from General Electric with intent to cut it down for release as a short or build it up to feature proportions. There was a deal of discussion about that project, executive-wise and the film reposed long on the shelf.

Elite Takes Over Film

Two weeks ago "This Precious Moment," which had been retitled "Terror On Main Street," was disposed of by MGM to Elite Pictures, a new organization composed of Edward Finney, A. W. Hackel and Max King, independent producers, who are engaged in building it up to feature length for release, via some channel not yet announced, under the title of "Strange Holiday."

Elite's acquisition of this Oboler footage from MGM, like MGM'S acquisition of the same from General Electric, is a transaction without frequent precedent in Hollywood operations, particularly in MGM'S.

Mr. Oboler, described by his associates in radio circles as a fast man with a typewriter and a firm one with an idea, is reported conducting talent tests at MGM with a view to casting his "Alter Ego" to his satisfaction.

It's a tale about a schizophrenic.

Monogram in New Exchange

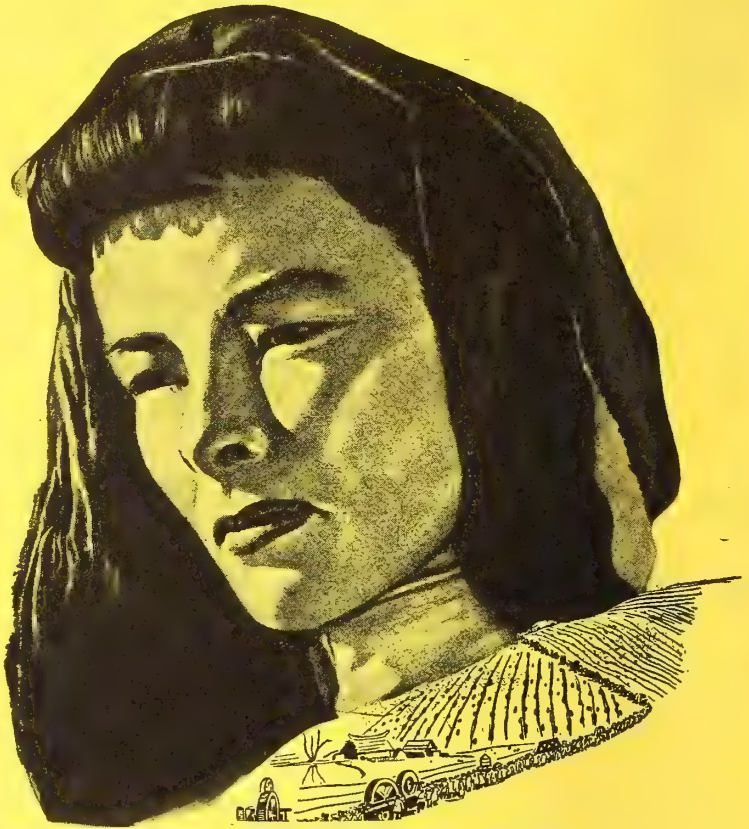
More than 100 have been invited from Boston and various parts of Connecticut to attend a housewarming, August 7, of Monogram Pictures' new exchange quarters in New Haven. Films will be stored, inspected and shipped from that point.

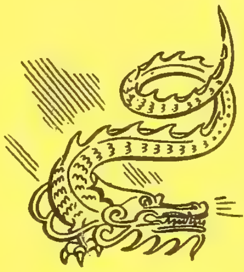
TWENTY YEARS OF LEADERSHIP
1924-1944
MGM

RADIO CITY MUSIC HALL

Showplace of the Nation   Rockefeller Center

HELD OVER

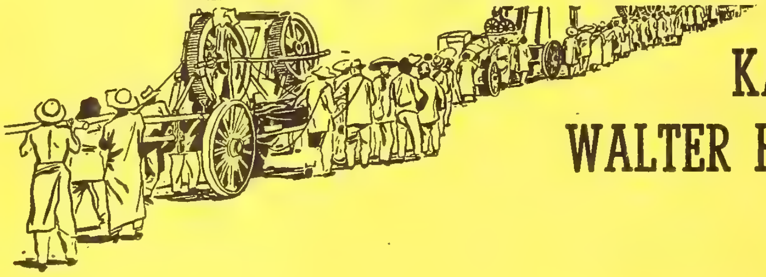




From Pearl Buck's story of a great and indomitable people—told in terms of one woman, human in love, heroic in deed—comes a picture heart-warming in its humanity . . . exciting in action . . . powerful in drama.

M-G-M's

DRAGON SEED



KATHARINE HEPBURN
WALTER HUSTON • ALINE MacMAHON
AKIM TAMIROFF
TURHAN BEY

HURD HATFIELD • J. CARROL NAISH • AGNES MOOREHEAD • HENRY TRAVERS
ROBERT BICE • ROBERT LEWIS • FRANCES RAFFERTY • JACQUELINE DeWIT

Screen Play by Marguerite Roberts and Jane Murfin • Based on the Novel by Pearl S. Buck • Produced by PANDRO S. BERMAN

Directed by JACK CONWAY and HAROLD S. BUCQUET   **A Metro-Goldwyn-Mayer Picture**

如以高聲呼喊為則

(Translation:)
"RANDOM HARVEST
11 WEEKS"

林之王矣疆将為山

(Translation:)
"MRS. MINIVER
10 WEEKS"

則為喊呼聲高以如

(Translation:)
"MADAME CURIE
7 WEEKS"

為将疆矣王之林

(Translation:)
"WHITE CLIFFS
7 WEEKS"

蔔 抵 個 蛋 個 蘿

(Translation:)

M-G-M PICTURES BEST IN THE LONG RUN!

THE EXHIBITOR:

"Topnotch . . . one of the screen achievements of the year."

HOLLYWOOD REPORTER:

"A very great picture in the fore rank of the finest productions which have come out of Hollywood! 'Dragon Seed' has everything."

FILM BULLETIN:

"Certain to be a greater box-office triumph than 'The Good Earth'."

VARIETY:

"Tiptop. Will wow 'em at the boxoffice."

FILM DAILY:

"First-rate. Especially big with the femmes."

MOTION PICTURE DAILY:

"Powerful . . . magnificent and sweeping."

SHOWMEN'S TRADE REVIEW:

"Feast of story and acting."

BOXOFFICE:

"Emotional impact . . . lavishly produced, abound-ng in spectacle and action, topflight."

MOTION PICTURE HERALD:

"Destined to surpass 'The Good Earth'."

OLD M-G-M CUSTOM!

"Dragon Seed" sets a new opening day record for M-G-M at the Music Hall. Forecast of another long run!

KEEP SELLING WAR BONDS. FIGHT BY THE SIDE OF THE TROOPS WHO NEVER STOP!"

Film Classics Ready With National Setup

Has 28 Exchanges and Full Sales Staff; Convention to Be Held in October

Backed by 28 completely organized exchanges in all key centers except Memphis, Albany and Butte, and by a complete national sales staff, an exhibitor-producer company is soon to unfurl its banner nationally.

The company is Film Classics, which for the past year and a half has been organizing such exchanges, and has offered through them the reissued product of David O. Selznick, Samuel Goldwyn, Hal Roach and others.

In October, Film Classics will hold a national convention in Chicago, at which its reissues, along with others gained in the interim, will be offered—and at which its own producing program will be outlined. This program envisions a minimum of 16 features, and a number of Westerns.

To Expand Home Office

On August 15, the company's home office, which has been moved from 1270 Sixth Avenue, Rockefeller Center, to 18 West 48th Street, will be extended to include the whole first floor and mezzanine of a two-story building.

The completed sales organization, to be announced at that time, George Hirliman, president, explained this week, will parallel that of a major distributor; that is, there will be division and district managers, contract and clerical departments, and a complete advertising, publicity, art and pressbook department.

This week, jumping the gun by a few weeks, the company began releasing some of the names in its new home office establishment. L. E. Goldhammer has been appointed vice-president and general sales manager. Mr. Goldhammer had been midwestern district manager for RKO Radio Pictures, from which he resigned last weekend. Jules Chapman has been appointed supervisor of branch operations. He had been manager of the New York exchange; and, before that, had long experience with Monogram and First Division. Sidney Weiner succeeds him at the New York exchange. Mr. Weiner has been with Warner Theatres.

Organized Cooperatively

The Film Classics exchanges are organized cooperatively, taking in as members the independent exhibitors of each territory. Each exchange is organized independently, with Film Classics remaining, in franchise agreements, as controller of sales and advertising policies. The exhibitor members signed to date own approximately 1,500 houses.

Bert Stearns, organizer and owner of the Pittsburgh Cooperative Theatre Service, which books and buys for members, said last week that members of that service, leading independents of the territory, had bought into the local Film Classics exchange, which he heads, and he named such members as M. A. Rosenberg, Western Pennsylvania Allied president; Harry Walker, the local Allied vice-president; and William Finkel, treasurer.

The Film Classics sale of reissues is on the principle that their market value has not been fully appreciated. The home office issues a new pressbook, playing up angles and personalities applicable to present situations, re-edits trailers, and generally spends about $15,000 per picture, Mr. Hirliman said. With its own production, theatre owner-members will be partners in a producing company, at the same time having the service of a company with, as Mr. Hirliman estimated in New York Monday, two year's worth of salable films.

"Drifted Into Situation"

Mr. Hirliman, tracing the growth of his organization, remarked that it differed from other producer-exhibitor companies in that it was not planned. "We drifted into our situation, with the functioning of our reissue reconditioning organization and our producing plans," he said.

He said, "When we bought Gaumont British product a year ago, product that used to be distributed by Twentieth-Fox, we didn't see the possibilities; but, as we made independent deals, we started to see the potentialities.

"Everyone else felt you needed a 'Gone With the Wind' to reissue; we discovered there was room for our own product and for an entirely new distributing setup. We also were able to secure our pictures by dealing with the individuals who produced them. You will notice they are in the main not the product of majors; they are from producers dealing through those companies.

Represent 1,500 Theatres

"We also found our clients independents, and many of them theatre owners; and we began to be choosey about our franchises, and have now built a group of theatre owning franchise holders. In 30 days, we'll have 28 exchanges, representing 1,500 theatres. That gives us assured playing time, not only for our reissues, but for the pictures we'll make in Hollywood. Thus, we've overcome the first hurdle of a new producing company."

Mr. Hirliman said Film Classics now had 31 Goldwyn films, 11 Hal Roach Streamliner feature films, seven Selznick features, 36 Gaumont British features, seven from other producers, and 400 Hal Roach shorts.

Washington Bookers Give Jacobs Farewell Party

The Bookers Club of Washington, D. C., gave a farewell party July 27 at the Hotel Willard to Saul Jacobs, head booker for the local Universal exchange, who has been promoted to branch manager of Universal's Trinidad, West Indies, branch. Mr. Jacobs left for his new post August 1. The committee in charge was headed by Sara Young and Harry Bachman, and among those present were: Frank Boucher, Fred Kogod, Clark Davis, George Wheeler, Gus Lynch, George Crouch, Louis Ribnitzki, James Root, Buck Stover, Chief Petty Officer William Jones, Louis Ramm, Danny Rosenthal, Al Sherman.

Small Newspapers Face Paper Reductions

A new War Production Board order will curtail the newsprint consumption of small papers using less than 25 tons of paper per quarter. An amendment to L-240, the newsprint order, will cause a 10 per cent reduction from 1942 consumption on many country papers which hitherto have been able to publish without regard to paper tonnage.

Renews Demand For Recognition Of Western Film

Hollywood Bureau

Out of that trade practice which bulks Weste melodramas under package labels—six Bus Crabbes, eight Tex Ritters, etc—instead of id tifying them by title save as they come along the flow of service, emerged last week again Hollywood a demand for formal recognition of stars, directors, producers and writers who, each twelve-month, have distinguished themsel in their fields of endeavour.

As in prior instances, the demand was based the contention that the Academy of Motion P ture Arts and Sciences does not list Westerns a separate category, when it is making up ballot for the annual voting which culminates the presentation of awards for artistic achie ment, wherefore the artisans who devote their p fessonal lives to the filmic literature of the pla do not experience the acclaim which accrues their fellow-professionals in other lanes of ent tainment.

Case Advanced by Williams

Often brought to attention, sometimes by dividuals and sometimes by corporations promin in the production of Westerns, the case of and the Western was advanced last week by Ber Williams, who is not the studio publicist of l name but has been identified with a Hollywo publication marginally related to the motion p ture industry. Mr. Williams invited some pers interested in Westerns to his home and spre before them his plans. They include a polling the population with respect to the popularity Western stars, and they include a polling of hibitors to determine which Western picture of year made the most money for them. They a include a presentation of the resultant annual awa at a rodeo, staged in the Rose Bowl or so similarly sizeable place, with an admission fee witnessing same.

Mr. Williams also said he was going to ask approval of the Association of Motion Pict Producers and the Academy of Motion Pict Arts and Sciences before implementing his p gram, although he didn't say he wouldn't go ahe if he didn't get it.

Mr. Williams' program, like others before collides with a fact of record which embarras the project no little. The reason why the Acade does not segregate the Westerns from the ot features, and ask that its voters ballot on it a separate category, is that the Academy c siders all feature-length pictures to be feat pictures, whether Westerns, musicals or what n and so includes on its ballot any and all of th nominated by their producers. And the ups of this practice has been the awarding of two the Academy's sixteen annual picture awards Western pictures, namely "Cimarron" and "Sta coach."

Covered by Academy Procedure

In the matter of artistic achievement, Western star, director, producer and writer pears to have been taken care of all this wh by established Academy mechanisms.

That matter of a polling of exhibitors to fi out which Western stars make the most mo for exhibitors has been taken care of for a do years now by MOTION PICTURE HERALD's ann Money-Making Stars poll.

Mr. Williams' project was received coolly his guests, especially after he got around to me tioning the rodeo feature.

Fried Given Farewell Sendoff

Max Fried, who resigned as booker for Centu circuit, New York, to join the sales staff of Longine-Wittenauer Watch Company, was te dered a farewell luncheon by the Motion Pictu Bookers Club. He will be replaced by Elmer Sichel, formerly with the Schine circuit.

'oast Unit Studies 'adio and Screen 'ooperative Plan

llywood Bureau

ordiality prevailing between radio and motion ure lost some of its spontaneity, and may have ied something else through coordination to come, n the Western Division of the Public Infor- ion Committee decided last week to appoint ib-committee to take the matter under its wing place prevailing cooperation on a practical s.

pecifically, the PIC instructed its sub-com- ee, composed of the members of the studio licity departments who have been in charge of o contacts, to work out a code of standard ctices and policies to be followed by all parties r its approval and adoption by the PIC.

Iembers of the PIC and the sub-committee said step had been predicated on no breach of faith ther untoward event, such as usually precedes ove of this character, but had been talked about rmally for some time and had come, finally, he point of official action.

obody interrogated was vocal about the matters e codified, clarified or acted upon otherwise by sub-committee.

et Will H. Hayes, president of the Motion Pic- Producers and Distributors of America and ent in Hollywood for his summer vist, attended meeting and told the members of the PIC and sub-committee that radio and the motion pic- had much in common which invited the bene- of cooperative procedure.

has been some while since any of the studios e been known to be in conflict with any of the io systems, the memorable breaking off of re- ons between Twentieth Century-Fox and the e Network, on account of Jimmy Fidler's crack ut Gene Tierney and cigar-smoking, being the rupture of newsworthy dimensions. There been some differences of opinion about the kind remark which goes, for instance, "Jane Doe eared on this program by courtesy of Glamor- Pictures, the company that produced 'Glamour s,' starring Jack Rowe, Tom Smith, Dick es and Harry What's-his-name," but nothing the way of a gulf has been opened by this avagance.

he sub-committee is to report back in a couple weeks, at which time an inkling as to what be expected thereafter in the field of radio- en cordiality may be vouchsafed.

earings Ordered August 18 n Fox Theatres Petitions

Iearings to be conducted August 18 were ered by Federal Judge John C. Knox, New k, on petitions by Irving L. Levey, general isel for the trustees of Fox Theatres Corpo- on; Robert Aronstein, attorney for First Na- al Bank of Atlanta, one of the largest creditors, others, for allowances for services rendered ch culminated in a gain of more than $2,000,000 ox creditors and stockholders, in assets over eriod of years in the rentals on the Academy Music on East 14th Street, New York.

n allowance of $536,280, or 20 per cent of the very, through the settlement and compromise e with the Skouras Theatres Corporation, ch obtained the theatre in a receiver's sale in , was asked by Mr. Levey.

r. Aronstein, in his petition asks for $605,000 services rendered by himself, Jenks & Rogers Saul E. Rogers, attorneys for the Fox stock- ers' protective committee.

rsenic and Old Lace" Opens New York September 8

ne civilian premiere of Warners' "Arsenic and Lace," starring Cary Grant and Priscilla , has been set for September 8 at the New Strand. The film has been shown all over world to men in the armed forces as a gift to the Army Overseas Motion Picture Service.

IN NEWSREELS

MOVIETONE NEWS—Vol. 26, No. 95—News from Normandy. . . . King and Nimitz view scenes of Saipan victory. . . . Politics. . . . Russians sweep towards Germany as Nazis totter. . . . Newsettes. . . . Sports.

MOVIETONE NEWS—Vol. 26, No. 96—Americans smash Nazis in great Normandy victory. . . . Army trains more paratroops for battle action. . . . Gen. De Gaulle honors Gen. Clark in Italy. . . . Board of inquiry into Pearl Harbor sworn in by Navy. . . . Basil O'Connor new chairman of Red Cross. . . . WAVES lend a hand to farmers hit by manpower shortage. . . . Men of Midgle show how they get that way.

NEWS OF THE DAY—Vol. 15, No. 293—Rebirth of a nation! Drama in Normandy. . . . In memoriam to Gen. Roosevelt. . . . Navy chiefs tour captured Saipan. . . . Dewey and Bricker map campaign plans. . . . Eisenhower flies over France. . . . Refugees return to freedom. . . . Front line vaudeville show. . . . Sergeant Joe Di Maggio wins ball game at Pacific base.

NEWS OF THE DAY—Vol. 15, No. 294—First films of Yank victory at St. Lo. . . . Warship stays in sea grave as Navy salvage job fails. . . . The nation salutes paratroops. . . . U. S. industry works miracle, Penicillin in mass production. . . . New wartime sport. . . . Birthday of the WAVES. . . . War bulletin No. 23—Wanted! Men for Merchant Marine.

PARAMOUNT NEWS—No. 96—Death strikes war show. . . . France punishes girl traitors. . . . Reunion in Albany. . . . T. R. Jr., buried in Normandy. . . . Diaper derby. . . . Inside Germany, Nazi death watch. . . . Nazis stagger under Russian blows.

PARAMOUNT NEWS—No. 97—Army wants more paratroopers. . . . Destroyer salvage battle. . . . Mexican towns buried as volcano erupts. . . . WAVES 2nd birthday. . . . London can still take it. . . . War bulletin No. 23, Men for Merchant Marine.

RKO PATHE NEWS—Vol. 15, No. 98—Eisenhower flies over Nazi lines. . . . King, Nimitz visit Saipan. . . . General Roosevelt buried in France. . . . Nazi conscripts escape to Allies. . . . Cut hair of French girl traitors. . . . Freed French mark Bastille Day. . . . Baseball stars in Pacific game. . . . Eighth Air Force guns blast Nazis.

RKO PATHE NEWS—Vol. 15, No. 99—Yanks win battle for St. Lo. . . . Navy board for Pearl Harbor. . . .First current for Shasta Dam. . . . Robot bombs menace Britain. . . . U. S.-Britain study oil problem. . . . Volunteers called for paratroops. . . . Soldiers stage G.I. ballet.

UNIVERSAL NEWSREEL—Vol. 17, No. 315—Russia smashes the Nazis. . . . Return of the refugees. . . . WAC decorated. . . . Gen. Roosevelt dies. . . . Dewey-Bricker meeting. . . . Bastille Day—1944. . . . Truman at home. . . . Trimming the traitors. . . Diaper steeplechase. . . . G.I. "star" baseball. . . . Burma gets a bath.

UNIVERSAL NEWSREEL—Vol. 17, No. 316—The capture of St. Lo. . . . Ace parachutists. . . . WAVES in the corn. . . . Plane disaster. . . . Pistol Head comes home. . . . Defiant nurses. . . . WAVES' second anniversary. . . . Rodeo a la Hollywood. . Larchmont yacht races.

ALL AMERICAN NEWS—Vol. 2, No. 93—African children in outdoor school. . . . Jamaicans help harvest in Maryland. . . . Assistant Attorney General grants interview. . . . Record crowd sees Clowns vs. Barons in Cincy. . . . Hero of 99th honored in Cleveland. . . . Great Lakes graduates record class.

National Screen to Handle Universal Accessories

Universal Pictures Company, Inc., and National Screen Service Corporation have concluded negotiations whereby National Screen Service Corporation will take over the distribution of all advertising accessories for Universal Pictures. It was indicated that the closing of the deal at this time was influenced by conditions created by the war and by the realization that under present circumstances better service could be afforded to the exhibitors under the National Screen setup. It was pointed out also that accessories could be more economically serviced to exhibitors.

Chicago Tribune Increases Theatre Ad Rates

The *Chicago Tribune* last Tuesday raised the daily amusement advertising rate for Loop theatres from 94 to 99 cents per line, C. W. Steffens, amusement department manager, announced. This is the first amusement rate boost for the *Tribune* in years and will affect only contract advertisers, but all Loop houses are contract advertisers. The Sunday advertising rate of $1.29 per line remains unchanged.

Atlas Sale of RKO Preferred Stock Reported by SEC

Washington Bureau

Transactions in motion picture company securities by officers, directors and principal stockholders as disclosed by the Securities and Exchange Commission Monday in its summary of June operations, were somewhat heavier than usual.

The largest transaction was the sale by the Atlas Corporation of its holdings of 57,337 shares of Radio-Keith-Orpheum preferred stock, but the commission reported that, after another sale of one share of common stock, the corporation still held 1,329,020 shares of RKO common and 327,812 warrants for common.

Other transactions in RKO stock included the purchase and subsequent resale through Lehman Brothers, of 5,025 shares of preferred by Frederick L. Ehrman, director, who held none at the close of the month, and the sale of 1,000 shares of common by L. Lawrence Green, director, who had 50 shares left at the end of June.

Monogram Shares Bought

The SEC reported the purchase of 9,300 shares of Monogram Pictures common stock by officers and directors during the month, split up as follows: Altan A. Brody, director, Beverly Hills, 4,000 shares, his entire interest at the close of the month; Samuel Broidy, 1,800 shares, giving him a total of 5,600 shares; George D. Burrows, 200 shares, his total interest; William B. Hurlbut, director, 700 shares through Monogram Pictures of Michigan, its total interest; Charles W. Trampe, director, 1,300 shares through Monogram Midwest Film Company, its total interest, and Sam Wolf, who had sold his entire holding of 1,000 shares in May, 1,300 shares.

A report on Columbia Pictures showed that Abraham Montague exchanged 2,000 warrants for 2,000 shares of common stock, selling 70 shares, which left him with 2,036 shares of common stock and 5,880 warrants; Abraham Schneider disposed of 42 shares of common stock by gift, leaving him with 1,707 shares.

In General Precision Equipment Corporation, Earle G. Hines reported the sale of 800 shares of capital stock, leaving him with 500 shares, and the Amerex Holding Corporation, New York, reported the sale of 200 shares held through the American Express Company, leaving it with 13,400 shares so held and 50,719 shares held through the Rexport Corporation.

Purchased Warner Common

Other transactions reported included the purchase of 1,000 shares of Warner Brothers common stock by Morris Wolf, giving him a total of 1,450 shares, and the sale of 500 shares of Trans Lux Corporation common stock by Robert L. Daine, leaving him with 500 shares.

The SEC reported that no securities in their companies were held by George N. Blatchford, when he became an officer of Monogram Pictures July 7, or Robert S. Potter, when he became a Trans Lux director on July 6, but L. Sherman Adams held 500 shares of Twentieh Century-Fox common stock and Robert L. Clarkson held 100 shares when they became directors May 16. It was also disclosed that when Darryl F. Zanuck rejoined Twentieth Century-Fox as an officer last August 18, he held 42,130 shares of common stock.

Charity Performance of "Going My Way" Is Set

A special performance of "Going My Way" will be held at the Hollywood Paramount theatre, Los Angeles, August 16, with all proceeds going to the House of Nazareth Orphanage at Van Nuys. This event will mark the premiere showing in Los Angeles of the film produced and directed by Leo McCarey, with Bing Crosby, Rise Stevens and Barry Fitzgerald.

WILSON

IN TECHNICOLOR

AS THIS PAPER GOES TO PRESS, EVERY NEW YORK NEWSPAPER—EVERY TRADE PAPER—EVERY EXHIBITOR WHO SAW IT...AND THE RECORD-BREAKING OPENING HOURS AT THE ROXY PROVE THE STATEMENT THAT THIS IS "THE MOST IMPORTANT EVENT IN 50 YEARS OF BOX-OFFICE ENTERTAINMENT!"

Darryl F. Zanuck's great production for 20

OPS EVERYTHING!

"THE FINEST PICTURE EVER MADE —NOTHING COMPARES WITH IT!" —The Independent "HOW CAN IT MISS RECORDING GROSSES OF STRATOSPHERIC LEVELS?" —Boxoffice "TENS OF MILLIONS WILL SEE IT. ENTERTAINMENT IN EVERY FOOT AND FRAME!" —Film Daily "RANKS HIGH AMONG THE SCREEN'S MOST AMBITIOUS UNDERTAKINGS!" —Motion Picture Daily "IT WILL MOP UP AT THE BOX-OFFICE!" —Variety

ntury-Fox, Directed by Henry King, Written by Lamar Trotti

NEVER STOP TILL YOU'RE OVER THE TOP! FIGHTING FIFTH WAR LOAN!

"WHAT THE PICTURE DID *FOR ME*

. . . the original exhibitors' reports department, established October 14, 1916. theatremen serve one another with information about the box-office performan product — providing a service of the exhibitor for the exhibitor. ADDRESS REP What the Picture Did for Me, Motion Picture Herald, Rockefeller Center, New Yo

Columbia

DESTROYER: Edward G. Robinson, Glenn Ford—One of the better class war pictures. We are always hesitant about playing war pictures but this one actually went over good with our audience. Played Wednesday, June 28.—Sgt. William E. Goewey, Overseas Camp, APO 887. Military patronage.

FOOT LIGHT GLAMOUR: Penny Singleton, Arthur Lake—A "Blondie" that put us in the red. The Blondie series in the past usually have been on the right side of the ledger; this one "back slid" for us. Our patrons seem to be tiring of this series.—I. D. Hazzard, Scenic Theatre, Wessington, S. D. Small town patronage.

LOUISIANA HAYRIDE: Judy Canova, Richard Lane—If your patrons like Judy Canova they'll like this one, as it is up to her usual line of pictures and has several laughable scenes. This is the type picture they like here so we were all smiles when the receipts were counted. Played Saturday, Sunday, July 22, 23.—Burris and Henley Smith, Imperial Theatre, Pocahontas, Ark. Rural patronage.

ONCE UPON A TIME: Cary Grant, Janet Blair—They've certainly run out of plots to make pictures from, as this was the nearest to nothing we've ever run. Even the kids became disgusted at this. Ted Donaldson did some nice acting for his first role but Cary Grant and Janet Blair were certainly wasted in such farce as this. Better leave it alone. Played Wednesday, Thursday, July 19, 20.—Burris and Henley Smith, Imperial Theatre, Pocahontas, Ark. Rural patronage.

SAHARA: Humphrey Bogart, J. Carrol Naish—What's wrong? Columbia just can't seem to put it over for us. We have yet to play a Columbia picture that has done outstanding business for us. Humphrey is usually extra box office for us and while this is a fairly good picture it failed to click with us.—I. D. Hazzard, Scenic Theatre, Wessington, S. D. Small town patronage.

TWO SENORITAS FROM CHICAGO: Jinx Falkenburg, Joan Davis—A typical comment by a British patron who saw this was "dreadful." "Nuff said." Played Sunday, July 16.—Sgt. William E. Goewey, Overseas Camp, APO 887. Military patronage.

Metro-Goldwyn-Mayer

A GUY NAMED JOE: Spencer Tracy, Irene Dunne—Picture did above average in spite of being late. Patrons well satisfied.—Leonard J. Leise, Rand Theatre, Randolph, Neb.

HEAVENLY BODY: William Powell, Hedy Lamarr—Not up to standard of these two good stars. Not for small towns. Disappointing to audience and the box office. Played Sunday, Monday, July 16, 17.—F. R. Crist, Crist Theatre, Loveland, O. Small town patronage.

MADAME CURIE: Walter Pidgeon, Greer Garson—This was about the longest drawn-out piece of entertainment we have ever run. Counted a score of walkouts each night and not a single good comment did we hear. You're much better off not running this type picture, or at least it's that way in our town. Played Sunday, Monday, July 16, 17.—Burris and Henley Smith, Imperial Theatre, Pocahontas, Ark. Rural patronage.

SALUTE TO THE MARINES: Wallace Beery, Fay Bainter—"Old Wally" always does well for us and this was no exception. While it has the war angle, it is still good entertainment for our patrons and we recommend it as very good film fare.—I. D. Hazzard, Scenic Theatre, Wessington, S. D. Small town patronage.

SWING SHIFT MAISIE: Ann Sothern, James Craig—These Maisie pictures have all proved to be very good entertainment in our situation. While not heavy grossers they have always held up well and we can recommend them for midweek showing in any spot.—I. D. Hazzard, Scenic Theatre, Wessington, S. D. Small town patronage.

Paramount

GAMBLER'S CHOICE: Chester Morris, Nancy Kelly—A nice little program picture that seemed to please. Played Tuesday, July 18.—Burris and Henley Smith, Imperial Theatre, Pocahontas, Ark. Rural patronage.

HENRY ALDRICH PLAYS CUPID: Jimmy Lydon, Charlie Smith—Good comedy which pleased above average business. Played Sunday, Monday, July 16, 17.—E. M. Freiburger, Paramount Theatre, Dewey, Okla. Small town patronage.

RIDING HIGH: Dorothy Lamour, Dick Powell—A nice Technicolor picture on the Western side that did slightly better than average at the box office, and pleased generally. We heartily recommend this one, especially for rural patronage.—I. D. Hazzard, Scenic Theatre, Wessington, S. D. Small town patronage.

RKO Radio

AROUND THE WORLD: Kay Kyser, Joan Davis—An interesting and highly entertaining picture, but the people around here do not seem to care much for Kay Kyser. There are laughs throughout, with Ish Kabibble and a few others doing the comics, but the patrons still grumbled a little about it. Played Wednesday-Sunday, July 5-9.—Andrew Mayeshiba, Technical Department, Heart Mountain, Wyo. General patronage.

HIGHER AND HIGHER: Jack Haley, Frank Sinatra—Who said, "lower and lower?" This picture brought in more business than we've had in the past six weeks. We admit, the picture was not too good, but it wasn't bad. Everybody says that Michele Morgan didn't belong. Played Tuesday-Sunday, June 27-July 2.—Andrew Mayeshiba, Technical Department, Heart Mountain, Wyo. General patronage.

TOM BROWN'S SCHOOL DAYS: Sir Cedric Hardwicke, Freddie Bartholomew—Here's something different from the present day stuff. Don't try it, people here didn't care much for it. If you have an audience that likes this type of thing it's alright, but if you have patrons that like musicals and comedies, keep away from this. Played Monday, July 3.—Andrew Mayeshiba, Technical Department, Heart Mountain, Wyo. General patronage.

Twentieth Century-Fox

BANJO ON MY KNEE: Barbara Stanwyck, Joel McCrea—This reissue was shown to fairly good business and was well received. We only wish these old pictures were not so long, as they have to be double featured. Played Friday, Saturday, July 14, 15.—A. S. Edwards, Winema Theatre, Scotia, Cal. Small town patronage.

BUFFALO BILL: Joel McCrea, Maureen O'Hara—Another honey. Just the thing for small towns. Business above average. Patrons pleased. Played Friday, Saturday, July 14, 15.—F. R. Crist, Crist Theatre, Loveland, O. Small town patronage.

CLAUDIA: Robert Young, Dorothy McGuire—Many favorable comments on this swell little picture. It's just what the boys want in the way of screen entertainment. Played Sunday, July 2.—Sgt. William E. Goewey, Overseas Camp, APO 887. Military patronage.

CONEY ISLAND: Betty Grable, George Montgomery—Nice color, nice singing, beautiful extravaganza scenes, but we still had complaints. Couldn't have been too bad because, although the weather was bad, we did better than at any time during the past five weeks. Played Tuesday-Sunday, June 27-July 2.—Andrew Mayeshiba, Technical Department, Heart Mountain, Wyo. General patronage.

DIXIE DUGAN: Lois Andrews, James Ellison—It filled the bill as entertainment but none commente it was anything "extra" good. I personally tho quite good but it should stand alone as a sing Can Lois Andrews actually act? Played Sunday 9.—Sgt. William E. Goewey, Overseas Camp, AP Military patronage.

For several years we have read with interest "What the Picture Did For Me," but have never sent in any comments from our theatre. We are enclosing herewith a few reports from our theatre which you may use if you see fit.

I believe this department is very helpful to the small theatre if followed closely. We have found that one does not go far wrong in following the information gathered from it. —*I. D. HAZZARD, Scenic theatre, Wessington, S. D.*

FOUR JILLS IN A JEEP: Martha Raye, Caro dis—Good musical comedy show, and business was too. Play it. Played Wednesday, Thursday, July —E. M. Freiburger, Paramount Theatre, Dewey, Small town patronage.

FOUR JILLS IN A JEEP: Carole Landis, Kay cis—Title sold this picture. Just the thing for towns. The crowd would have liked it better if had been more jeeps. Business good. Played S Monday, July 9, 10.—F. R. Crist, Crist Theatre, Lo O. Small town patronage.

GUADALCANAL DIARY: Preston Foster, V Bendix—This one gives the punch where it is needed It shows the enemy as he is and the terrific c which our men are putting up with. A picture we trayed to give credit where credit is due. Ran it i junction with the Fifth War Loan Drive. Played day-Sunday, July 11-16.—Andrew Mayeshiba, Te Department, Heart Mountain, Wyo. General patro

HEAVEN CAN WAIT: Don Ameche, Gene T —Technicolor failed to help this long and dry f It seems our type patronage doesn't appreciate so cated comedy and we certainly didn't gross much Played Wednesday, Thursday, July 12, 13.—Burr Henley Smith, Imperial Theatre, Pocahontas, Ark ral patronage.

LIFEBOAT: Tallulah Bankhead, William Bendi were unable to do any business on this feature, was no more than we expected. It required no ball to see what the result would be after readi press book. Played Wednesday, Thursday, July 1 A. S. Edwards, Winema Theatre, Scotia, Cal. lumber town patronage.

PARIS AFTER DARK: George Sanders, Brenda shall—Another war and spy picture. Business was but a fair show. Played Tuesday, July 18.—E. M. burger, Paramount Theatre, Dewey, Okla. Small patronage.

PIN UP GIRL: Betty Grable, Joe E. Brown—nice color and about one good song. But it failed business. Patrons claimed it was Grable's worst fi it hadn't been for Spivak's band, Joe E. Brown, I Raye and the Skating Vanities, it wouldn't have much of a show. Itis not worth your best playing First time 20th-Fox has disappointed me this yea musical. Played Sunday, Monday, July 9, 10.— Schneeberger, Ritz Theatre, Tipton, Ind. Genera ronage.

THE PURPLE HEART: Dana Andrews, Richar te—Another mean, gruesome thing that you do no to look at. Picture very dark. Why do they w make a picture so dark that you can't see half Did not click here. Played Sunday, Monday, July F. R. Crist, Crist Theatre, Loveland, O. Small patronage.

STORMY WEATHER: Bill Robinson, Lena H Most prominent comment received on this pictur "It surpasses Cabin in the Sky." Everyone seen enjoy it and came out happy. Some people just seem to get used to colored people; those we threw and let the others enjoy a good picture with good and acting. Played Wednesday-Sunday, July 5-9 drew Mayeshiba, Technical Department, Heart Mo Wyo. General patronage.

United Artists

IT HAPPENED TOMORROW: Dick Powell, Darnell—Another of those dark things. Outside light, it was a fair picture. Not much draw. Friday, Saturday, July 7, 8.—F. R. Crist, Crist T Loveland, O. Small town patronage.

KNICKERBOCKER HOLIDAY: Nelson Eddy, Coburn—Nelson Eddy has not made a dime for the tor since they split up him and Jeannette McI Played Friday, Saturday, June 30, July 1.—F. R. Crist Theatre, Loveland, O. Small town patrona

(*Continued on page* 48)

. . A Swell Job, Tom!

TIME

THE WEEKLY NEWSMAGAZINE

TOM J. CONNORS
(See March of Time Sales)

hanks to 20th Century-Fox, The rch of Time now has its largest lience ever . . . a peak number

THE MARCH OF TIME

(*Continued from page 46*)

SANDERS OF THE RIVER: Paul Robeson—Africa, with all of its savagery and cunning, is portrayed in this picture, which stars Paul Robeson. His songs are too few and not of the type that everyone would have liked to hear. Still, many good comments were heard and many have said that these old pictures are better than some of the new ones. Played Monday, July 10.—Andrew Mayeshiba, Technical Department, Heart Mountain, Wyo. General patronage.

Universal

ARIZONA TRAIL: Tex Ritter, Fuzzy Knight—The singing and instruments in this Western were good but the picture followed the well-beaten trail. Played Friday, Saturday, July 14, 15.—A. S. Edwards, Winema Theatre, Scotia, Cal. Small town patronage.

CHIP OFF THE OLD BLOCK: Donald O'Connor, Peggy Ryan—Good little musical show which pleased all and business was good. Played Wednesday, Thursday, July 19, 20.—E. M. Freiburger, Paramount Theatre, Dewey, Okla. Small town patronage.

COBRA WOMAN: Jon Hall, Maria Montez — This proved good at the box office and seemed to please. It is another fairy tale with these stars that has beautiful color. Played Sunday, Monday, July 9, 10.—Burris and Henley Smith, Imperial Theatre, Pocahontas, Ark. Rural patronage.

LADIES COURAGEOUS: Diana Barrymore, Loretta Young—An absolute flop. A fine cast but can anyone tell me what the entertainment value is in this picture? Many walkouts and many jeers. Played Wednesday, July 5.—Sgt. William E. Goewey, Overseas Camp, APO 887. Military patronage.

MARSHAL OF GUNSMOKE: Tex Ritter, Russell Hayden—This is a good Western with good music, and it pleased all on Friday, Saturday. Played Friday, Saturday, July 21, 22.—E. M. Freiburger, Paramount Theatre, Dewey, Okla. Small town patronage.

SHE'S FOR ME: David Bruce, Grace McDonald—This is O. K. on a dual bill but has no star power to stand on its own. Played Friday, July 21.—Burris and Henley Smith, Imperial Theatre, Pocahontas, Ark. Rural patronage.

THIS IS THE LIFE: Donald O'Connor, Peggy Ryan—This proved able to carry on this series of pictures with Donald O'Connor. Was well liked here and especially by the younger customers. Played Saturday, Sunday, July 15, 16.—Burris and Henley Smith, Imperial Theatre, Pocahontas, Ark. Rural patronage.

YOU'RE A LUCKY FELLOW, MR. SMITH: Allan Jones, Evelyn Ankers—Universal makes good musicals and bad ones. This one happens to be one of the bad ones—not too bad, but it didn't do our business any good. A strictly class B picture with a singer like Allan Jones, whose singing isn't very well liked here. can't very well break records. Played Tuesday-Sunday, July 11-16.—Andrew Mayeshiba, Technical Department, Heart Mountain, Wyo. General patronage.

Warner Bros.

BROTHER RAT: Ronald Reagan, Jane Wyman—This reissue was a box office surprise, and everybody was happy.—Leonard J. Leise, Rand Theatre, Randolph, Neb.

DESERT SONG: Dennis Morgan, Irene Manning—Business was off considerably both nights. Some unfavorable comments. We believe many stayed away under the impression that the picture was an operetta. Played Sunday, Monday, July 16, 17.—A. S. Edwards, Winema Theatre, Scotia, Cal. Small town patronage.

GAY SISTERS: Barbara Stanwyck, George Brent—Played this very late but it turned out to be a very entertaining picture. Had a number of good comments on the story, but not good for the kiddies. A picture that has nothing to do with the war. If you have not played it already, do so. Played Saturday, July 8.—A. L. Dove, Bengough Theatre, Bengough, Sask., Canada. Rural and small town patronage.

IN OUR TIME: Ida Lupino, Paul Henreid—Can't say very much for this one, a real "dud" that should have been run midweek if at all. Actionless and draggy.—Leonard J. Leise, Rand Theatre, Randolph, Neb.

OLD ACQUAINTANCE: Bette Davis, Miriam Hopkins—One of the few really "good" pictures we have had. It was plenty long but we received many favorable comments on it. Played Wednesday, July 12.—Sgt. William E. Goewey, Overseas Camp, APO 887. Military patronage.

PRINCESS O'ROURKE: Olivia de Havilland, Robert Cummings—Nice entertainment, but not in the high bracket class. It is just a little out of the ordinary and had many good comments. Miss de Havilland was swell and a good cast supported her. Played Saturday, July 15.—A. L. Dove, Bengough Theatre, Bengough, Sask., Canada. Rural and small town patronage.

THANK YOUR LUCKY STARS: Warner Stars Revue—What the the picture did for me? It did plenty. Lost us patrons, friends and money. Several walkouts. It was one of the worst—and on top of that, it was checked. Our operator all but went on a sitdown strike. Poor little Bette Davis. How could you do that to her? And Humphrey, I don't blame you for hoping your fans would not see this. I thank my lucky stars there can never be another like it. I agree with Warners, "It's one picture in a million." I thank my lucky stars I won't reach the second million. Home I go—weary and heart sick and will play some solitaire to quiet my shattered nerves. So brother, if you haven't played it—just "thank your lucky stars" and don't do it.—I. D. Hazzard, Scenic Theatre, Wessington, S. D. Small town patronage.

SHORT PRODUCT PLAYING BROADWAY

Week of July 31

ASTOR

Movie Pests	MGM
Travel Talk	MGM
Feature: Bathing Beauty	MGM

CRITERION

Idle Roomers	Columbia
Grandpa Called It Odd	MGM
Feature: Mr. Winkle Goes to War	Columbia

GLOBE

Song of the Rain	Warner Bros.
Porky the Pig	Warner Bros.
Feature: Canterville Ghost	MGM

GOTHAM

Duck Soup to Nuts	Vitaphone
Ozzie Nelson	Vitaphone
Battle Stations	OWI
Feature: Dead End	Film Classics

HOLLYWOOD

Russian Rhapsody	Vitaphone
Our Frontier in Italy	Vitaphone
Winner's Circle	Vitaphone
Feature: Mr. Skeffington	Warner Bros.

PARAMOUNT

Popular Science, No. 5	Paramount
Battle Stations	OWI
Feature: And the Angels Sing	Paramount

RIALTO

Cilly Goose	Paramount
How to Swim	RKO
Battle Stations	OWI
Feature: Shadows in the Night	Columbia

RIVOLI

Your Pet Problem	Paramount
Feature: Story of Dr. Wassell	Paramount

STRAND

Slightly Daffy	Vitaphone
Cattle Men's Day	Vitaphone
Battle Stations	OWI
Feature: Adventures of Mark Twain	Warner Bros.

Short Features

Columbia

BLONDE AND GROOM: All Star Comedies—Strictly slapstick stuff that gets the laughs.—Sgt. William E. Goewey, Overseas Camp, APO 887. Military patronage.

COMMUNITY SING, Series 7, No. 7: Community Sing—Includes the songs "Please," "Thanks," "Ain't Misbehavin" and "The Beer Barrel Polka." All Community Sing shorts go over big with military audience.—Sgt. William E. Goewey, Overseas Camp, APO 887.

Metro-Goldwyn-Mayer

SEVENTH COLUMN: Pete Smith Specialty—Very, very good. Play it for laughs. It's really good.—Sgt. William E. Goewey, Overseas Camp, APO 887.

Paramount

HALFWAY TO HEAVEN: Musical Parade—Fine two-reel musical in color, with several good vaudeville turns.—E. M. Freiburger, Paramount Theatre, Dewey, Okla.

IN A HAREM: Speaking of Animals—These talking animals always please, and this was better than usual.—E. M. Freiburger, Paramount Theatre, Dewey, Okla.

A JOLLY GOOD FURLOUGH: Popeye Cartoon—One of the few cartoons we can get our hands on. Very well received, as would be any cartoon.—Sgt. William E. Goewey, Overseas Camp, APO 887.

RKO Radio

FLYCASTING: Sportscope—Everybody's interest fishing. All pictures in the Sportscope series are ecting and educational.—Andrew Mayeshiba, Te Department, Heart Mountain, Wyo.

THE WAYWARD CANARY: Disney Cartoon one is about a mischievous canary that escapes fro cage which Mickey Mouse gives to Minnie as The antics of this canary furnish the laughs that this picture.—Andrew Mayeshiba, Technical Depar Heart Mountain, Wyo.

Twentieth Century-Fox

NO ALTERNATIVE: War Films—A victory re plaining the why of rationing. Worth running.— Freiburger, Paramount Theatre, Dewey, Okla.

Universal

BEAR MOUNTAIN GAME: Variety Views—A filler.—E. M. Freiburger, Paramount Theatre, I Okla.

CATCH 'EM AND EAT 'EM: Sportlights—Good reel about fishing.—E. M. Freiburger, Paramount tre, Dewey, Okla.

CHASIN' THE BLUES: Name Band Musicals orchestra is not very well known here but the ar ments and stage settings made up for it. Candy C furnished the comedy and Fifi D'Orsay brought o old songs. Good short subject.—Andrew May Technical Department, Heart Mountain, Wyo.

FISH FRY: Color Cartoon—Entertaining colo toon.—E. M. Freiburger, Paramount Theatre, I Okla.

SHE'S 1-A IN THE NAVY: Person Oddities—Tl is about the same as all the others in this series. esting, educational and entertaining. If you've bee ning this series, this one is all right.—Andrew May Technical Department, Heart Mountain, Wyo.

Vitaphone

HARE RIBBIN: Bugs Bunny Special—Another color cartoon with that ever popular Bugs Bun M. Freiburger, Paramount Theatre, Dewey, Okla.

WINNER'S CIRCLE: Technicolor Special—Goo reeler in Technicolor which showed some well- horses.—E. M. Freiburger, Paramount Theatre, I Okla.

Service Men to See New Walt Disney Subject

American service men will have first lo Walt Disney's "How to Play Football," whic inaugurate the new season of Disney shorts. though the national release date has been s September 15, by RKO Radio, 90 prints c Disney subject which stars Goofy will be tributed through service mediums by the part of this month. An extensive exploi campaign is under way for the entire I seventh series of shorts, which includes: " Trouble," "Donald's Off Day," "Dog W "The Clock Watcher," "Duck Pimples," ald's Crime," "Canine Casanova," "The Eyes It," "Goofy's American Diary," "Legend of C Rock," "Californy Er Bust," "No Sale," " Duck," "Hockey Homicide," and "The Goo maritan."

Story of 16mm Gift Films in 'Saturday Evening Post'

The August 12 issue of the *Saturday Ev Post* will feature an article by Pete Martin t the story of the industry's 16mn gift film pro In addition to this story, the Curtis Publi Company is printing and distributing to 1 theatres a lobby poster emphasizing the fact pictures shown in each theatre are sent to zones around the world.

Club Tourney August 18

After a lapse of two years, the Washi Variety Club will revive its annual golf to ment, scheduling the event for August 18 a Woodmont Country Club. Co-chairmen of tournament committee are Sam Galanty and F Brown, aided by Sam Wheeler and George C in charge of ticket sales; Herbert Sauber o dinner Committee; Harry Bachman as chai of the handicap committee. The reception mittee comprises Mrs. Louis Janof, Mrs. Rohrs, W. Stokes Sammons, William Hende

LL AMERICA SHOULD SEE IT TODAY...
ECAUSE MILLIONS WILL LIVE IT TOMORROW!

THEY THOUGHT MARRIAGE MEANT TONIGHT and MOONLIGHT

...they forgot it means tomorrow, too!

The impatient soldier and his bride relive their honeymoon to prove they were right in the first place! It's gay . . . it's riotous . . . it's sprightly comedy at its sparkling best!

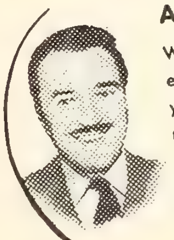
Columbia Pictures
PRESENTS
JEAN
ARTHUR
CHARLES
COBURN
LEE
BOWMAN

in Irving Cummings'

The Impatient Years

with Edgar Buchanan · Charley Grapewin · Jane Darwell
Original Screen Play by VIRGINIA VAN UPP
Associate Producer
Produced and Directed by IRVING CUMMINGS

A PREDICTION



With this picture, an exciting new star joins your favorite leading men. Lee Bowman is a name you're going to look for . . . a sta you'll go for!

PICTURE GROSSES

A statistical compilation and comparison of Box-Office Performance in first-run theatres

Figures directly below picture title compare dollar gross with average gross and show relative percentage of all engagements tabulated.

Figures opposite theatre names represent percentage of tabulated grosses to average weekly business based on the six months' period ending April 30, 1944.

SYMBOLS: (DB) Double Bill—associate feature title; (SA) Stage Attraction; (MO) Move-Over Run; (AA) Advance Admission.

INDEX: Over-all performance percentage figures from previously published final reports appear in Service Data section of Product Digest. See last column of Release Chart for Index.

GOING MY WAY (Para.)

Final Reports:

Total Gross Tabulated	$2,014,200
Comparative Average Gross	1,595,900
Over-all Performance	126.2%

BOSTON—Metropolitan, 1st week	121.4%
BOSTON—Metropolitan, 2nd week	142.8%
BOSTON—Metropolitan, 3rd week	127.1%
BOSTON—Fenway, MO 1st week	95.5%
BOSTON—Fenway, MO 2nd week	134.3%
BOSTON—Fenway, MO 3rd week	126.8%
BOSTON—Paramount, MO 1st week	86.2%
BOSTON—Paramount, MO 2nd week	155.1%
BOSTON—Paramount, MO 3rd week	155.1%
BUFFALO—Great Lakes, 1st week	142.8%
BUFFALO—Great Lakes, 2nd week	140.0%
CHICAGO—Chicago, 1st week (SA) Vaudeville	134.6%
CHICAGO—Chicago, 2nd week (SA) Vaudeville	128.5%
CHICAGO—Chicago, 3rd week (SA) Vaudeville	122.4%
CHICAGO—Chicago, 4th week (SA) Vaudeville	132.6%
CHICAGO—Chicago, 5th week (SA) Vaudeville	134.6%
CHICAGO—Chicago, 6th week (SA) Vaudeville	128.5%
CHICAGO—Chicago, 7th week (SA) Vaudeville	130.6%
CINCINNATI—RKO Palace	157.8%
CLEVELAND—Loew's State	125.0%
INDIANAPOLIS—Indiana	167.9%
MINNEAPOLIS—Radio City	180.0%
NEW YORK—Paramount, 1st week (SA) Charlie Spivak's Orchestra	141.4%
NEW YORK—Paramount, 2nd week (SA) Charlie Spivak's Orchestra	125.0%
NEW YORK—Paramount, 3rd week (SA) Charlie Spivak's Orchestra	123.6%
NEW YORK—Paramount, 4th week (SA) Charlie Spivak's Orchestra	118.8%
NEW YORK—Paramount, 5th week (SA) Charlie Spivak's Orchestra	96.1%
NEW YORK—Paramount, 6th week (SA) Charlie Spivak's Orchestra	97.5%
NEW YORK—Paramount, 7th week (SA) Charlie Spivak's Orchestra	96.1%
NEW YORK—Paramount, 8th week (SA) Charlie Spivak's Orchestra	97.5%
NEW YORK—Paramount, 9th week (SA) Charlie Spivak's Orchestra	97.5%
NEW YORK—Paramount, 10th week (SA) Charlie Spivak's Orchestra	90.6%
OMAHA—Paramount	160.8%
PHILADELPHIA—Mastbaum, 1st week	213.1%
PHILADELPHIA—Mastbaum, 2nd week	144.2%
PHILADELPHIA—Mastbaum, 3rd week	128.2%
PHILADELPHIA—Mastbaum, 4th week	116.8%
PITTSBURGH—Penn	209.4%
PROVIDENCE—Strand, 1st week	160.0%
PROVIDENCE—Strand, 2nd week	161.8%
PROVIDENCE—Strand, 3rd week	131.8%
PROVIDENCE—Strand, 4th week	127.2%
PROVIDENCE—Strand, 5th week	86.3%
SAN FRANCISCO—Fox, 1st week	168.0%
SAN FRANCISCO—Fox, 2nd week	148.0%
ST. LOUIS—Ambassador	141.0%
WASHINGTON—Loew's Palace, 1st week	140.0%
WASHINGTON—Loew's Palace, 2nd week	125.0%

●

HOME IN INDIANA (20th-Fox)

Final Reports:

Total Gross Tabulated	$789,700
Comparative Average Gross	770,500
Over-all Performance	102.4%

BALTIMORE—New, 1st week	110.1%
BALTIMORE—New, 2nd week	80.5%
BOSTON—Memorial, 1st week (DB) Gildersleeve's Ghost (RKO)	116.1%
BOSTON—Memorial, 2nd week (DB) Gildersleeve's Ghost (RKO)	98.4%
BOSTON—Memorial, 3rd week (DB) Gildersleeve's Ghost (RKO)	88.3%
BUFFALO—Buffalo (DB) Candlelight in Algeria (20th-Fox)	93.6%
CHICAGO—Roosevelt, 1st week	100.0%
CHICAGO—Roosevelt, 2nd week	74.0%
CINCINNATI—Palace	121.7%
CINCINNATI—RKO Grand, MO 1st week	103.8%
CINCINNATI—RKO Grand, MO 2nd week	90.9%
CINCINNATI—RKO Grand, MO 3rd week	60.0%
CINCINNATI—Keith's, MO 4th week	112.2%
CLEVELAND—Allen, 1st week	146.3%
CLEVELAND—Allen, 2nd week	150.0%
CLEVELAND—Warner's Lake, MO 1st week	127.2%
DENVER—Denver (DB) Secrets of Scotland Yard (Rep.)	150.0%
DENVER—Esquire (DB) Secrets of Scotland Yard (Rep.)	172.3%
DENVER—Aladdin, MO 1st week (DB) Secrets of Scotland Yard (Rep.)	103.4%
DENVER—Broadway, MO 2nd week (DB) Secrets of Scotland Yard (Rep.)	95.1%
DENVER—Rialto, MO 2nd week (DB) Secrets of Scotland Yard (Rep.)	136.3%
INDIANAPOLIS—Indiana (DB) Pardon My Rhythm (Univ.)	132.8%
INDIANAPOLIS—Lyric, MO 1st week (DB) Pardon My Rhythm (Univ.)	115.4%
KANSAS CITY—Esquire, 1st week	108.6%
KANSAS CITY—Esquire, 2nd week	101.4%
KANSAS CITY—Uptown, 1st week	100.0%
KANSAS CITY—Uptown, 2nd week	78.5%
LOS ANGELES—Carthay Circle (DB) Three Men in White (MGM)	88.4%
LOS ANGELES—Chinese (DB) Three Men in White (MGM)	93.4%
LOS ANGELES—Loew's State (DB) Three Men in White (MGM)	104.1%
LOS ANGELES—Uptown (DB) Three Men in White (MGM)	96.2%
MINNEAPOLIS—Radio City	107.7%
MINNEAPOLIS—Lyric, MO 1st week	117.7%
NEW YORK—Roxy, 1st week (SA) Enric Madriguera's Orchestra, others	103.5%
NEW YORK—Roxy, 2nd week (SA) Enric Madriguera's Orchestra, others	101.1%
NEW YORK—Roxy, 3rd week (SA) Enric Madriguera's Orchestra, others	77.1%
PHILADELPHIA—Fox	82.7%
PHILADELPHIA—Keith's, MO 1st week	109.4%
PITTSBURGH—Fulton, 1st week	104.6%
PITTSBURGH—Fulton, 2nd week	109.3%
PITTSBURGH—Fulton 3rd week	69.7%
PROVIDENCE—Majestic, 1st week (DB) Casanova in Burlesque (Rep.)	125.9%
PROVIDENCE—Majestic, 2nd week (DB) Casanova in Burlesque (Rep.)	92.9%
PROVIDENCE—Carlton, MO 1st week (DB) Casanova in Burlesque (Rep.)	95.0%
SAN FRANCISCO—Fox (DB) Secrets of Scotland Yard (Rep.)	108.0%
SAN FRANCISCO—State, MO 1st week (DB) Secrets of Scotland Yard (Rep.)	131.1%
SAN FRANCISCO—State, MO 2nd week (DB) Secrets of Scotland Yard (Rep.)	98.3%
SEATTLE—Paramount, 1st week (DB) Seven Days Ashore (RKO)	143.8%
SEATTLE—Paramount, 2nd week (DB) Seven Days Ashore (RKO)	77.3%
ST. LOUIS—Ambassador (DB) Candlelight in Algeria (20th-Fox)	122.0%
ST. LOUIS—Shubert, MO 1st week (DB) Candlelight in Algeria (20th-Fox)	100.0%

●

BATHING BEAUTY (MGM)

First Reports:

Total Gross Tabulated	$172,900
Comparative Average Gross	155,500
Over-all Performance	111.1%

BUFFALO—Buffalo	110.1%
MINNEAPOLIS—Radio City	100.0%
NEW YORK—Astor, 1st week	126.6%
NEW YORK—Astor, 2nd week	109.5%
NEW YORK—Astor, 3rd week	107.5%
NEW YORK—Astor, 4th week	98.0%
PROVIDENCE—Loew's State (DB) U-Boat Prisoner (Col.)	126.4%
TORONTO—Uptown	82.1%
WASHINGTON—Loew's Capitol	122.7%

Ask Mexico Unio Loyalty Pledge t End Stoppage

by LUIS BECERRA CELIS

in Mexico City

In an attempt to end the labor row that has all Mexican film production at a standstill f week, Salvador Carrillo, secretary general o National Cinematographic Industry Workers U last week issued an ultimatum to all actors technicians calling upon them to swear alleg to the union. Meanwhile, the producers, f heavy losses, planned an appeal to the pres of Mexico to intervene.

The trouble started over the ousting of En Solis, chief of the studio workers, whom the m ity of the unionists, accused, in full-page news advertisements of maneuvering within their last week, when considering suspending o tions, the 64 members of the Association of M can Motion Picture Producers were said to been influenced in part, by a pending new fiv cent Federal tax.

▽

Mexican picture laborites continue to be ag by the move of some American producers to certain of their films spoken in Spanish by I for Latin American exhibition. The latest festation of this agitation is a sort of "Recipr plan that is being worked up by Mr. Carrillo. plan calls for the American companies to tal a Mexican picture spoken in English for one of theirs spoken in Spanish that they send to Mexico. *Mr. Carrillo expects that arrangement will offset whatever competitic Mexican productions the dubbed American pic may offer and give Mexican pictures wide hibition north of the border.

▽

Those who would join the picture Scenarist Adapters Union (Section No. 45 of the Na Cinematographic Industry Workers Union) mu full-fledged craftsmen. New admittance rul the union ban all who have not had at least scenarios made into pictures and a minimu two others sold to producers.

▽

Spoofing of Mexican stage personalities ir tures has been frowned upon by the film cer They ordered eliminated from the picture Señorita es Asi" ("The Miss is Like Th starring Mapy Cortes and her husband Fern a sequence that ridiculed Maria Teresa Mor important dramatic stage actress who works a Federal and local civic government subsid has been decorated by both for her performa

▽

Frank Fouce, Los Angeles theatre and impresario who is now working in films fo Office of the Coordinator of Inter-America fairs, told the producers that he did not Washington would be able to continue sup Mexico raw stock on a large scale much longe cause of war conditions. The producers have negotiating for 10,000,000 more feet of raw sto this year, as the 35,000,000 they were al proyed to be not enough. Drastic rationing o stock is now in effect.

▽

Hope that Russia could supply them badly n raw stock, that some producers entertained, killed by information from Alexander Ouma the Soviet ambassador to Mexico, that whi country does manufacture picture film its industry requires all of it, and more.

▽

How Russia makes pictures and conduct theatre are to be studied on the groun Rodolfo Usigli who has been assigned b Mexican Government, to make that study is expected to be beneficial for the Mexican and stage.

MANAGERS' ROUND TABLE

An international association of showmen meeting weekly
n MOTION PICTURE HERALD *for mutual aid and progress*

IESTER FRIEDMAN, Editor
GERTRUDE MERRIAM, Associate Editor

eamwork

uring vacation we took a busman's holiday — in Providence,
I., where "Wing and a Prayer" had its world premiere at
's Majestic theatre.

he advertising campaign for the opening was literally a
phony of harmony and cooperation between theatre manage-
nt and the film company's field exploitation staff. It's effective-
s is best testified by results attained at the box office.

oo often, cooperation and collaboration between advertising
tions representing respectively the theatre and the distributor
e not been all that could be desired.

Nor is this condition uncommon where a specialized field of
leavor tends to make individualists of those in responsible
itions.

No theatreman relishes the idea of an outsider interfering in
al matters. Perhaps the exploiteer, too, has contributed to the
eral condition by manifesting a sense of superiority—or futility.

n Providence we witnessed an exceptionally fine undertaking.
es Fields, assistant exploitation manager for Twentieth Century-
, on the scene as the distributor's representative, was quick to
st the aid of Ed Fay, whose experience as a theatre operator
showman paved the way for promotions which might normally
e proved difficult.

he field staff took charge of matters which do not commonly
to the theatreman's lot. Results were more than gratifying,
e each had a full appreciation of the other's intentions and
w them in advance.

rom the experience, we derive a new sense of evaluation for
exploiteer in his relationship with the theatre manager.
viously, it would be of advantage to the industry as a whole
further this relationship.

he commercial success of the opening is not more important
n the development of an exploitation pattern which hundreds
other theatres can follow.

△ △ △

odern Design

Ve are in receipt of an interesting letter from Jack Barker,
stant to James R. Nairn, advertising and publicity director for
ious Players Canadian Theatres.

he letter indicates how Canadian showmen are meeting the
sent problem of rationed newspaper advertising, which should
of interest to other members of the Round Table. He writes:

In these days of paper shortage, with advertising space at a
mium, the showman is confronted with the problem of selling
attraction in capsule form.

'The theatre pages in our local dailies are as congested as any on the continent and it became expedient to overcome this situation by devising an ad pattern that would stand out in any newspaper.

"To begin with, we felt that motion picture advertising had become stereotyped and had therefore sacrificed eye-appeal. No matter how good your program is, if your midget ad conforms with the ads surrounding it, it stands an excellent chance of being overlooked.

"After experimenting, we adopted the daddy of all display mediums, the poster treatment. All copy was eliminated excepting title and cast, which were played up very big. No type was used—instead, everything was brush-lettered in a sweeping poster style. Instead of the usual one-column midget, we chose the billboard rectangle: 30 lines by two columns. These ads, by their own unique style and freedom, have frequently stolen the page from larger display ads.

"We feel we have created a vogue in midget ads. At any rate, they are being widely copied in this country."

△ △ △

It's Results That Count

Bill Brown, manager of Loew's Poli Bijou theatre in New Haven, emphasizes the value of interchanging exploitation ideas and proves that an old stunt is still good if it gets results.

Bill was recently visited by Norman Levinson, a former employee, who is now in service. Levinson noted a promotion while stationed in Los Angeles and suggested it to Brown, with the result that a three-way tie-up was made between the Navy Department, the local United Illuminating Company and the New Haven chief of police.

The device, 22 by 22 diamond-shaped cards, plugged the WAVE enlistment drive and secured a valuable plug for the current film offering at the Bijou on 200 light poles throughout the area.

△ △ △

Lightning Strikes Twice

An editorial in a recent issue of the *Bridgeport Post* commends the town of Stratford, Conn., as the first community of its population group in the state to go over the top in the Fifth War Loan drive.

The editorial also said the local committee chairman had predicted Stratford would sell three times its Bond quota. Full credit was given Albert M. Pickus for the remarkable showing.

Mr. Pickus will be recalled as one of the "Honored Hundred" of Fourth War Loan fame. He is manager of the Stratford theatre in Stratford.

—CHESTER FRIEDMAN

ROY ROGERS · TRIGGE

KING OF THE COWBOYS SMARTEST HORSE IN THE M

Song of NEVADA

Featuring

DALE EVANS *and* **MARY LEE**

with **LLOYD CORRIGAN · THURSTON HALL**

BOB NOLAN
and the
SONS OF THE PIONEERS

Directed by: Joseph Kane Original Screenplay by: Gordon Kahn — Olive Cooper

IT'S A SONG OF ADVENTURE– ROMANCE– AND THRILLS!

Get in tune with Roy—as he takes you along on his most exciting roundup of fun and melody!

SONGS

"It's Love, Love, Love!"

"New Moon Over Nevada"

"Hi Ho Little Dogies"

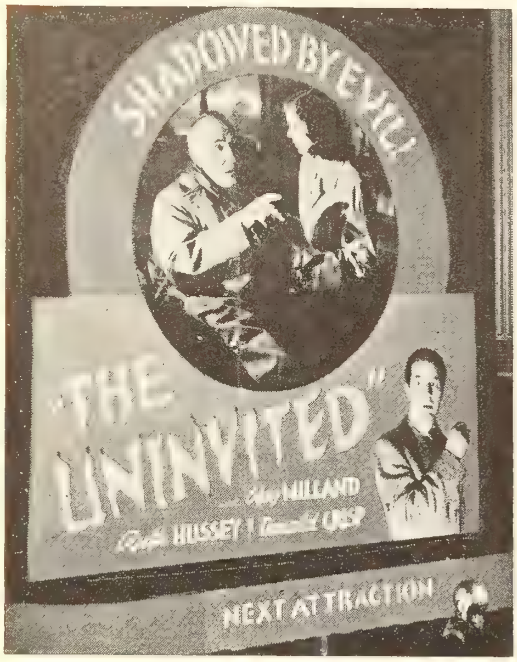
"What Are We Goin' To Do?"

"Harum Scarum Baron Of The Harmonium"

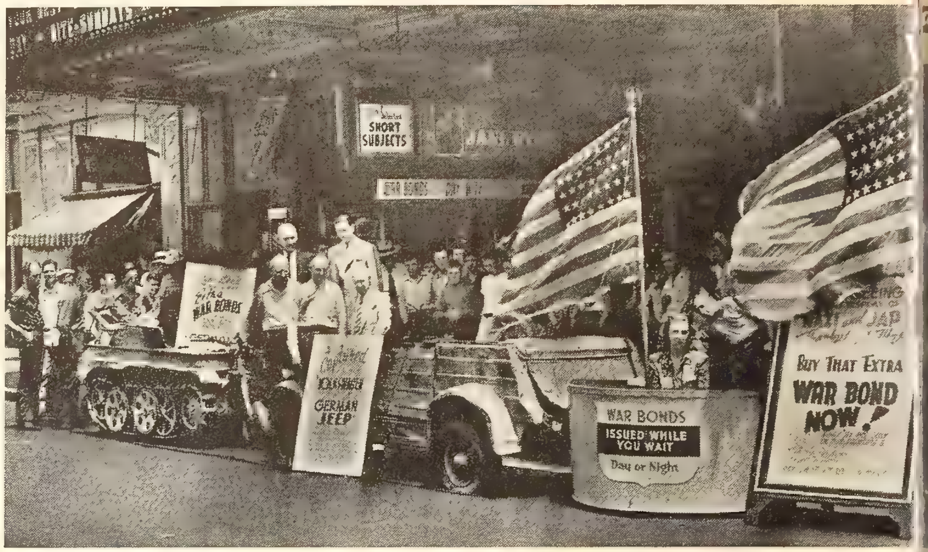
"A Cowboy Has To Yodel In The Morning"

A REPUBLIC PICTURE

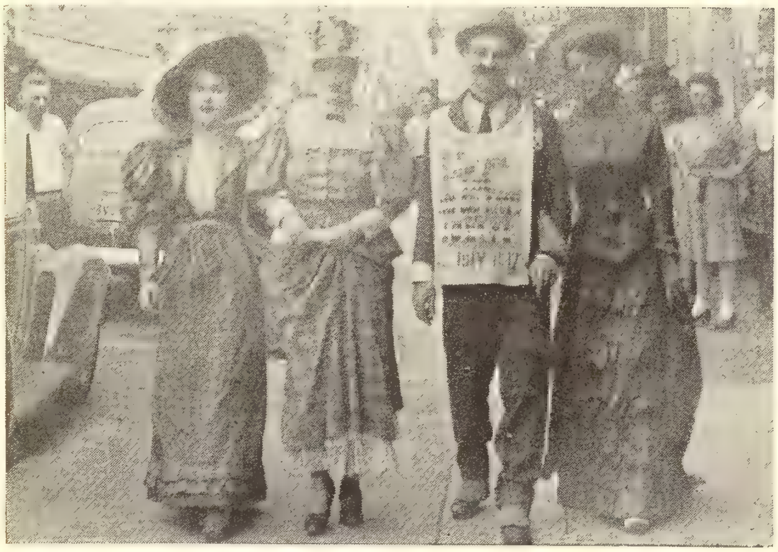
BALLYHOOS AND LOBBIES


SHADOWED BY EVIL!
"THE UNINVITED"
Ray MILLAND
Ruth HUSSEY
NEXT ATTRACTION

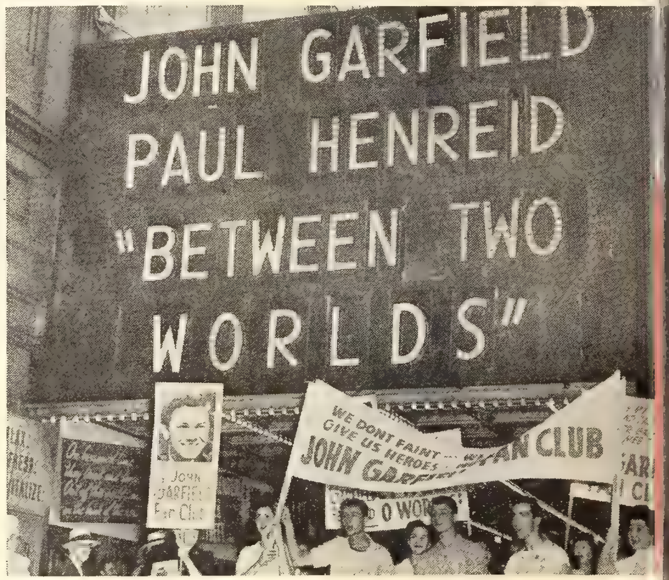
Bill Hoyle, Lincoln, Washington, D. C., produced a weid effect on "Uninvited" by use of a green flasher behind stencilled title. Green flourescent tubes were arranged around sides of circle.


SHORT SUBJECTS
WAR BONDS
GERMAN JEEP
BUY THAT EXTRA WAR BOND NOW!
WAR BONDS ISSUED WHILE YOU WAIT Day or Night

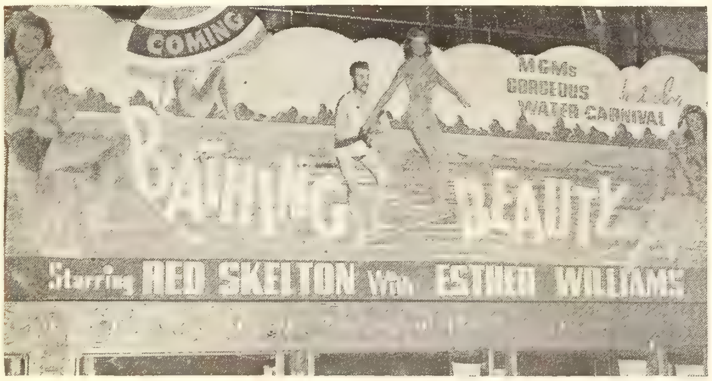
For his 5th War Loan Drive, Chick Tompkins, Elco theatre, Elkhart, Ind., prom display of a German "Volkswaggen", half track motorcycle and other parapher for a street ballyhoo.



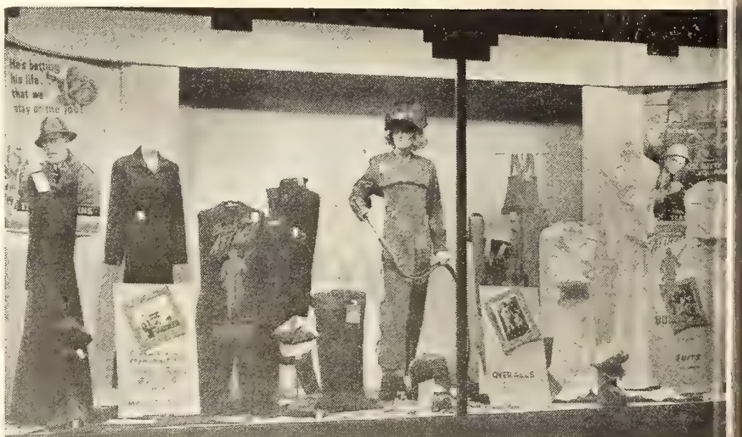
In White Plains, N. Y., for the opening of "Good Old Days" at Loew's, Arthur Egberts utilized this effective ballyhoo.


JOHN GARFIELD
PAUL HENREID
"BETWEEN TWO WORLDS"
WE DONT FAINT GIVE US HEROES
JOHN GARFIELD FAN CLUB
JOHN GARFIELD Fan Club

The John Garfield Fan Club of Chicago staged a st parade in connection with the opening of "Between Worlds" at the Roosevelt theatre.


COMING
MGM's GORGEOUS WATER CARNIVAL
BATHING BEAUTY
Starring RED SKELTON With ESTHER WILLIAMS

Covering an area larger than a 24-sheet poster, George Kraska's "Bathing Beauty" display attracts at Loew's State theatre lobby, in Boston.



Jack Jackson, publicity director for Interstate theatres, promo this window on "Man from 'Frisco" at the Majestic, Houston.

HOT FROM THE HEADLINES!

TRADE PAPERS CHEER

"Delinquent DAUGHTERS"

JUNE CARLSON FIFI D'ORSAY
TEALA LORING
Original Screenplay—Arthur St. Claire
Directed by ALBERT HERMAN

VIRTUOUS-
CARELESS-
or WANTON?

THE Hollywood REPORTER

'DAUGHTERS' OK

"DELINQUENT DAUGHTERS"
(American-PRC)

If it is not too late in the field—and it probably isn't—"Delinquent Daughters" should do very well for itself because it has more vitality, more action and more story than most of the juvenile delinquency films which have preceded it.

The situation is not sugar-coated. Some of the youngsters are extremely bad and even the most likeable have taken the preliminary steps in the wrong direction. But an engaging cast of youngsters—almost too engaging for the roles they play—
dces

"Has pace and vitality."

h Fifi
as his partner. Frank
McG in as the judge, Joe Devlin as a helpful police officer, John Christian, Frank Stephens and Sheila Roddick as delinquent parents all register well.

Albert Herman's direction gives the picture pace and vitality, although it is a bit too emphatic at times. He and Donald C. McKean were co-producers. Ira Morgan's photography is good.

SHOWMEN'S TRADE REVIEW

Delinquent Daughters
72 mins.
Drama
RC

AUDIENCE SLANT: (Family) Deals understandingly with the juvenile delinquency question and will satisfy parents and children alike.

BOX-OFFICE SLANT: Title and exploitation possibilities should make it a worthy attraction.

Comment: This is on a par with all the other juvenile delinquency pictures the studios have been turning out of late. And like the others, deals with the problem of what to do about our teen-agers, placing the entire blame for the condition on the neglect of the "parents." It is a picture that should do well among family audiences, especially in the theatres where the comm

"Has tremendous exploitation possibilities."

ch
r lends
angles having
tation possibilities, so use
newspaper headlines, etc., to attract attention to the film.

"Through sheer exploitation importance Rates 85% on rental worth."
Hollywood Motion Picture Review

"Contains more action than most."
Motion Picture Herald

THE Film DAILY

"Delinquent Daughters"
with June Carlson, Fifi D'Orsay, Teala Loring
(HOLLYWOOD PREVIEW)
PRC 72 Mins.

GOOD EXPLOITATION OFFERING HIGHLIGHTED BY WORK OF A NEWCOMER.

This is a good exploitation offering, highlighted by the work of screen newcomer Teala Loring and Jon Dawson, who are standouts in an excellent cast. Donald C. McKean and Albert Herman

"good exploitation offering."

anding. Joe
Duncan, Jimmy Zaner and Marga Dean are important principals, while Mary Bovard effectively takes care of the comedy.

DIRECTION, Splendid. PHOTOGRAPHY, Good.

BOXOFFICE

Delinquent Daughters F Drama
PRC PICTURES (416) 72 Minutes Rel. July 15, '44

It possesses
theme If the
of similar
tribution to
normal marke

"a safe bet for top grosses."

The Independent

Delinquent Daughters *72 Min.*
(PRC Pictures) Juve Delinx Melodrama

As an exploitable piece of merchandise, "Delinquent Daughters" will make good

PRC
Accent on ENTERTAINMENT

Katz Arranges Special Show

Concentrating on kiddie patronage for his engagement of "Lost Angel" at Warner's Center theatre, Pittsburgh, Pa., Phil Katz announced that he would present a "Three Act Variety Show" during one of the evening performances. Announcements were made over the house broadcasting system and a 40 by 60 lobby board used.

Katz then arranged for the Gene Kelly Dance and Talent Studios (founded by Gene Kelly of movie fame) to supply 50 picked performers; an amateur orchestra of local school boys and a spelling bee for kiddies up to 16 completed the extra show.

Through the cooperation of a local photographer, 1,000 circulars were distributed, reading: "See a good picture, then Take a Good Picture," etc. Invitations were mailed to local O'Briens and "Reserved for Margaret O'Brien" restaurant easels were planted about town.

For "Good Old Days," Katz tied in with the local, state and national publicity for the industry's 50th anniversary. Old time stills decorated the lobby; ushers were dressed as Keystone cops; jumbo circulars were distributed as were black cardboard mustaches.

The highlight of Phil's campaign was a bar which was set up in the lobby and at which promoted soft drinks were dispensed.

Matthews Lands Numerous "Mark Twain" Windows

In view of the fact that Mark Twain lived the remaining years of his life a few miles from Danbury, Conn., and Fredric March, the leading man of the production, lives in a neighboring town, J. Matthews at the Empress theatre there made every effort to create local interest in the picture. The campaign included large lobby displays, special trailers, tieups with libraries and book stores in the surrounding towns as well and pictorial maps distributed in schools, libraries and book counters.

Two 15-foot signs with 18-inch cutout letters on a white background with red lettering announced the special one week preview of the picture with names of stars. Displays were arranged with the Whalen Drug Store on Main Street.

Oddest Pet Contest Held For "Once Upon a Time"

Through a daily column in the *Baltimore News Post*, the Hippodrome theatre offered a $25 War Bond to the boy or girl who owns the oddest pet. The contest was planted by Ted Routson, publicity manager, to gather daily publicity for "Once Upon a Time." All the stories carried the point that the contest was based on the fact that Ted Donaldson, starred with Cary Grant and Janet Blair in the picture, has a trained caterpillar as his pet.

Matlack Promotes Book Store On "White Cliffs" Contest

As the opening gun in his campaign for "White Cliffs of Dover" at the Broadway theatre, Portland, Ore., Jack Matlack promoted a contest and offered a $50 War Bond as a prize for the best poem submitted on the subject: "How My Invasion Bonds Help Send Ships from the White Cliffs of Dover." J. K. Gill Company, book store, which sponsored the contest, came through with ads and window and store displays which gave credit to the picture.

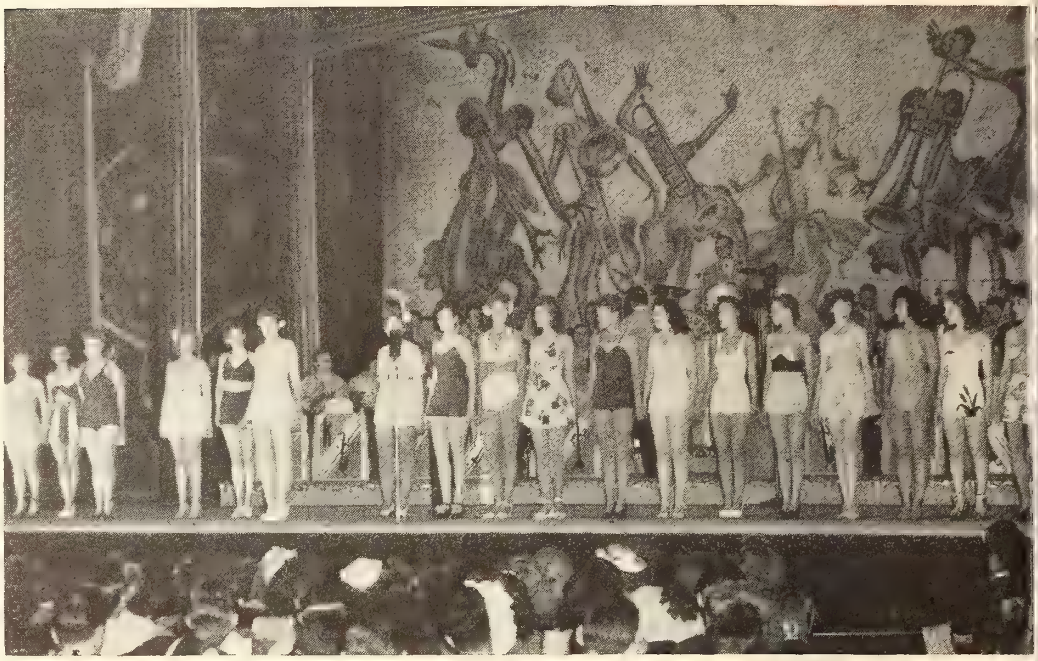
The clerks in the store brought the contest to the attention of customers, posters were planted in the lobby of the theatre and Jack also offered guest tickets to runnersup. Bookmarks were distributed by six leading book stores. Railway Express trucks were sniped with date and theatres and over the weekend stores had cards hung on doors, reading: "Closed; have gone to buy Fifth War Loan Bonds and then to see," etc., etc.

Campbell Promotes Radio For Spot Announcements

At a cost of but $4.00 a month, Les V. Campbell at the Strand, Trail, B. C., has a line hooked up across CBC which brought the special D-Day news right into his theatre. When the special news was wanted, all Les had to do was plug his end of the line into the non-sinc equipment and the news came over the sound system.

Campbell also has a tieup with the radio stations on his newsreels. He has a short trailer made up for the heading of his news which reads: "CJAT, Your Community Minded Station, Presents Canadian Movietone News." In exchange for this, the station gives the theatre nine spots a week on the newsreel currently playing.

King Holds Bathing Beauty Contes



A bathing beauty contest of no mean proportions was recently staged by "Red" King at the RKO Boston theatre, Boston, which resulted in excellent newspaper breaks with art and stories.

To launch the contest, "Red" issued 300 applications and letters which were mailed to former beauty, talent and jitterbug contestants; 250 full sheet cards, with credit and amount of cash prizes, were distributed to areas near dance halls, defense plants, department stores, etc.; separate letters and applications were sent to the largest defense plants and stores in care of the promotion director in city and suburban areas.

King used advance trailers on the screens of both RKO theatres there in advance, and lobby displays were also constructed ahead. Radio copy was landed four times daily on WMEX, WCOP and WORL, advance and current, and advance stories were sent to all
papers with an underline used on all a

Postcards with day, date, place and tir
to report were sent to each contestant up
receipt of application. As each girl applie
she was asked to take a few applications wi
her for her friends to sign and return. T
resulted in a number of extra applicants.

A master of ceremonies presented the gi
in the best possible manner on the night
the show, and special care was given to t
presentation from the standpoint of lighti
and a special backdrop added for atmo
phere. King used 20 contestants on sta
each evening.

Special promoted prizes in addition
cash prizes were: A $25 three-piece sla
suit, a dress valued at $25, and a $25 pe
manent wave. These prizes were display
by professional models during the finals
the contest, with Miss Madeline French, Bo
ton fashion stylist, doing the commentary.

Harrison Uses Wall Paper To Sell Attractions

Contacting one of his local merchants,
Harrison at the Court Square theatre, Sprin
field, Mass., promoted a couple of books of di
carded wallpaper samples and cut them up f
use as heralds. These were distributed abo
town with copy on them reading: "We had
tear the wallpaper off the walls to make roo
for the crowds that are going to see," etc., e

SPANISH — PORTUGESE — FRENCH

Film Dubbing
Script Adaptation
Ghost Voices

Experienced Native Staff
We'll Do a Job Worthy of Your Reputation

•

SPANISH SOUND STUDIOS
41 EAST 42ND STREET
New York City 17, N. Y.
MUrray Hill 2-5358
RAMON NOMAR, Man. Dir.

Exploiting the New Films

How the recent pictures are being sold at the first run and pre-release date showings

WING AND A PRAYER

Providence, R. I., notorious among theatreen as one of the most difficult cities in which land publicity, was the site selected to preiere "Wing and a Prayer."

The picture opened July 28th with the *Jourl* and *Evening Bulletin* contributing stories id art on personal appearances of Dana Anews and Sir Cedric Hardwicke for five days nning just prior to and on opening day.

Exhibitor Ed Fay personally conducted the mpaign which included 3,500 lines of newsper ads and 40 spot announcements on five dio stations in the area.

Lending assistance for Twentieth Centuryox, distributor for the picture, were Jules ield, assistant exploitation manager from the ew York office, Ralph Stitt and Al Fowler, ho handled the newspapers in Boston, and rwin Zeltner, who looked after window tieups d other local promotions.

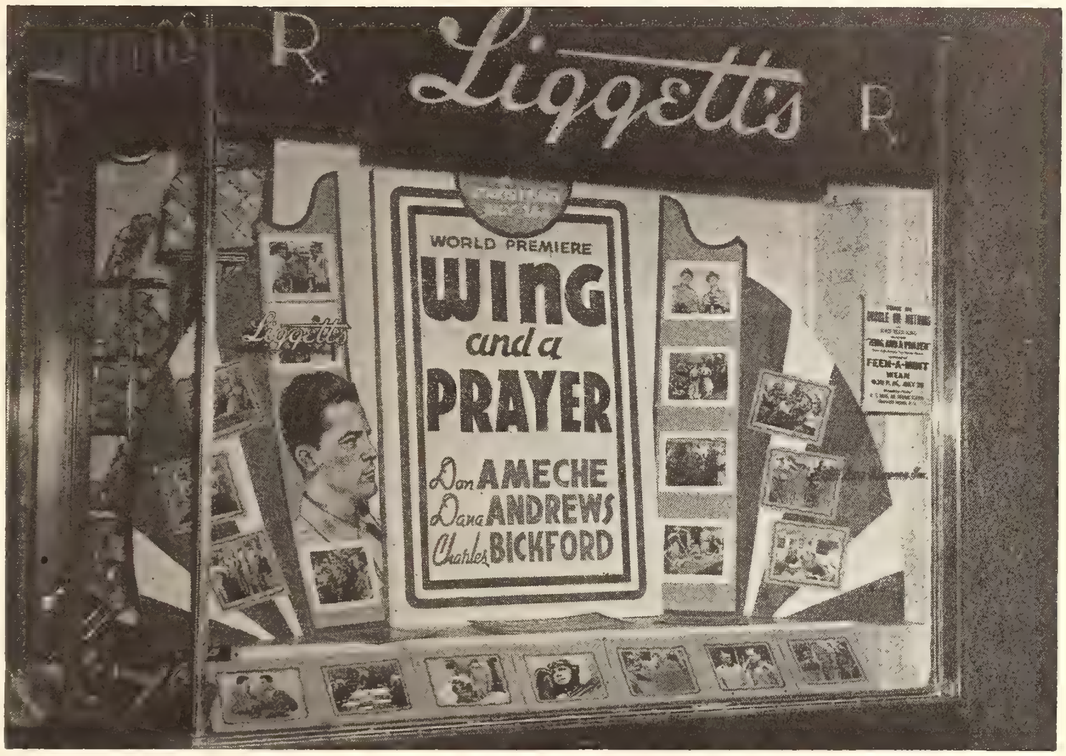
ay Gives Cross-Plug at ive Local Houses

Mr. Fay inserted cross-plug trailers in each the five local houses which he operates. ach theatre carried special lobby displays. 000 garrison caps imprinted with the picture le were distributed to newsboys and carriers. ore clerks also wore the caps providing an cellent plug for the film.

Numerous window displays were garnered cluding full coverage in Liggett's, Boston ore, Woolworth's and other prominent downwn locations.

The personal appearance of the two stars as tied into several unique promotions which nded additional publicity for the picture.

Dana Andrews and Sir Cedric Hardwicke rived the day before opening. Andrews went immediately to the Journal Canteen for servicemen for an appearance; Hardwicke appeared the following day.



One of the attractive window displays arranged for the world premiere of "Wing and a Prayer" at Fay's Majestic theatre, Providence, R. I., in prominent downtown location.

On opening night both stars were interviewed by acting Mayor George Cahir from the stage of the Majestic theatre, after which they made another appearance at the Journal Canteen to enable Andrews to cut a birthday cake in honor of the second anniversary of the WAVES.

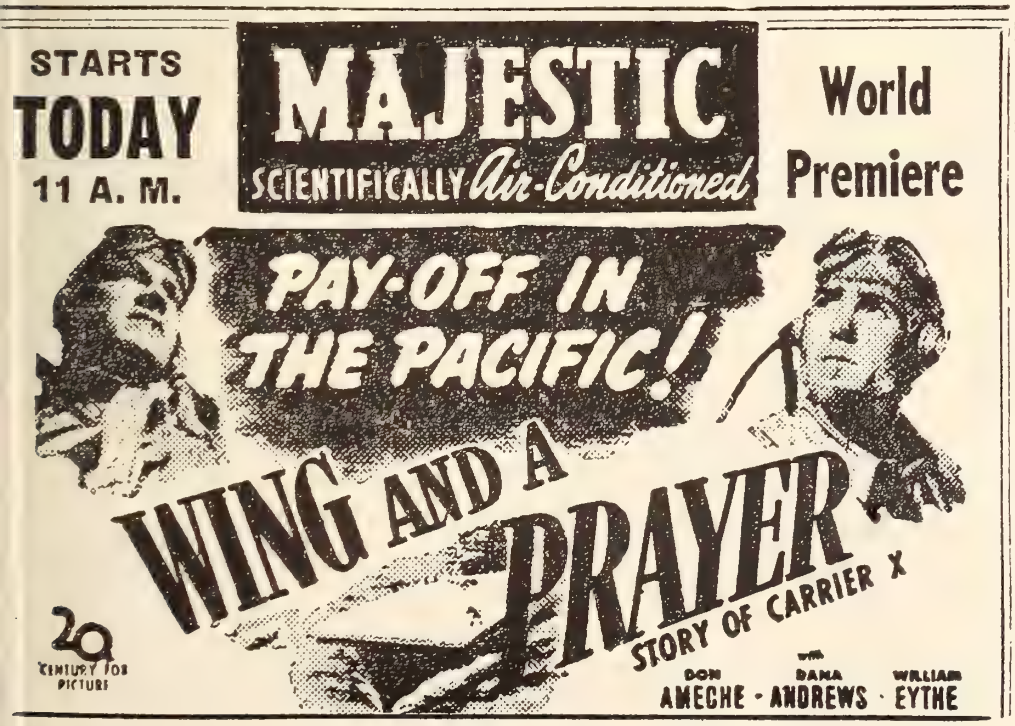
Before their theatre appearance, both stars attended a cocktail party and dinner at the Officers' Club at Quonset Point Naval Air Training Base. Local and Boston newspaper critics were in attendance as well as radio reveiwers and civic officials.

The picture was premiered later at the base theatre followed by a regular broadcast of the "Double or Nothing" radio program on a coast-to-coast hookup of 217 stations.

Andrews and Hardwicke returned to the base from the Majestic premiere in time to participate in the radio broadcast along with Governor Frank McGrath.

Transportation to and from Quonset for the entire group was previously arranged for and provided by navy station wagons. Motorcycle escort was provided by city officials within Providence and by the State Police outside the city limits.

At Quonset, which employes about 10,000 civilian workers in addition to its regular navy personnel, bulletin boards carried announcements and stills from the attraction with full credits for a week previous to the opening.



Opening day ad for "Wing and a Prayer" premiere at the Majestic in Providence.

Promotes Window Display For "Once Upon a Time"

The history of Asbury Park, New Jersey, was graphically illustrated in a window display which Mike Schermerhorn, manager of the Mayfair theatre there arranged to help sell his date of Cary Grant in "Once Upon a Time." Plenty of stills from the picture, plus the stock 40x60 further enhanced the value of the window to plug the picture and engagement.

Quigley Awards Contenders

The men and women listed below have submitted evidence of showmanship within the past fortnight which justified their names being placed on the list of outstanding showmen.

ELMER ADAMS
Yucca, Midland, Tex.

JOSEPH BOYLE
Broadway, Norwich, Conn.

BILL BRERETON
Lafayette, Buffalo, N. Y.

BILL BROWN
Bijou, New Haven, Conn.

GERTRUDE BUNCHEZ
Century, Baltimore, Md.

MARLOWE CONNER
Capitol, Madison, Wis.

WALLACE COWEN
State, Ukiah, Cal.

D. M. DILLENBECK
Rialto, Bushnell, Ill.

WILLIAM EAGEN
Princess, Sioux City, Ia.

ARTHUR EGBERTS
State, White Plains, N. Y.

DICK FELDMAN
Keith's, Syracuse, N. Y.

JACK FOXE
Loew's, Richmond, Va.

GEORGE FREEMAN
Poli, Springfield, Mass.

AL HAMILTON
Empress, So. Norwalk, Conn.

PHIL KATZ
Center, Pittsburgh, Pa.

C. B. KING
Ritz, McGehee, Ark.

JAMES KING
RKO Boston, Boston, Mass.

ED MAY
Opera House, Lexington, Ky.

LOUIS E. MAYER
RKO Palace, Cleveland, Ohio

RICHARD PEFFLEY
Paramount, Fremont, Ohio

ED PURCELL
Strand, Staunton, Va.

MORRIS ROSENTHAL
Poli, New Haven, Conn.

JOE SAMARTANO
Loew's State, Providence, R. I.

HENRY SHIELDS
Loew's, Washington, D. C.

MOLLIE STICKLES
Palace, Meriden, Conn.

MICHAEL STRANGER
Poli, Bridgeport, Conn.

GERTRUDE TRACY
Loew's Ohio, Cleveland, Ohio

Well Rounded Campaign Hails "Broadway Rhythm" Opening

To help exploit his date on "Broadway Rhythm" at the Rowland theatre, Wilkinsburg, Pa., Bill Hock started his campaign two weeks in advance with special 40 by 60 displays in his lobby and planted still photos on his door panels and lobby doors. Daily radio announcements were had over Station WWSW; three window displays at the five and dime stores used music title pages and stills and numerous window cards were spotted around town.

Three thousand costless programs were distributed by the ushers, merchant ads on the reverse side entirely defraying cost of printing and distribution. Hock made arrangements with the "Seth Hawkins" club to celebrate its 64th party at the theatre, this being good for publicity breaks, and Bill took further advantage of the club's appearance at the theatre to sell its members War Stamps.

Program Carries Message On Dillenbeck's Shows

Utilizing the front cover of his house program for an institutional message, D. M. Dillenbeck at the Rialto in Bushnell, Ill., recently featured a cut of one of his staff, with a small sign reading: "At Your Service." The content of the message read: "Every night in the week, every week in the year. But we fail when it comes to finding words to express how thrilled we are over the grand pictures we have for your entertainment this week. We can only urge you to get the family together and don't miss a single one of these grand pictures. Entertainingly yours, D. M. Dillenbeck."

Boyle Set Pin-Up Boy Gag for "Pin-Up Girl"

Manager Joseph Boyle, Loew's Poli-Broadway, Norwich, Conn., planted a Pin-up Boy display in the window of a leading downtown department store to plug his current attraction, "Pin-Up Girl," and invited patrons to submit photographs of their men in service for display.

Classified ad tie-ups were set in the *Norwich Bulletin* and *Record* for the playdate, a music co-op was arranged with Tepper Company featuring hit tunes from the film. 40 x 60 cutouts were stationed in the theatre lobby to feature Betty Grable, and to each purchaser of a War Bond Boyle distributed a set of Peek-a-Boo folders which the purchaser can send to a boy in the service as an attractive Pin-up of star, Betty Grable. Extensive newspaper coverage for the program was arranged through the local press and the campaign also aided in selling War Bonds at the theatre.

Kearney Effects Tieup For "Mark Twain"

Learning in a trade magazine that the Lumbermen's Mutual Casualty Company was going to distribute "Mark Twain" literature in the mails, Ed Kearney at the Paramount theatre, Syracuse, in advance of that date, contacted the local Lumbermen's office and secured permission to imprint 4500 of the booklets distributed with theatre name and playdates.

As a result of an interview with H. C. Newton, head of the English department of the Syracuse public schools, Kearney secured permission from them to have a special letter go out over their signature. Teachers of English classes were also approached for theatre parties, and bookstores came through with displays on counters and windows.

Giant Standees in Lobby Sells "Lady in the Dark"

For three weeks in advance of the opening of "Lady in the Dark" at the Denham theatre in Denver, Margaret Goyette used immense standees in the outer lobby carrying actual multi-colored scenes from the picture. Larger-than-life blowups of Ginger Rogers were mounted over blowup scenes. The mezzanine, too, featured hand colored enlargements on which played vari colored spots.

Newspaper readers were used three weeks ahead, special sound outlets were turned on all over the theatre, and the installation of new light source gave third dimensional quality to the picture.

FROM READE

BOOKINGS SECURED IN THEATRE OF WAR

To the Managers' Round Table:

It's that outdoor friend of yours again witl
few more odds and ends from Dutch N
Guinea way. Been living under canvas for
long, I feel like a circus performer. So if t
letter has any corny humor, it's only becaus
think I'm a clown. Honestly, I've been livi
out in the open nigh on two years, so tha
solid roof over my head would feel suffocati
And I was the fellow who never cared ab
joining the Boy Scouts.

Received your letter of May 12, and as ev
good to know you still remember an ex-meml
of the industry. I've had a long run in the r
of a soldier, in a theatre of war now very
tive. I don't have to be concerned about fut
bookings, for I believe I'm set solid for ma
months to come. The manager of this theat
Genl. MacArthur, is holding me over for
extended run. Course, I don't expect to e
get top billing, it's steady work even for les
members of the cast. But maybe business
getting so good, we are liable to have a lon
run than "Tobacco Road." (Heaven forbi

Progress Swift at Front, Enjoying U. S. Improvements

At that, it would be good to see this w
get over with. Seriously though, I seldom g
any thought to what I'll do in the post-w
world. First we have to get this warring bu
ness out of the way, and that isn't going to
tomorrow. Besides, no use kidding ourselv
we aren't all going to come out of it all rig
You can live indefinitely in the tropics withc
being affected mentally or physically.

Our progress has been so swift of late, tl
even I have had the opportunity of steppi
behind the places in the headlines for welco
changes of scenery. This year so far has gc
quickly for me. Considerably different, I mu
admit, from all of 1943, when we sat ab
waiting for the men and materials to start t
ball rolling. The way it's been recently, y
may be at the most advanced outpost and se
eral weeks later it has become a rear ba
Such as my present sojourn into the territc
of the Netherlands Government.

Rough at first, pioneering, but now e
joying some of the blessings of U. S. Ar
improvements. About the time life gets fai
comfortable, it is pack up and travel on, l
that's progress and the sooner we can rea
our final destination, the better it will be for
of mankind.

The usual outdoor screen here, old films
first, but now getting better. As "Shine
Harvest Moon." I haven't seen any live a
at all this year. Guess the War Departm
feels we are beyond the reach of flesh perfor
ers. Little else can I reveal that isn't in yc
papers. The New York *Times* knows t
score better than I. Your sun-baked G. I
DAVE BACHNER, *formerly Warner Bro
Advertising department, Cleveland, Ohio.*

Stranger Holds Bond Auction at School

In a tieup with the East Side Businessme
Association, Mike Stranger, assistant at Loe
Poli, Bridgeport, Conn., moved his Bond Bo
from the theatre to the Warren Harding Hi
School for a Bond Auction. Valuable gi
were donated by merchants. Assisting Stra
ger were girl students. The rally brought $1
000 worth of maturity value Bonds.

ond Buyers Sign etters to Troops

Reported as being highly successful is the
nt used by Malcolm M. Millar at the Prince
eatre, Pahokee, Fla., and conceived entirely
him. Every Bond purchaser is signing his
ne to a letter, which, at the close of the drive,
ll be mailed to President Roosevelt, Com-
nder-in-Chief of the Armed Forces, with a
ter requesting that he make arrangements
have it brought to the attention of the men
the service.

The letter reads: "G.I. Joe, the Armed
rvices, United States of America. Dear
e: We want you to know that the folks back
me in Pahokee and Canal Point, Fla., are
cking the Attack 100 per cent with extra
ar Bonds in the Fifth War Loan Drive.
e're going over the top with you, Joe, not
th a gun in our hand, but with War Bonds,
t we may bring the day of Victory nearer
d hasten that great moment when we may
lcome you home with honors befitting your
gnificent contribution in liberating the en-
ved peoples of the world. Your grateful
ne folks."

Millar reports the stunt as proving highly
mulating in the Bond sales, with Mayor O.
McClure purchasing $60,000 worth of "G"
nds to start the thing off with a bang.

xe Promotes Boy Scouts Sell Bonds for Him

ack Foxe at Loew's theatre, Richmond, Va.,
de a tieup with Elwood G. McDowell, Field
out Executive of the Boy Scouts, whereby
Boy Scouts of Richmond canvassed and tried to sell Bonds house-to-house for an entire week of the drive. Three thousand of the boys turned out and covered the town pretty thoroughly, and appeared on stage at a rally.

Additional publicity was landed by Mr. Foxe since the cashier of the theatre has a brother who is a prisoner of the Germans and photos were taken of the entire family purchasing extra Bonds at the theatre. This was good for a two-column cut in the paper.

Contacts Restaurants On "Rationing" Date

One week in advance of the showing of "Rationing" at the Windsor theatre, Chicago, Andrew G. Nickols contacted local restaurant merchants and grocers, receiving permission to plant 22 by 28 cards on easels in their establishments. The purpose of the posters was to suggest to purchasers what foods they could get without ration points, plus an ad for the picture.

Nickols has devised an ingenious display for his lobby in the form of a 40 by 60 wooden poster with frames in which he inserts press book sheets on his coming attractions. On top of the board is copy reading: "Coming soon." Also on the posters in small two-inch letters is: "See all these hits at the Windsor."

Morrison Erects Victory Booth in Dover

Mel Morrison, manager of Strand theatre, Dover, N. H., and "honored hundred" winner during the last drive, is getting away to a good start. He is handling publicity for the Dover City Committee and has erected a "victory house" in the center of city, from which Bonds and Stamps are sold by various women's organizations.

"School's Out" Premiere Stimulates Bond Sales

A "School's Out" premiere is the latest idea worked on by Joe Boyle at the Poli Broadway, in Norwich, Conn., to push Bond sales in that area. Working in conjunction with Messrs. Silverman and Mahan of the War Finance Committee and Joseph Miklos, manager of Warner's Palace, the stunt proved highly successful to the tune of $10,675 in Bonds.

"Admission to the performance was limited to those children who had either purchased a War Bond or sold one to an adult, the purchases being limited to the Broadway and Palace theatres. The feature attraction was "Lassie Come Home" and a fine supporting program of shorts rounded out the bill.

William Hartnett, Embassy theatre manager, Waltham, Mass., reports that $25,800 worth of Series "E" Bonds were sold for the Waltham's Children's "School's Out" Premiere held at that theatre. Eight hundred and twenty-seven Bonds were issued for a total attendance of 1,236 children on the basis of a $25 Bond for each seat.

"Governor for a Day" Contest Successful for Jones

Ted Jones, of the Yucca theatre, Roswell, New Mexico, reports one of the most unusual stunts yet thought up in connection with the Fifth War Loan Drive. It's a "Governor for a Day" contest, eligible to all boys and girls in the state 16 years or under, with the boy or girl selling the most Bonds receiving an all-expense trip to Santa Fe, capital of the state, spending the night in the governor's mansion as his personal guest and acting as governor of New Mexico for a day—all in addition to winning a $500 War Bond.

It's Different...
A SPORT-REEL NOVELTY!
G·I·SPORTS
COLUMBIA PICTURES

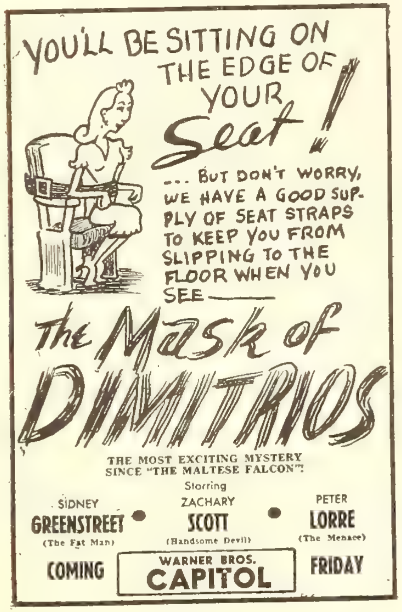
Narrated by
BILL STERN

Fun in an athletic way! Authentic reel photographed at the Army's School for Special Service, Washington and Lee University, Lexington, Virginia.

(1 REEL)—NOW BOOKING!

THE BEST SHORTS OF ALL COME FROM COLUMBIA!

ATTRACTIVE DISPLAY ADS



YOU'LL BE SITTING ON THE EDGE OF YOUR Seat!

... BUT DON'T WORRY, WE HAVE A GOOD SUPPLY OF SEAT STRAPS TO KEEP YOU FROM SLIPPING TO THE FLOOR WHEN YOU SEE

The Mask of DIMITRIOS

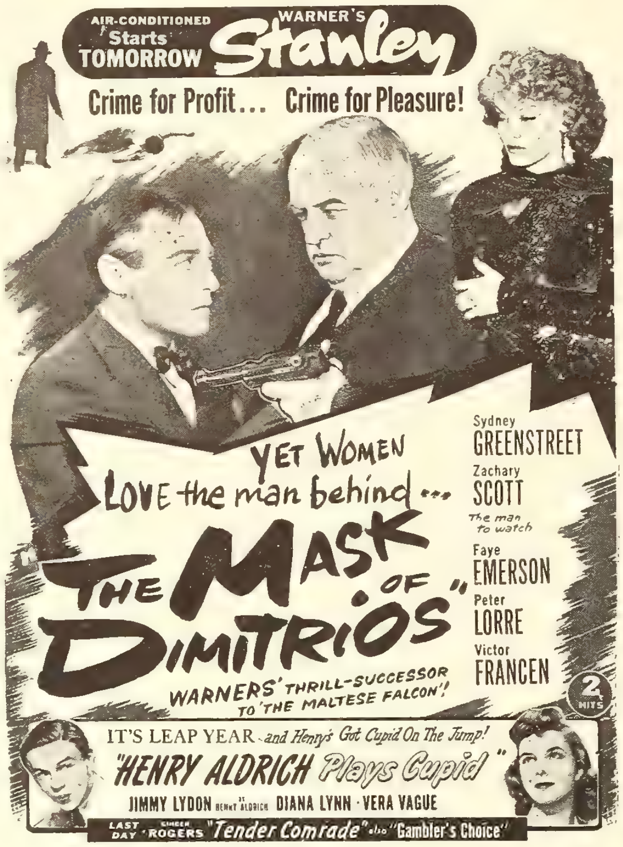
THE MOST EXCITING MYSTERY SINCE "THE MALTESE FALCON"!

Starring

SIDNEY GREENSTREET (The Fat Man) • ZACHARY SCOTT (Handsome Devil) • PETER LORRE (The Menace)

COMING WARNER BROS. CAPITOL FRIDAY

Diverse treatment. Both selling the dramatic, thrilling slant on "Mask of Dimitrios". Above example from M. Connor, Capitol, Madison, Wis. At right, a Ben Adler original for Bob Paskow, Warner ad head, Newark.



AIR-CONDITIONED WARNER'S Starts TOMORROW Stanley

Crime for Profit... Crime for Pleasure!

YET WOMEN LOVE the man behind... THE MASK OF DIMITRIOS"

WARNERS' THRILL-SUCCESSOR TO "THE MALTESE FALCON"!

Sydney GREENSTREET

Zachary SCOTT The man to watch

Faye EMERSON

Peter LORRE

Victor FRANCEN

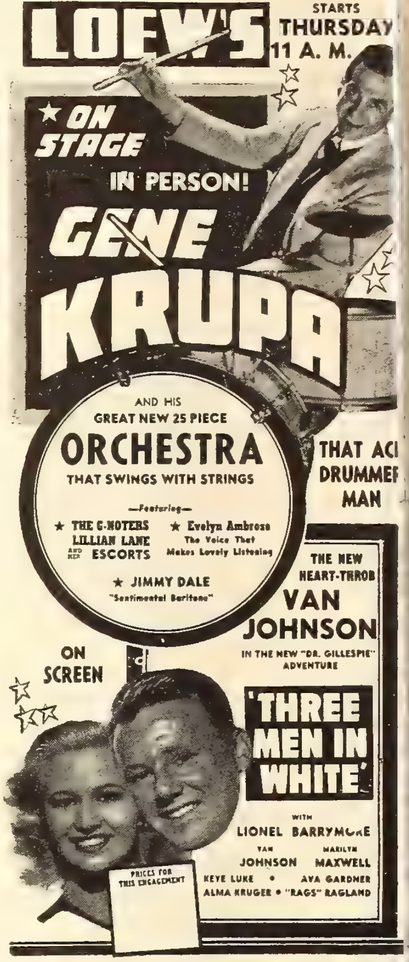
2 HITS

IT'S LEAP YEAR and Henry's Got Cupid On The Jump!

"HENRY ALDRICH Plays Cupid"

JIMMY LYDON HENRY ALDRICH DIANA LYNN · VERA VAGUE

LAST DAY GINGER ROGERS "Tender Comrade" also "Gambler's Choice"



LOEW'S STARTS THURSDAY 11 A. M.

★ ON STAGE IN PERSON! GENE KRUPA

AND HIS GREAT NEW 25 PIECE ORCHESTRA THAT SWINGS WITH STRINGS

—Featuring—

★ THE G-NOTERS ★ Evelyn Ambrose The Voice That Makes Lovely Listening

LILLIAN LANE AND HER ESCORTS

★ JIMMY DALE "Sentimental Baritone"

THAT AC DRUMME MAN

ON SCREEN

THE NEW HEART-THROB VAN JOHNSON IN THE NEW "DR. GILLESPIE" ADVENTURE

'THREE MEN IN WHITE'

WITH LIONEL BARRYMORE

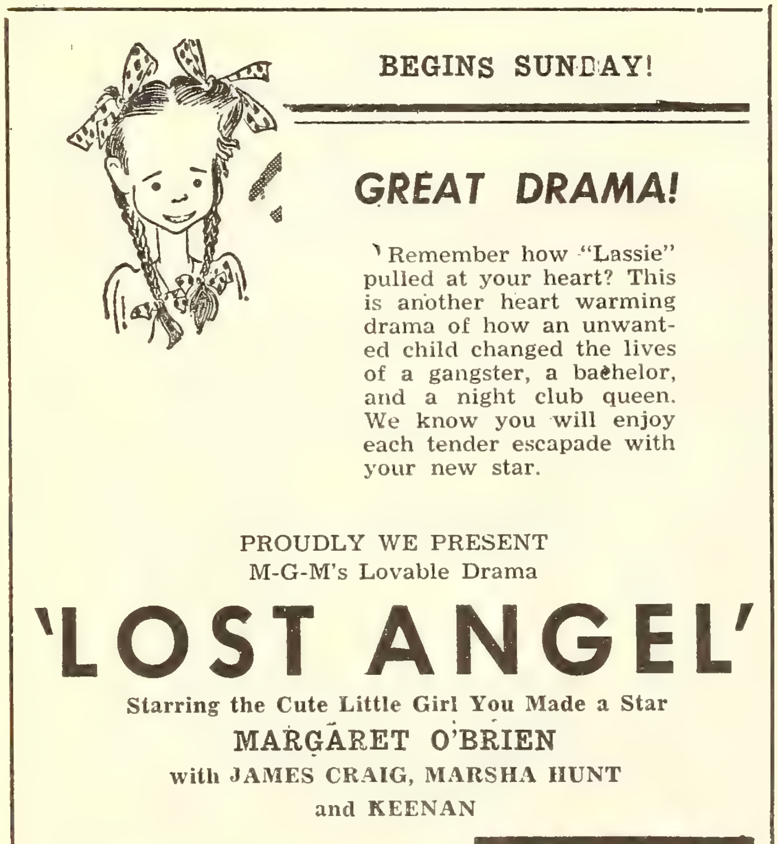
VAN JOHNSON MARILYN MAXWELL

KEYE LUKE • AVA GARDNER

ALMA KRUGER • "RAGS" RAGLAND

PRICES FOR THIS ENGAGEMENT

Les Pollock, Loew, Rochester, N. Y., ties his stage show to "Three Men in White."



BEGINS SUNDAY!

GREAT DRAMA!

Remember how "Lassie" pulled at your heart? This is another heart warming drama of how an unwanted child changed the lives of a gangster, a bachelor, and a night club queen. We know you will enjoy each tender escapade with your new star.

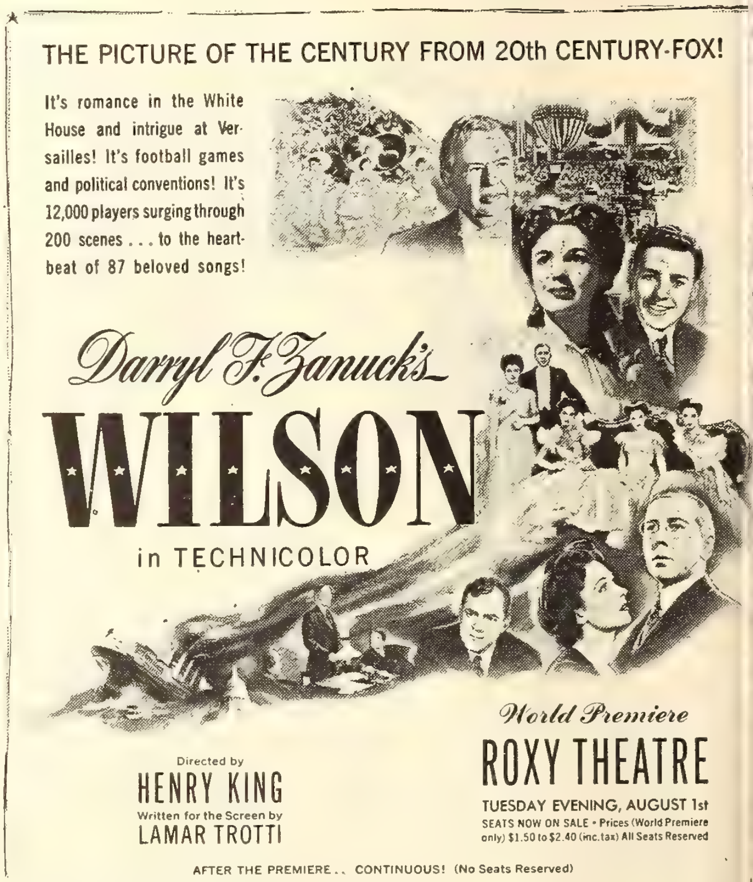
PROUDLY WE PRESENT
M-G-M's Lovable Drama

'LOST ANGEL'

Starring the Cute Little Girl You Made a Star
MARGARET O'BRIEN
with JAMES CRAIG, MARSHA HUNT
and KEENAN

RITZ

Arnold Schneeberger, manager of the Ritz theatre, in Tipton, Ind., used this two-column ad in advance of "Lost Angel". A small caricature drawing of Margaret O'Brien in the left hand corner, surrounded by plenty of white space, made this an outstanding ad.



THE PICTURE OF THE CENTURY FROM 20th CENTURY-FOX!

It's romance in the White House and intrigue at Versailles! It's football games and political conventions! It's 12,000 players surging through 200 scenes . . . to the heartbeat of 87 beloved songs!

Darryl F. Zanuck's WILSON in TECHNICOLOR

Directed by
HENRY KING
Written for the Screen by
LAMAR TROTTI

World Premiere
ROXY THEATRE
TUESDAY EVENING, AUGUST 1st
SEATS NOW ON SALE • Prices (World Premiere only) $1.50 to $2.40 (inc. tax) All Seats Reserved

AFTER THE PREMIERE.. CONTINUOUS! (No Seats Reserved)

Charles Schlaifer, ad head, Twentieth Century-Fox, under the super vision of Hal Horne, director of advertising, exploitation and pub licity, created the ad above for "Wilson" at the New York Roxy

SHOWMEN PERSONALS

n New Posts: Herman Landwehr, manager,
w York Capitol, promoted to managing director.
uglas Taussig, Bardavon theatre, Poughkeepsie,
Y., house manager, New York Capitol. Don
rger, Drive-In, St. Petersburg, Fla. William
eller, Roxy, St. Ansgar, Ia. Horace W. Beal,
ckton, Brockton, Mass. Bill Hamrick, super-
or Sterling theatres, Seattle, Wash.
ames Powers, Garden, Pittsburgh, Pa. Guy
ves, city manager, Proctor's, Albany. Louis
p, Plaza, and Phil Rapp, State, both houses in
any. Gradon Godges, Drive-In, Rochester,
Y. James Kelly, Drive-In, Buffalo. Wallace
kins, Palace theatre, Rochester. Joseph Tata,
ony, Detroit. Jake Sullivan, assistant general
nager, Ellul Circuit, Detroit.

lappy Birthday: Herman Weinberg, Francis
lax, Arthur D. Rabe, George V. Sweeney,
rry W. Blackstone, Leonard A. Klafta, Frank
Mullen, Barney Gurnette, Norman H. Bailey,
W. A. Heston, Felton G. Mills, Nick Karl, Alvert R. Sunderland, Bennie Henning, Lloyd H. Rollins, John W. Tripp, Dale Eugene Medhurst, Leonard Berkowitz.

Mike Kirkhart, Arthur Egberts, Marville McAlexander, Martin Shearn, John N. Fendley, M. A. Ellsworth, David Sidman, Harry D. Kreigsman, Richard Miller, W. R. Paara, Fred E. McSpadden, E. T. Mathes, Natalicio Bruski, James S. Biggers, John F. Burhorn, Lester Lockwood, William Gerst, R. E. Wanamaker, Lawrence P. Albanese, John T. Kreiger, Harry J. Nash.

John C. Hartley, Joel H. Dowdy, Pete M. Nicholas, Carl Anderka, Henry Mangravite, Howard Schuster, Willard R. Seale, Jean Armand, Roy T. Shield, Richard L. Bare, Seymour C. Samuels, A. H. Yeomans, David S. Westerberg, Bernard E. Schnager, Marion B. Warren, Bob Richardson, Clayton S. Cornell, John O'Halloran.

Assistant Managers: P. J. Pierce, Telenews theatre, Chicago. Parker Choate, Strand, Detroit.

bleson Promotes Lunches
Stimulate Bond Sales

Vhen Bonds sales lagged a bit out in Devils
ke, North Dakota, Art Ableson at the Lake
atre cooked up a gag that landed neat pub-
ty on the front page of the local newspaper.
Art offered a free show at this theatre and
ked in "The Story of Dr. Wassell" for the
asion, he then went a step further and pro-
ted one of the local restaurateurs to serve a
cial "lunch" to Bond purchasers during the
rs of eight to twelve on the same night at
special show at the theatre.

ddie War Bond Jamboree
eld by May in Lexington

To launch his War Bond Jamboree for kid-
s at the Opera House, Lexington, Ky., Ed
y used 40 by 60 lobby and sidewalk displays
r days in advance to call attention to the
w. The copy in this connection read: "Hey
ls. Big Stage Magic Show. Lt. Lee Allen
es in Person. Also on our Screen 'Mr.
gs Goes to Town', plus two all color car-
toons." Admission was free to each child buying or selling a War Bond.

All local children organizations were approached to help put over the show, paid display ads were used in the newspaper and announcements were made from the stage well in advance. 25 spot announcements were landed over the radio, numerous windows promoted and pledges were made available at the five local Schine houses.

PPLICATION FOR
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Absolutely No Dues or Fees

Invasion War Bond Premiere Successful for Adams

Elmer Adams first step to put over his "Invasion Premiere" at the Yucca theatre, Midland, Tex., was to make arrangements with the Army for a stage program. In front of the theatre on opening night the Midland Bombardier School Band played a concert; the color guard was on hand from the Army Air Bases and the Special Service office brought in their lights to give the added touch of a Hollywood premiere to the occasion.

In advance the following copy was used: "Announcing Midland's Invasion Premiere to be held at this theatre. Honor your hero, fight by his side. The Bond you buy is your free ticket to the premiere." A huge map of Texas was set up in the middle of the foyer painted white with a star at about the location of Midland. Copy here, in red letters, read "Let's be the First in the Fifth."

Bond Booth in the lobby had a sign overall reading "Invest in Freedom here. Now and Forever." A small American flag was placed in the center of the table, which was manned at all times by women from various organizations.

Junior War Bond Show Held by Nevison

Admission by ticket only, free upon the purchase of a Bond, was part of Joe Nevison's Junior War Bond Show at the Bromley theatre in Philadelphia, Pa. The program itself put on especially for the children consisted of radio's Uncle Wip and his kiddie show in person, cartoons and novelties on the screen, a war hero just returned from the Pacific, who addressed the audience, and prizes for the youngsters.

To put the special show over, Joe used 100 window cards, distributed 1,000 tickets, used a full-page co-op Bond page and secured radio plugs on Uncle Wip's program. Announcements were made from the stage prior to the show, 30 by 60 lobby cards used, and Nevison reports a total sale of $125,000 in War Bonds.

Visitors to the Round Table

L. B. Fordhan, manager of the Memorial theatre, McKeesport, Pa.

Photos by Staff Photographer

James King, publicity director, RKO Theatres, Boston, Mass. Mrs. Loraine Kreb, relief manageress, Fanchon & Marco Theatres, St. Louis.

Little Rock Inaugurates Lions War Bond Court

Sam Kirby of the Malco Circuit and publicity director for the 5th War Loan Campaign in Little Rock, Ark., reports on a hookup with the Lions Club which held a "War Bond" Court." "Trials" were held at noon and folks who wished to participate in the trials by purchasing Bonds were called for in an army jeep and appeared before two judges at the court session held in front of the Rialto theatre.

Persons summoned to court or "picked up" were asked in advance how much they wanted to subscribe for. Each Bond purchaser received a ticket to a special Bond premiere at the theatre and the local papers came through with stories on the ingenious tieup.

"I WANT TO WORK FOR AN INDEPENDENT OPERATOR WITH SMALL OR MEDIUM CHAIN"

My background includes manager "A" houses, with experience in producing and presenting stage productions, chain house operation, buying and booking and traveling supervisor. Excellent record for getting results at the box-office as an exploitation expert. I want to take over the thousand and one details that are driving some independent operator to distraction, giving him time to enjoy life. I'm a hard worker, aggressive, promotion minded and I KNOW SHOW BUSINESS. Now employed but available on short notice. For interview, write Box MRT, Motion Picture Herald.

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PROJECTIONIST, EXPERIENCED, WANTS PART time work. Available for week-ends. Small towns preferred. Phone New York, Exchange Republic 9-0679, or write BOX 1760, MOTION PICTURE HERALD.

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HELP WANTED

PROJECTIONIST WANTED. FIVE HOUR DAY, alternate day and night shifts. Prefer 4F or middle aged man who can repair and take care of his equipment. State salary expected and references in first letter. COLUMBIA AMUSEMENT CO., Paducah, Ky.

PROJECTIONIST — EXPERIENCED, DRAFT EXempt, good wages, small Eastern town, 6 day week, permanent job. State all qualifications in first letter. BOX 1758, MOTION PICTURE HERALD.

STUDIO EQUIPMENT

AMERICAN 35MM CONTINUOUS PRINTER, TABLE model, fairly complete, $89.50; underwriters approved film vaults, 9 sections, complete $45; Akeley 32V DC camera motor, $29.50; Berndt-Maurer 16mm recording system, $1,995. Write for lists. S. O. S. CINEMA SUPPLY CORP., New York 18.

SIGN PAINTING

SIGN PAINTING. EASY WAY TO PAINT SIGNS. Use letter patterns. Avoid sloppy work, wasted time. No experience needed for expert work. Free sample. JOHN RAHN, 1329 Central Ave., Chicago, 51,

USED EQUIPMENT

WPB RULES PRACTICALLY NO NEW CHAIRS available next six months—buy these now—300 American rebuilt fully upholstered velour back, box spring cushion chairs, metal lined, like new, $10.50; 386 Stafford heavy inserted panel back, box spring cushion chairs, $6.50 rebuilt, reupholstered; 252 Grand Rapids ball bearing inserted panel back, box spring cushion chairs, $4.50 good condition; 700 red twill slip covers for back, 49¢ each, good condition. Leatherette (rolls approximately 60 yards) 50" wide, red, $1.52; other colors, $1.41 (10% more for smaller lengths). Wire now S. O. S. CINEMA SUPPLY CORP., New York 18.

ONE K9A INTERNATIONAL CUTAWL, EXCELlent condition, with many chisels, $142. ROXY THEATRE. Mitchell, S. D.

ADVANCE FRENCH FRY POPCORN MACHINE, overhauled, needs painting, $89.50; silver screen curtains, pair, $10; Army surplus 40/80 ampere generators, $95; booth equipment available. Powers, Simplex projectors, lamphouses, soundheads, motors, amplifiers, etc. Send for special bulletins. S. O. S. CINEMA SUPPLY CORP., New York 18.

MODEL 25 VICTOR 16MM. SOUND PROJECTOR, 750 watt bulb good sound, $225; Victor silent 750 watt bulb like new, $125; Holmes 35mm. silent portable, $50. PROJECTION EQUIPMENT CO., Union City, Ind.

350 PRACTICALLY NEW SLAT BACK CHAIRS $3 each; 200 veneer back veneer seats, $2.50 each. Other chairs in stock. ALLIED SEATING CO., INC., 36 West 13th St., New York City.

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2000′ FILM CABINETS, $2.93 SECTION; FILM splicers, $5.25; ideal rechargeable flashlight batteries $2.20; ushers' flashlights, $1.39; drinking fountain bubblers, $9.95; fifteen ampere rectifier bulbs, $6.95; jewelled aisle lights, $2.97; black velourette masking, 79¢ yard; steel core curtain cable, 12½¢ ft. Bargain Bulletin mailed. S. O. S. CINEMA SUPPLY CORP., New York 18.

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THEATRE EMPLOYEES; TRAIN FOR BETTER position. Learn modern theatre management and advertising. Big opportunity for trained men. Established since 1927. Write now for free catalog. THEATRE MANAGERS SCHOOL, Elmira, New York.

Edward Bausch Dies at 89

Edward Bausch, 89, chairman of the boar the Bausch & Lomb Optical Company, Roche N. Y., pioneers of the American optical indi and long closely identified with motion pictur developers and manufacturers of projection l and reflectors, died July 30 at his home in R ester. He had been in failing health for than a year.

Dr. Bausch played a major part in the dev ment of the American manufacture of prec optical instruments, particularly the modern m scope.

He was born in Rochester September 26, the eldest son of John Jacob Bausch and Bar Zimmerman Bausch, who immigrated to the U States from Germany in 1849. Beginning a small optical store in 1852, his father, in par ship with Henry Lomb, developed a world- business.

Dr. Bausch built his first microscope at the of 14, and in 1871 won a scholarship to Co University. On leaving Cornell, he took an a part in the Bausch & Lomb business. The pany started production of photographic l in 1883, followed by the invention of the diaphragm shutter in 1888. This invention bro about the gradual development of popular ph raphy.

Surviving are a brother, William, and a si Mrs. William A. E. Drescher.

Frank Eaton, 57, Agency Film Account Executive

Funeral services for Frank A. Eaton, 57, account executive at Foote, Cone and Bel Advertising Agency, and former advertising publicity manager for RKO-Pathe News, held July 31 at Campbell's Funeral Church, York. Mr. Eaton died of a heart attack Jul He is survived by his widow, three sons, a si and a brother, Jack, who is well known in circles.

Captain Lew Mentlik

Captain Lew Mentlik, 29, former editorial r sentative of *The Exhibitor,* died in actio Normandy June 14, members of his family notified by the War Department. He had viously been reported missing. He is survive a wife and child.

P. Mortimer Lewis, 3rd

Sgt. P. Mortimer Lewis, 3d, son of P. Mort Lewis, Jr., partner of the Lewis-Weilland th circuit, Atlantic City, N. J., was killed Jul in action over England, according to word rece from the War Department.

Nelson L. Hall

Nelson L. Hall, 60, actor and motion pi stunt man, died July 27 at his home in Philadel He was a stunt man for Marie Dressler and more than 35 years an acrobat on Keith's va ville circuit. His wife, daughter and son sur

Dr. Frank J. Tone

Dr. Frank J. Tone, 75, father of Franchot T actor, and chairman of the board of the Carbo dum Company, died at his home in Niagara F N. Y., July 26.

Fred H. Wade

Fred H. Wade, assistant manager of the Orph theatre, Portland, Ore., and well know in mu circles, drowned last week in the Clackamas R

Roy Mitchell

Roy Mitchell, 60, former director of motion tures for the Canadian Department of Public In mation, recently a dramatic instructor at New Y University, died last weekend in Canaan, Con

PRODUCT DIGEST

SHOWMEN'S REVIEWS

SHORT SUBJECTS

ADVANCE SYNOPSES

THE RELEASE CHART

This department deals with new product from the point of view of the exhibitor who is to purvey it to his own public.

Vilson

0th-Fox—Romanticized Political History

TERRY RAMSAYE

Here is epic endeavour with all the skills of Hollywood, mingling entertainment, inter-t and significance—principally the story of Woodrow Wilson and the First World War.

This two hours and thirty-four minutes is adult entertainment—and considerably male ult. It is strictly motion picture, not movie.

In essence it is a recounting and graphic real of Professor Wilson's idealism concerning mocracy voiced at Princeton, leading to his reer in politics and finding ultimate crystalition and climax of world importance in his vocacy of the League of Nations, all pured through the familiar pattern of politics, set with scheming deceits and devices.

Subordinate but intensely present is the emomal life of the man and the devotions of the ves who gave him sympathy, affection and unrstanding at home while he faced a difficult orld. There are heart throbs, tears and smiles.

Most important is the timeliness of the offering. is a telling of that war which was to end all ars, before us now in this August of 1944 when e nation is again embattled, many fold more sperately, in what is that same war again, spread ound the world. Never since Versailles has there en a day when re-examination of World War I d the state of the nation could be quite so cogent now.

It comes forth upon the screen in sequences of eat pageantry and interludes of poignant innacy stranded together with skill and overspread th the patina of glamour that only Hollywood n achieve. The telling partakes of journalism, e documentary photographic recording, the ama and sheer cinema, which is all of those arts n-muted.

The over-all effect is of important magnificence of the life of a great man living through great ents and giving his life for the causes of a great tion, in the hope of a better world.

There are many incidental elements of keen apal, with nostalgic reference, football, bits of a ow at the Palace, and the song hits of those yesdays when many of us were rather younger and ny of those of the movie audience of today were orn. President Wilson is decidedly idealized. is picture is one of those processes of euphem- that have before him set Washington, Jeffer- and Lincoln on pedestals in a pantheon.

t will be inevitable that this picture shall reve vigorous press attention, especially outside amusement page, arriving as it does in this rld-war-election year in mid-campaign. It is be expected there will be controversy. Many siderations and purposes are likely to be read it. A detached examination of the product the screen will, however, find at the most an ent urging of a League of Nations and an erican hand in some manner of coalition for uring peace. With decided adroitness many es which might have arisen have been avoided, numerous opportunities to burden the tale with irrelevant "message" have been ignored. This one sticks to its telling.

Completely in Technicolor, save for newsreel interpolations, it is a tapestry of continuing pictorial splendor. Notable camera work appears and in the success of its numerous montage sequences it is without precedent. It would appear that while Mr. Zanuck dominated his picture, he gave opportunity to many persons to exercise their skills with full freedom. Lavish is the word.

Henry King directed the story, written for the screen by Lamar Trotti.

Previewed at the Twentieth-Fox projection room in New York with a small and entirely professional audience, held tightly interested. They rose and cheered at the end. Reviewer's Rating: Excellent.

Release date, not set. Running time, 154 min. PCA No. 9903. General audience classification.

Woodrow Wilson ....Alexander Knox
Professor Henry Holmes ....Charles Coburn
Edith Wilson ....Geraldine Fitzgerald
Joseph Tumulty ....Thomas Mitchell
Ellen Wilson ....Ruth Nelson
Senator Henry Cabot Lodge........Sir Cedric Hardwicke
William G. McAdoo.........................Vincent Price

William Eythe, Mary Anderson, Ruth Ford, Sidney Blackmer, Madeleine Forbes, Stanley Ridges, Eddie Foy, Jr., Charles Halton, Thurston Hall, J. M. Kerrigan, James Rennie, Katherine Locke, Stanley Logan, Marcel Dalio, Edwin Maxwell, Clifford Brooke, Tonio Selwart, John Ince, Charles Miller, Anne O'Neal, Matt Moore, Francis X. Bushman.

Casanova Brown

International-RKO—Cooper, Babies, Comedy

With "Casanova Brown," International Pictures bows initially from the waist as a producing company. The bow is decidedly in order, for the William Goetz-Leo Spitz alliance has a first-rate attraction that will do handsomely at the box office.

It has nothing to do with the war, and the only war in it is the romantic conflict between Gary Cooper and Teresa Wright. She's a nice kind of war in which to get involved, anyway.

Cooper plays a small town college professor who gets himself emotionally embroiled with Miss Wright while on a New York visit. It's all on the square, however, for they meet, fall for each other and forthwith marry. Parental obstacles immediately beset their path. Patricia Collinge, the girl's mother, is a star-gazer and the stars tell her the match is all wrong. She opposes Cooper as a disaster and frowns on his cigarettes while he, anxious to make a good impression, accidentally sets the baronial home on fire. When Miss Wright sides with her parents, he stands on his male rights, departs the scene and returns home.

Subsequently, he is engaged to marry Anita Louise, when a letter from a Chicago baby home sets him wondering. He wonders so much that he determines to find out, and does. He learns there is a baby, that there has been an annulment of his marriage, that Miss Wright contemplates a second wedding and presumably wants to farm out the child by adoption. By this time, Cooper can no longer down a rising surge of parental emotion. He steals the infant, closets himself in a small hotel and proceeds to wrestle with formulas, scales, diapers, etc. He is even willing to marry Mary Treen, hotel maid, who is party to his conspiracy, in order to keep the child. The mixup is highly amusing and loaded with laughs until the inevitable get-together with Miss Wright rings down the curtain for a happy ending.

Nunnally Johnson's story—he produced as well—is warm and human. His incident is clever, extremely well timed and hilarious in the fire and hospital sequences. Cooper, as the bumbling father and mother in one, does one of his best jobs. Miss Wright, always good, is good again. Miss Collinge, as the starry-eyed parent, gives a gemlike performance. Cast strength is further swelled by such competent players as Frank Morgan, Miss Treen, Emory Parnell and Jill Esmond.

"Casanova Brown" reunites the star-director team of "For Whom the Bell Tolls"—Cooper as star and Sam Wood as the director. It's a happy reunion on all counts, as events will be demonstrating when this attraction starts its playoffs.

Seen in a studio projection room. Reviewer's Rating: Excellent.—RED KANN.

Release date, not set. Running time, 99 min. PCA No. 10070. General audience classification.

Casanova Q. Brown..............................Gary Cooper
Isabel Drury ....Teresa Wright
Mr. Ferris ....Frank Morgan
Mrs. Drury ....Patricia Collinge

Isabel Elson, Edmond Breon, Anita Louise, Mary Treen, Emory Parnell, Jill Esmond, Halliwell Hobbes.

Barbary Coast Gent

MGM—A Robber's Reformation

Here is western bravura, garnished with appealing MGM players, spiced with a suspensive story, and mounted with customary MGM expertness. It is also a Wallace Beery picture, a treat for his fans, palatable to others. Its basic theme, the foibles and adventures of a former robber turned bunco man, would seem to direct it mainly toward adults.

The story has Beery as "Honest Plush Brannon," a San Francisco sharper in love with local gambling queen, Binnie Barnes. She, however, wishes that after his long courtship he would offer her the spectacle of a really honest man. So he sets off to Denver; and it is only chance which presents him the acquaintance of railroad king Donald Meek. He, overwhelmed by Beery's cheek, assigns him to make a proxy speech at whistle stop Gold Town, and also to deliver to the local newspaper an advertisement which will assure Bruce Kellogg, Meek's errant son, that he is to marry into Eastern society, and which also will advise Kellogg's fiancee, Frances Rafferty, that she has no chance.

Instead, Beery, liking the youngsters, forgets the advertisement. He also finds her father, Ray Collins, is his old stagecoach-robbing pal, and he proceeds to build his own standing in town, as an Eastern financier.

Stopped from selling phoney gold mine stock, by luck he makes a real strike, sells stock to all, and then is robbed of the stock proceeds by an old antagonist, gambler John Carradine. Because he is by this time seriously trying to convince the town, and himself, that he is sincere, Beery returns to robbing stagecoaches so he can develop the mine. He carries on as the town's leading citizen until a gunfight with Carradine. The last scene shows him entering the town jail in great ceremony, for a term of one year; for he is still the town's leading citizen, having made a big strike, and having sold everyone a piece of it.

It is a farce which will cause chuckles throughout, and perhaps some laughter, depending upon the audience. Orville O. Dull produced, with director Roy Del Ruth, from a screenplay by William R. Lipman, Grant Garrett and Harry Ruskin.

Seen in a New York projection room. Reviewer's Rating: Good.—FLOYD ELBERT STONE.

Release date, September, 1944. Running time, 87 min. PCA No. 10073. Adult audience classification.

Honest Plush Brannon	Wallace Beery
Lil Damish	Binnie Barnes
Duke Cleat	John Carradine
Bradford Bellamy III	Bruce Kellogg
Portia Adair	Frances Rafferty

Chill Wills, Noah Beery, Sr., Henry O'Neill, Ray Collins, Morris Ankrum, Donald Meek, Addison Richards, Harry Hayden, Paul E. Burns, Paul Hurst, Victor Kilian, Cliff Clark, Louise Beavers.

Sweet and Lowdown

20th-Fox—Benny Goodman and Company

The good news for followers of Benny Goodman and his band is that "Sweet and Lowdown" gives the boys plenty of room for "solid sending" and still weaves a plot around them which is in partnership rather than competition with the music.

The cast has name value in addition—Jack Oakie, Lynn Bari and Linda Darnell—and the production, under the supervision of William Le Baron with Archie Mayo directing, is attractive and competent without overstepping the pretensions of the story.

It's all about a band—Benny Goodman's specifically—and a kid from the wrong side of Chicago who plays a sweet trombone. He reminds Benny of his own beginning and gets a job. He grows ambitious under the influence of the calculating girl who sings with the band, and also meets a girl with money and social position.

The combination has the expected result. He goes out on his own for the "big dough" and fails. But Goodman is big enough to give him another chance.

Comedy is spread throughout as Jack Oakie plays nursemaid to the orchestra prima donnas and hopes for a turn at the slide trombone. It reaches its peak in the band's engagement at the senior prom of a boys' military school, where 15-year-old generals have all the aplomb of an Eisenhower.

Miss Bari and Miss Darnell share feminine honors attractively, and James Cardwell, who was last seen in "The Sullivans," plays the young musician.

The principal tune, and a good one, is "I'm Making Believe," by Mack Gordon and Jimmy Monaco, but the band plays "Jersey Bounce" along with the new ones.

Seen in the home office projection room. Reviewer's Rating: Good.—E. A. CUNNINGHAM.

Release date, September, 1944. Running time, 75 min. PCA No. 10002. General audience classification.

Benny Goodman and Band	Themselves
Trudy Wilson	Linda Darnell
Pat Sterling	Lynn Bari
Popsy	Jack Oakie
Johnny Birch	James Cardwell

Allyn Joslyn, John Campbell, Roy Benson, Dickie Moore, Buddy Swan, Beverly Hudson, Dorothy Vaughn, George Leasey.

Atlantic City

Republic—Variety Show

The big names which Republic has crowded into its picture of the development of a great amusement center will run right off the marquee, but their appeal is limited to the older folks who remember Van & Schenck, Gallagher & Shean, Joe Frisco and Belle Baker in their prime. For the others, "Atlantic City" is another vaudeville show, long on production values and musical numbers but short on story and present-day names.

Paul Whiteman and Louis Armstrong set the tempo and a cast headed by Constance Moore, Brad Taylor and Charley Grapewin play out a slight personal drama while Atlantic City catapults from a small seaside town to "the playground of the world." The period—from 1915 to about 1925—has color and excitement, which is frequently caught in the production, and the entertainment of the day has nostalgic tunes and amusing memories.

While Brad Taylor moves on from a small cafe to a large theatre, a department store, a beauty parade and a huge entertainment pier, he neglects his wife, ignores his father and disparages his old friends. Retribution comes in the form of a great fire, and the old timers pitch in to get him back on his feet.

Such other-day favorites as "I Ain't Got Nobody," "After You've Gone," "On a Sunday Afternoon" and "The Bird on Nellie's Hat" will delight many in the audience, along with the antics of Buck & Bubbles and the comedy of Jerry Colonna.

Albert J. Cohen was associate producer and Ray McCarey the director. Doris Gilbert, Frank Gill, Jr., and George Carleton Brown wrote the screenplay from Arthur Caesar's original story.

Seen in the home office projection room. Reviewer's Rating: Good.—E. A. C.

Release date, not set. Running time, 86 min. PCA No. 10157. General audience classification.

Marilyn	Constance Moore
Brad	Brad Taylor

Charley Grapewin, Jerry Colonna, Robert B. Castaine, Adele Mara, Pierre Watkin, Harry Tyler, Stanley Andrews, Paul Whiteman and Louis Armstrong and their orchestras, Buck & Bubbles, Dorothy Dandridge, Belle Baker, Joe Frisco, Jack Kenny and Al Shean, Gus Van and Charles Marsh.

MGM SETS TWO REISSUES FOR NEW SEASON

Included in Metro-Goldwyn-Mayer's first block for 1944-45 are two reissues, "Waterloo Bridge", set for September, and "Naughty Marietta", to be released in November. The first is a drama of London at war, starring Vivien Leigh and Robert Taylor, with Lucile Watson, Virginia Field, Maria Ouspenskaya and C. Aubrey Smith in the supporting cast. It is the Robert E. Sherwood story of a girl who, hearing that her sweetheart has been killed, is forced into prostitution as a means of livelihood and then has to face him on his return. Although tempted to resume her life with him without revealing her past, she finally kills herself.

"Naughty Marietta" is the screen version of the Victor Herbert operetta, with Jeanette MacDonald and Nelson Eddy in the principal roles. The story concerns a rebellious princess from the court of Louis XV who runs away to America disguised as her maid and falls in love with a young colonist who rescues her from pirates. Frank Morgan and Elsa Lancaster figure prominently in the cast of the romantic comedy.

Frontier Outlaws

PRC—Western

Despite his fidelity to the usual pattern of the Western, Sam Newfield, director, has achieved for producer Sigmund Neufeld a robust, action-filled film that should satisfy Western fans.

Buster Crabbe, the hero, goes through his paces with a slashing vigor, with Charles King portraying the convincing heel, and Al "Fuzzy" St. John, that lovable lunatic, tumbling all over the place with clownish mirth.

The plot concerns a band of outlaws who, through shot and fire, are bent upon wresting control of the ranch lands in Wolf Valley. To liquidate their main opposition, they frame [illegible] Crabbe for murder. He proves his innocence, an through the strategem of masquerading as a Mexican, he corrals the gunmen in the act of sellin their stolen loot. In a blazing gun duel, he outdraws King, and the story culminates with peac and justice once more descending upon the valle

Praise is due Emmett Lynn for his riotousl funny characterization of a town judge.

Seen in the New York theatre, where the audience alternated between humor and excitemen Reviewer's Rating: Good.—MANDEL HERBSTMAN

Release date, March 4, 1944. Running time, 58 min PCA No. 9909. General audience classification.

Billy Carson	Buster Crabb
Fuzzy Jones	Al St. Joh
Pat	Frances Gladwi

Marin Sais, Charles King, Jack Ingram, Kermit Maynard Edward Cassidy, Emmett Lynn, Bud Buster.

San Antonio Kid

Republic—Western

This Wild Bill Elliott film is one of the mos satisfactory of the recently released Westerns The action is fast, the construction is smooth, an the acting is capable.

It is one of the "Red Ryder" series, and presents Elliott as that character, Alice Fleming a the Duchess, and Bobby Blake as Little Beave Earl Hodgins plays the part of Bill's sidekick fo laughs, and Duncan Renaldo, as the San Antoni Kid, gives a fine performance.

Norman S. Hall's screenplay concerns a saloonkeeper and a geologist who, when they find oil o the neighboring rangeland, plot to terrorize th land-owners into selling cheap. Elliott and hi friends, however, made suspicious by the raidin and rustling, uncover the plot and scotch it in fast-action finish.

William O'Sullivan was the executive produce and Stephen Auer his associate. Howard Bretherton directed.

Seen at Hollywood's Hitching Post theatr where a midday audience registered enthusias Reviewer's Rating: Good.—THALIA BELL.

Release date, August 16, 1944. Running time, 59 mi PCA No. 10199. General audience classification.

Red Ryder	Wild Bill Elliot
Happy Jack	Earle Hodgin
Duchess	Alice Flemin
Little Beaver	Bobby Blak

Linda Stirling, LeRoy Mason, Glenn Strange, Dunca Renaldo, Tom London, Jack Kirk, Bob Wilke, Cliff Parkinson, Jack O'Shea.

Two Soldiers

Artkino—Buddies

That biting, sly caricature with which the Russians portray their former nobility and landowners; that uproarious slapstick of which they ar capable; that experimentation in stance and lighting, moods and editing—these elements all ar lacking when the Russians portray the brave, ne Russia; and that is what is wrong with this picture.

It is slow, heavy, crammed with morale-buildin "corn"; the story of two brave, boisterous, simple patriotic buddies, one a miner from the Urals, th other a seaman from Odessa, representing normally disparate elements of Soviet life, united in th fire of battle, and only falling out over a girl The only element of Russianism allowed to remain is the boisterousness, in evidence from language, the physical characteristics of the participants. For the average Russian film fan, this i therefore lacking in the usual appeal.

Mark Bernes plays Arkady, the seaman; Bori Andreyev, Sasha, the miner; Vera Shershneva Tasya, the girl over whom they dispute. In th progress of the plot, Sasha is wounded, an even which reconciles him with Arkady. The girl i adequately disposed of.

Seen at the Stanley theatre, New York, wher a mixed night audience mildly approved. Reviewer's Rating: Fair.—F. E. S.

Release date, July 25, 1944. Running time, 75 mi General audience classification.

Arkady	Mark Berne
Sasha	Boris Andreye
Tasya	Vera Shershnev
Nurse	Yannina Zheim
Professor	Maxim Strauk
Galanin	I. Kuznetzo
Major Rudoy	S. Krilo
Okulita	Peter Masokh

Shadows in the Night

Columbia—Mystery Drama

In this film Warner Baxter plays again the urbane "Crime Doctor," physician, who also is gifted with an educated nose for crime which enables him to sniff out many clues. It is Hollywood's popularized, if somewhat implausible, version of a psychiatrist.

The plot deals with a young lovely, Lois Garland, who sweeps into Baxter's house in the middle of a stormy, eerie night and implores him to help her. Her sleep has been troubled by haunting apparitions followed by spells of sleep-walking. To better study his patient, Baxter accepts an invitation to be her guest at a weekend party. While there he too becomes acquainted wtih the ghostlike sight of a woman in a white nightgown coupled with seizures of somnambulism induced by vapors of hypnotic gas poured mysteriously into his bedroom. Rising to follow the figure in his sleep, he falls upon the rocks near the sea, and awakens in a daze. Back at the house he discovers a corpse, which vanishes when he summons his patient to identify it. Subsequently another murder is committed.

After unraveling many knotted threads, Baxter discovers that the crimes and the apparition hoax were perpetrated by a man who was determined to prove Miss Garland mentally incompetent to testify against him in a legal venture in which he planned to regain the custody of his son.

Exposed, the criminal attempts to escape but is shot by the police.

Rudolph C. Flothow produced and Eugene J. Forde directed.

Seen at the Rialto theatre in New York, where the audience seemed unresponsive. Reviewer's Rating: Fair.—M. H.

Release date, July 27, 1944. Running time, 67 min. PCA No. 10,203. General audience classification.

Dr. Robert Ordway..........................Warner Baxter
Lois Garland..Nina Foch
Frank Swift.....................................George Zucco
Frederick Gordon..............................Minor Watson
Lester Matthews, Ben Welden, Edward Norris, Charles Wilson, Charles Halton, Jeanne Bates.

U-Boat Prisoner

Columbia—Melodrama Underseas

Coming to market at a time when the submarine campaign against convoys has dropped out of the news, and flashing no personalities with which to induce attendance independently of this circumstance, "U-Boat Prisoner" commands consideration nevertheless by reason of melodramatic values which assert themselves on the screen. Although the tide of war has shifted to such an extent as to make the subject matter seem historical rather than timely, the Nazi system of placing Gestapo agents aboard German war vessels in over-all command still rates as interesting film material and it is explored advantageously by producer Wallace MacDonald, scenarist Aubrey Wisberg and director Lew Landers in this treatment.

The cast is composed wholly of men and the action takes place at sea.

The story, written by Archie Gibbs as an account of his own experiences aboard a merchant ship and after being made prisoner aboard the U-boat which sinks it, concerns an attempt by a Gestapo agent to take captured scientists to Germany by submarine. The hero, played by Bruce Bennett, pretends to be a Nazi agent. Attempts of the submarine to escape an American destroyer provide the principal conflict, some of it gripping.

Previewed at studio. Reviewer's Rating: Fair.
—William R. Weaver.

Release date, July 25, 1944. Running time, 65 min. PCA No. 10103. General audience classification.

Archie Gibbs ....Bruce Bennett
Kapitan Ganz..Erik Rolf
John Abbott, John Wengram, Robert Williams, Kenneth MacDonald, Erwin Kalser, Egon Brecher, Frederick Giermann, Arno Frey, Sven-Hugo Borg, Nelson Leigh, Fred Graff, Trevor Bardette, Paul Conrad, Eric Feldary.

Seven Doors to Death

PRC—Mystery

This is a passable little picture, but a confusing screenplay and poor characterization prevent it from being more than that.

The script by Elmer Clifton, from an original story by Helen Kiely, concerns a number of murders which take place in a high-class housing project, the tenants of which all seem to be either criminals or crazy. The sole exception, of course, is the beautiful heroine who, as it happens, is in a position to profit by the murders. She is suspected of the crimes, and it takes Chick Chandler, as a well-intentional amateur sleuth, to get her out of the jam.

None of the performances is particularly striking, although Michael Raffeto's characterization of the police captain is amusing.

Production was by Alfred Stern, and Elmer Clifton directed.

Previewed at the studio. Reviewer's Rating: Mediocre.—T. B.

Release date, July 25, 1944. Running time, 64 min. PCA No. 10209. General audience classification.

Jimmy McMillan ....Chick Chandler
Mary Rawlins ....June Clyde
Charles Eaton ....George Meeker
Capt. Wm. Jaffe ....Michael Raffeto
Gregory Gay, Edgar Dearing, Rebel Randall, Milton Wallace, Casey MacGregory.

SHORT SUBJECTS

reviews and synopses

(Running times are those quoted by the distributors.)

BRITISH IMPERIALISM, 1944 (20th-Fox)

March of Time (V10-13)

Within its necessarily limited scope, this presents the British territories and comonwealths at war, and their relations with England. The territories are in the main passed by; only India is treated at length. The commonwealths are cited in the order: Australia, New Zealand, Canada, South Africa. In all, no conclusions of force are given. There is a general summation asserted in March of Time style that the British Government guarantees maximum freedom. A frank and in effect somewhat harsh exposition of the treatment of natives in South Africa is given, but this critical approach is balanced by a picture of the British in India weighted on the side of benevolence. Of the other dominions noted, the question is posed of their further relationship with the United States, now that the necessity for cooperation is graphically demonstrable.—F.E.S.

Release date, August 13, 1944 — 18 *minutes*

SPINACH PACKIN' POPEYE (Para)

Popeye (*E*-3-5)

We first find Popeye and Bluto engaged in a prize fight after having donated a gallon of blood. Much to Olive Oyl's distress, Popeye is knocked out; so to regain her admiration he shows her his scrapbook. In it we find him as "Sinbad the Sailor" and "Alibaba" in which he is taking on all 40 thieves single handed. At the conclusion of the flashbacks Popeye wakes up in a hospital to find he has been dreaming, and that Olive still thinks he is the strongest man in all the world.

Release date, July 21, 1944 — 7½ *minutes*

ALL-STAR MELODY MASTERS (WB)

Melody Master Bands (9610)

In this latest of the Melody Masters series Hal Kemp's orchestra opens with the familiar "Begin the Beguine," followed by Emil Coleman's band in a rendition of "Just One of Those Things." There then comes a novelty, "Let's Do It," offered by Skinnay Ennis and his boys. The picture closes with an arrangement of "I Get a Kick Out of You," styled by Freddy Martin and his orchestra.

Release date, July 29, 1944 — 10 *minutes*

THE CAT CAME BACK (WB)

Blue Ribbon Merrie Melodies

This Blue Ribbon cartoon, produced by Leon Schlesinger in Technicolor, finds a mother cat teaching her kittens how to catch mice, the while elsewhere in the house a mother mouse is teaching her progeny how to avoid being caught. One of the little kittens, however, fraternizes with a mouse: the two dance together and the kitten falls into a water-tunnel. The mouse saves the kitten and both families become friendly—until, suddenly, mother cat remembers that mice are natural prey.

Release date, July 15, 1944 — 7 *minutes*

HARE FORCE (WB)

Bugs Bunny Special (9724)

Bugs is caught in a heavy snow storm and is rescued by an old maid who invites him to be a guest in her comfortable, warm house. But complications set in. The pet dog resents the presence of a rabbit and makes life difficult for Bugs. But Bugs doesn't take it lying down and proves he is more than a match for both the dog and his mistress.

Release date, July 22, 1944 — 7 *minutes*

BEAR MOUNTAIN GAME (Univ.)

Variety View (8361)

The "game" here refers as much to the pranks and capers as to the wild life in New York's Bear Mountain Park. Raccoons, beavers and frogs, deer, skunks and porcupines perform for the camera in the preserves which have been laid out for them in woods and streams.

Release date, June 26, 1944 — 9 *minutes*

THE HONEST FORGER (Univ.)

Person-Oddity (8380)

There are forgers on both sides of the law it seems. This one copies the signatures of stars on photographs sent out to their admirers. Other features of this issue are the world's shortest railroad, in Newark, Ill., a WAC mascot, and a community freezing locker in Connecticut.

Release date, June 19, 1944 — 9 *minutes*

THROWING THE BULL (WB)

Vitaphone Varieties (9406)

One of Mexico's oldest and most esteemed professions, that of the matador, is described from its beginnings in this reel. From a sequence devoted to the young bull, the camera switches to the early steps in training a young fighter. Eight years old is none too young for a start. There's a fight at the finish to show the necessity of training and skill.

Release date, July 22, 1944 — 10 *minutes*

MOVIE PESTS (M-G-M)

Pete Smith (*S*-555)

Dr. Smith looks into some home troubles in this one, trying to decide what might be done with the bane of theatre-goer's and theatre manager's lives. He comes up with some dire and fitting punishments for the gum parkers, seat changers, women without shoes, bag rustlers and sky-scraper hats.

Release date, July 8, 1944 — 10 *minutes*

HIS HOTEL SWEET (Col.)

Hugh Herbert (5412)

Hugh Herbert, who is none too sure of his own home ground, is trying to console a friend who thinks his wife is interested in some one else. Having turned the man's anger against his rival rather than his wife, he is thereafter found with the wife in his room, by his friend and Mrs. Herbert as well.

Release date, July 9, 1944 — 17 *minutes*

ADVANCE SYNOPSES *and information*

DARK MOUNTAIN
(Pine-Thomas - Paramount)

PRODUCERS: Pine-Thomas. **DIRECTOR:** William Berke. **PLAYERS:** Robert Lowery, Ellen Drew, Regis Toomey, Eddie Quillan, Elisha Cook, Jr., Alex Callam, Rose Plumer, Viriginia Sale, Byron Foulger.

DRAMA. This one is an account of the struggles of a young forest ranger to rescue the girl he loves from the hands of a fugitive racketeer. It starts in the lighted night clubs of a big city and winds up in the majestic forests of a mountain range where the racketeer holds the girl a captive on awesome Dark Mountain.

SING, NEIGHBOR, SING
(Republic)

ASSOCIATE PRODUCER: Don H. Brown. **DIRECTOR:** Frank McDonald. **PLAYERS:** Ruth Terry, Lulubelle and Scotty, Pappy Cheshire, Stanley Brown, Roy Acuff, Beverly Loyd, Maxine Doyle.

COMEDY WITH MUSIC. Republic is bringing top radio entertainers from almost every section of the country to appear in this picture with Ruth Terry starred in the key songstress role. A light, rollicking, love story is woven through the picture with radio entertainers providing the musical, vocal and comedy diversions.

WHEN THE LIGHTS GO ON AGAIN
(PRC Pictures)

PRODUCER: Leon Fromkess. **DIRECTOR:** William K. Howard. **PLAYERS:** James Lydon, Grant Mitchell, Regis Toomey, Warren Mills, George Cleveland, Harry Shannon, Dorothy Peterson.

PSYCHOLOGICAL DRAMA. This is the story of a discharged war veteran, returning from the Pacific battle area. He finds it difficult to readjust himself to civilian life, and on the train home suffers an attack of amnesia. During the attack he recalls various incidents of his past life, and this subconscious self-analysis cures him. Having regained peace of mind, he returns to his wife and children.

SWING HOSTESS
(PRC Pictures)

PRODUCER: Sigmund Neufeld. **DIRECTOR:** Sam Newfield. **PLAYERS:** Martha Tilton, Charles Collins, Iris Adrian, Betty Brodel, Cliff Nazarro, Harry Holman, Earle Bruce, Phil Van Zandt.

COMEDY WITH MUSIC. A girl, ambitious to sing with a name band, is turned down after an audition and subsequently gets a job as switchboard operator for a juke-box company. A feud develops between the girl and the band leader, but is resolved by romance.

BOWERY CHAMPS
Monogram)

PRODUCERS: Sam Katzman, Jack Dietz. **DIRECTOR:** William Beaudine. **PLAYERS:** The East Side Kids: Leo Gorcey, Huntz Hall, Gabriel Dell, Billy Benedict, and Buddy Gorman, Jimmy Strand, Ann Stirling.

MELODRAMA. Muggs is working as a copy-boy on a newspaper when a murder is committed. After following a number of false clues, Muggs and the East Side Kids solve the crime successfully.

SHADOWS OF SUSPICION
(Monogram)

PRODUCER: A. W. Hackel. **DIRECTOR:** William Beaudine. **PLAYERS:** Marjorie Weaver, Peter Cookson, Tim Ryan, Pierre Watkin.

ROMANTIC MELODRAMA. A number of valuable necklaces disappear from a Chicago jewelry shop. A special investigator is appointed to trap the thieves. He discovers that the manager of the firm is responsible for the robberies. The investigator falls in love with the manager's secretary, and marries her after bringing the manager to justice.

THE GIRL RUSH
(RKO Radio)

PRODUCER: John H. Auer. **DIRECTOR:** Gordon Douglas. **PLAYERS:** Frances Langford, Wally Brown, Alan Carney, Vera Vague, Robert Mitchum.

COMEDY WITH MUSIC. A vaudeville troupe, playing in San Francisco in 1849, is stranded there when the citizens depart for the gold fields. They try their luck elsewhere, and the girls of the troupe are kidnapped by miners. Subsequently, the players try to put on a show in another town, only to have the audience walk out when word of a gold strike is announced.

BORDERTOWN TRAIL
(Republic)

ASSOCIATE PRODUCER: Lou Gray. **DIRECTOR:** Lesley Selander. **PLAYERS:** Smiley Burnette, Sunset Carson.

WESTERN. "Frog" Millhouse and "Sunset" Carson trap a gang of border smugglers with a cargo of gunpowder to be used for revolutionary purposes. Army troops are sent on a wild goose chase by trickery while a gold shipment is smuggled across the border. The pair rides in just in time to capture the leader of the smugglers and recover the shipment.

IN SOCIETY
(Universal)

PRODUCERS: John Grant and Edmund Hartmann. **DIRECTOR:** Jean Yarbrough. **PLAYERS:** Abbott and Costello, Marion Hutton, Kirby Grant, Ann Gillis, Margaret Irving.

COMEDY. The two comedians are plumbers who are called to the scene of a society masquerade ball to repair some plumbing fixtures. The butler mistakes them for guests and numerous mix-ups ensue.

STRANGERS IN THE NIGHT
(Republic)

ASSOCIATE PRODUCER: Rudy Abel. **DIRECTOR:** Anthony Mann. **PLAYERS:** William Terry, Virginia Grey, Edith Barrett, Helene Thimig.

MYSTERY. John Meadows, a wounded Marine paratrooper, returns to seek a girl he fell in love with through correspondence. He meets an attractive young feminine doctor and they discover that the girl is the figment of the imagination of a crippled and mysterious old woman. Enraged over John's love for the doctor, the old woman murders her companion and tries to blame the doctor. When this fails she sets a death trap for both John and the doctor but is exposed, her mind cracks and she dies.

MY PAL, WOLF
(RKO Radio)

ASSOCIATE PRODUCER: Adrian Scott **DIRECTOR:** Alfred Werker. **PLAYERS** Sharyn Moffet, Jill Esmond, Una O'Conno Bruce Edwards, Claire Carleton, Charles Arnt Leona Maricle.

DRAMA. The story concerns a young girl lef too much alone by her parents. She finds an makes friends with a fierce-looking dog escape from an Army training camp. When the soldier refuse to let her keep the dog she finds her wa to the War Department where the Secretary o War explains the need for the dog in service. Th girl agrees to give up the dog and the story close on her receiving from the War Department one o the dog's puppies.

SWING IN THE SADDLE
(Columbia)

PRODUCER: Jack Fier. **DIRECTOR:** Lev Landers. **PLAYERS:** Red River Dave, Jan Frazee, Joy May Creasy, Slim Summerville, Bi Boy Williams, Mary Treen.

WESTERN MUSICAL. This is a moder story of the west with two horse-raising outfit feuding over a cook. Two girls arrive and ar mistaken for cooks. The foremen of the tw ranches fall in love with them and when it's dis covered they are a couple of actresses out of worl they are entered in the Frontier Day song compe tition and win.

STAGECOACH TO MONTEREY
(Republic)

ASSOCIATE PRODUCER: Stephen Auer **DIRECTOR:** Lesley Selander. **PLAYERS** Allan Lane, Peggy Stewart, Wally Vernon Twinkle Watts, LeRoy Mason.

WESTERN. An eastern confidence man arrive in the west and joins a band of outlaws. The plot to hoodwink the townsfolk by selling them faked certificates. Allan Lane and Wally Vernon U. S. agents disguised as hoboes, learn of the plo and outwit the outlaws, bringing the gang t justice.

ONE MYSTERIOUS NIGHT
(Columbia)

PRODUCER: Ted Richmond. **DIRECTOR:** Oscar Boetticher. **PLAYERS:** Chester Morris Janis Carter, Richard Lane, Dorothy Maloney, George E. Stone.

MELODRAMA. This is one of the "Bosto Blackie" series. The story is laid in New York and the time is the present. Blackie is called in by the police to aid in the recovery of a fabulous stolen jewel. He accomplishes his mission, after apprehending two murderers.

LAW OF THE VALLEY
(Monogram)

SUPERVISOR: Charles J. Bigelow. **DIRECTOR:** Howard Bretherton. **PLAYERS:** Johnny Mack Brown, Raymond Hatton, Lynne Carver.

WESTERN. Nevada and Sandy are summoned to the little town of Green Valley by a rancher who supplies water to all the other properties in the neighborhood. They find that he has been killed, and his niece has taken over the ranch. After investigation, the cowboys expose the villains, who have been plotting to acquire all the ranches thereabouts by depriving the ranchers of water.

THE RELEASE CHART

Index to Reviews, Advance Synopses and Service Data in PRODUCT DIGEST SECTION

Release dates and running time are furnished as soon as available. Advance dates are tentative and subject to change. Running times are the official times supplied by the distributor.

All page numbers on this chart refer to pages in the PRODUCT DIGEST SECTION of MOTION PICTURE HERALD.

Consult Service Data in the PRODUCT DIGEST SECTION for Legion of Decency Rating, Audience Classification and Managers' Round Table Exploitation.

Short Subjects Chart with Synopsis Index can be found on pages 2019-2020.

Feature Product Including Coming Attractions, listed by Company, in order of release, on pages 2008-2009.

						REVIEWED			
Title	*Company*	*Prod. Number*	*Stars*	*Release Date*	*Running Time*	*M. P. Herald Issue*	*Product Digest Page*	*Advance Synopsis Page*	*Service Data Page*
ABOVE Suspicion	MGM	402	Joan Crawford-Fred MacMurray	Sept.,'43	90m	May 1,'43	1546	1081	1575
Abroad with Two Yanks	UA	....	William Bendix-Dennis O'Keefe	Aug. 4,'44	80m	July 29,'44	2018	1889	....
Action in Arabia	RKO	420	George Sanders-Virginia Bruce	Block 4	75m	Feb. 19,'44	1762	1746	1995
Address Unknown	Col.	5010	Paul Lukas-Mady Christians	June 1,'44	72m	Apr. 29,'44	1866	1695	1947
Adventure in Iraq	WB	304	John Loder-Ruth Ford	Oct. 9,'43	64m	Sept. 25,'43	1553	1530	....
Adventure in Music	Crystal	....	Classical Music Feature	Mar. 10,'44	62m	Mar. 25,'44	1814	....	....
Adventures of a Rookie	RKO	402	Wally Brown-Alan Carney	Block 1	64m	Aug. 21,'43	1547	1471	1617
Adventures of Mark Twain	WB	315	Fredric March-Alexis Smith	July 22,'44	130m	May 6,'44	1877	936	1995
Adventures of Tartu (British)	MGM	406	Robert Donat-Valerie Hobson	Oct.,'43	103m	Aug. 7,'43	1546	....	1655
Alaska, 1944-45	Mono.	....	Kent Taylor-Margaret Lindsay	Nov. 18,'44	....	....	....	1983	....
Ali Baba and 40 Thieves (color)	Univ.	8003	Jon Hall-Maria Montez	Jan. 14,'44	87m	Jan. 15,'44	1713	1457	1902
Allergic to Love	Univ.	8040	Martha O'Driscoll-Noah Beery, Jr.	July 21,'44	66m	May 6,'44	1877	....	....
Always a Bridesmaid	Univ.	8023	Andrews Sisters-Patric Knowles	Sept. 24,'43	61m	Oct. 2,'43	1566	1192	....
Amazing Mr. Forrest, The (Br.)	PRC	413	Edward E. Horton-Jack Buchanan	Mar. 29,'44	71m	....	....	1747	....
American Romance, An (color), 1944-45	MGM	....	Brian Donlevy-Ann Richard	Oct.,'44	151m	July 1,'44	1969	1457	....
And Now Tomorrow	Para.	....	Loretta Young-Alan Ladd	1944-45	....	....	....	1715	....
And the Angels Sing	Para.	4321	Fred MacMurray-Dorothy Lamour	Block 5	95m	Apr. 22,'44	1858	1555	....
Andy Hardy's Blonde Trouble	MGM	424	Mickey Rooney-Lewis Stone	May,'44	107m	Apr. 8,'44	1833	1456	1995
Animal Kingdom, The	WB	....	Ann Sheridan-Olivia de Havilland	1944-45	....	....	....	1431	....
Are These Our Parents?	Mono.	....	Helen Vinson-Lyle Talbot	July 15,'44	73m	June 17,'44	1945	1923	....
Arizona Trail	Univ.	8081	Tex Ritter-Fuzzy Knight	Sept. 24,'43	57m	....	....	1545	....
Arizona Whirlwind	Mono.	....	Ken Maynard-Hoot Gibson	Mar. 18,'44	59m	Apr. 15,'44	1845	1746	....
Around the World	RKO	411	Kay Kyser-Joan Davis-Mischa Auer	Block 3	81m	Nov. 27,'43	1645	1457	1902
Arrowsmith (Reissue)	Film Classics	....	Ronald Colman-Helen Hayes	Apr. 15,'45	....	Nov. 21,'31	1993	....	....
Arsenic and Old Lace	WB	....	Cary Grant-Raymond Massey	1944-45	....	....	....	1806	....
Atlantic City	Rep.	....	Constance Moore-Bradford Taylor	Not Set	86m	Aug. 5,'44	2030	1899	....
Attack	OWI-RKO	....	War Documentary	June 12,'44	56m	June 10,'44	1933	....	....
BABES on Swing Street, 1944-45	Univ.	....	Leon Errol-June Vincent	Oct. 27,'44	....	....	....	1983	....
Banjo on My Knee (R.)	20th-Fox.	407	Barbara Stanwyck-Joel McCrea	Oct. 29,'43	95m	Dec. 5,'36	1585	....	....
Bar 20	UA	....	William Boyd-Andy Clyde	Oct. 1,'43	54m	July 24,'43	1559	....	....
Barbary Coast (Reissue)	Film Classics	....	Ed. G. Robinson-Miriam Hopkins	Mar. 15,'45	90m	Oct. 5,'35	1993	....	....
Barbary Coast Gent, 1944-45	MGM	....	Wallace Beery-Binnie Barnes	Sept.,'44	87m	Aug. 5,'44	2029	1849	....
Bathing Beauty (color)	MGM	429	Red Skelton-Esther Williams	July,'44	101m	June 3,'44	1922	1635	....
Battle of China, The	War Dept.	....	Documentary	Not Set	65m	May 20,'44	1897	....	....
Battle of Russia	20th-Fox	414	Documentary	Nov. 5,'43	80m	Nov. 6,'43	1615	....	1766
Beautiful But Broke	Col.	5022	Joan Davis-Jane Frazee	Jan. 28,'44	74m	Feb. 5,'44	1742	1696	....
Beautiful Michoacan (Mex.)	Mohme	....	Tito Guizar-Gloria Marin	Apr. 25,'44	106m	May 6,'44	1878	....	....
Belle of the Yukon (color)	RKO	....	Randolph Scott-Gypsy Rose Lee	Not Set	....	....	....	1835	....
Beneath Western Skies	Rep.	354	Bob Livingston-Smiley Burnette	Mar. 3,'44	56m	May 20,'44	1898	1746	....
Bermuda Mystery	20th-Fox	428	Preston Foster-Ann Rutherford	May,'44	65m	Apr. 22,'44	1858	1835	....
Best Foot Forward (color)	MGM	405	Lucille Ball-William Gaxton	Oct.,'43	94m	July 3,'43	1532	1191	1617
Between Two Worlds	WB	316	John Garfield-Paul Henreid	May 20,'44	112m	May 13,'44	1885	1646	....
Beyond the Last Frontier	Rep.	351	Eddie Dew-Smiley Burnette	Sept. 18,'43	55m	Sept. 11,'43	1529	....	....
Big Show, The (Reissue)	Rep.	3302	Gene Autry	Mar. 1,'44	71m	....	....	....	....
Black Hills Express	Rep.	362	Don Barry-Wally Vernon	Aug. 15,'43	55m	Aug. 7,'43	1546	1457	....
Black Parachute, The	Col.	5035	John Carradine-Larry Parks	May 4,'44	65m	June 17,'44	1946	1806	....
Blazing Frontier	PRC	459	Buster Crabbe-Al St. John	Sept. 1,'43	59m	Apr. 15,'44	1845	1531	....
Block Busters	Mono.	....	East Side Kids-Harry Langdon	Sept. 16,'44	....	....	....	2007	....
Bomber's Moon	20th-Fox	401	George Montgomery-Annabella	Aug. 6,'43	70m	July 10,'43	1532	1305	....
Bordertown Trail, 1944-45	Rep.	451	Smiley Burnette-Sunset Carson	Aug. 11,'44	....	....	....	2032	....
Boss of Boom Town	Univ.	8085	Rod Cameron-Vivian Austin	May 26,'44	....	....	....	1923	....
Boss of Rawhide	PRC	452	Dave O'Brien-Jim Newill	Nov. 20,'43	59m	....	....	1599	....
Bowery Champs, 1944-45	Mono.	....	East Side Kids	Dec. 9,'44	....	....	....	2032	....
Bowery to Broadway, 1944-45	Univ.	....	Contract Players	Nov. 3,'44	....	....	....	1923	....
Brand of the Devil	PRC	458	Dave O'Brien-Jim Newill	July 30,'44	....	....	....	1923	....
Brazil	Rep.	....	Virginia Bruce-Tito Guizar	1944-45	....	....	....	1971	....
Bride by Mistake	RKO	....	Laraine Day-Alan Marshall	Block 7	80m	July 29,'44	2017	1890	....
Bridge of San Luis Rey, The	UA	....	Lynn Bari-Akim Tamiroff	Feb. 11,'44	107m	Feb. 5,'44	1742	1636	1947
Bring On the Girls (color)	Para.	....	Veronica Lake-Sonny Tufts	1944-45	....	....	....	1763	....
Broadway Rhythm (color)	MGM	419	George Murphy-Ginny Simms	Mar.,'44	115m	Jan. 22,'44	1725	1616	1995
Brother Rat (Reissue)	WB	343	Priscilla Lane-Wayne Morris	July 15,'44	89m	Oct. 15,'38	1957	....	....
Bulldog Drummond (R.)	Film Classics	....	Ronald Colman-Lilyan Tashman	Oct. 15,'44	....	Apr. 13,'29	1993	....	....
Buffalo Bill (color)	20th-Fox	424	Maureen O'Hara-Joel McCrea	Apr.,'44	90m	Mar. 18,'44	1801	1531	1995

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CALIFORNIA Joe	Rep.	365	Don Barry-Helen Talbot	Dec. 29,'43	55m	Jan. 8,'44	1706	1675	....
Call of the Jungle	Mono.	....	Ann Corio-James Bush	Aug. 19,'44	....	....	....	1913	....
Call of the Rockies	Rep.	356	Smiley Burnette-Sonny Carson	July 14,'44	57m	June 10,'44	1934	1923	....
Call of the South Seas	Rep.	319	Janet Martin-Allan Lane	July 7,'44	....	....	....	1899	....
Calling Dr. Death	Univ.	8026	Lon Chaney-Patrica Morison	Dec. 17,'43	63m	Dec. 18,'43	1673	1635	....
Candlelight in Algeria (Br.)	20th-Fox	432	James Mason-Carla Lehmann	July,'44	85m	Jan. 1,'44	1694	....	....
Candles at Nine (British)	Nat'l-Anglo	....	Jessie Matthews	Not Set	86m	July 1,'44	1970	....	....
Canterbury Tale (British)	Eagle-Lion	....	Eric Portman-Sheila Sim	Not Set	....	May 13,'44	1885	....	....
Canterville Ghost, The	MGM	430	Charles Laughton-Margaret O'Brien	July,'44	95m	May 27,'44	1909	1635	....
Canyon City	Rep.	364	Don Barry-Helen Talbot	Nov. 29,'43	55m	Nov. 13,'43	1626	1599	....
Career Girl	PRC	403	Frances Langford-Craig Wood	Jan. 11,'44	69m	Dec. 18,'43	1674	1634	....
Carolina Blues	Col.	....	Kay Kyser-Ann Miller-Victor Moore	Not Set	....	....	....	1899	....
(formerly Battleship Blues)									
Casanova Brown	RKO	....	Gary Cooper-Teresa Wright	Not Set	99m	Aug. 5,'44	2029	1806	....
Casanova in Burlesque	Rep.	333	Joe E. Brown-June Havoc	Feb. 19,'44	72m	Jan. 29,'44	1733	1676	....
Castle of Crimes, 1944-45	PRC	513	Keneth Kent-Diana Churchill	Aug. 25,'44	....	....	....	....	....
Chance of a Lifetime, The	Col.	5034	Chester Morris-Jeanne Bates	Oct. 26,'43	65m	Oct. 16,'43	1586	1545	....
Charlie Chan in Black Magic	Mono.	....	Sidney Toler-Mantan Moreland	Sept. 9,'44	....	....	....	2007	....
Charlie Chan in Secret Service	Mono.	....	Sidney Toler-Gwen Kenyon	Feb. 14,'44	65m	Jan. 15,'44	1714	1599	....
Charlie Chan in the Chinese Cat	Mono.	....	Sidney Toler-Joan Woodbury	May 20,'44	65m	Apr. 1,'44	1826	.....	....
Cherokee Strip (Reissue)	WB	333	Dick Foran	Oct. 2,'43	56m	....	....	....	....
Chip Off the Old Block	Univ.	8011	Donald O'Connor-Peggy Ryan	Feb. 25,'44	81m	Feb. 19,'44	1761	1715	1902
Christmas Holiday	Univ.	8002	Deanna Durbin-Gene Kelly	June 30,'44	92m	June 10,'44	1934	1695	1995
Cinderella Jones	WB	....	Joan Leslie-Robert Alda	1944-45	....	....	....	1746	....
City That Stopped Hitler	Para.	4331	Russian Documentary	Special	57m	Sept. 4,'43	1521	....	1655
Claudia	20th-Fox	404	Dorothy McGuire-Robert Young	Sept. 3,'43	91m	Aug. 21,'43	1558	....	1655
Climax, The (color), 1944-45	Univ.	....	Susanna Foster-Boris Karloff	Oct. 20,'44	....	....	....	1786	....
Cobra Woman (color)	Univ.	8006	Jon Hall-Maria Montez	May 12,'44	70m	Apr. 29,'44	1866	1457	1655
Comin' Round the Mountain (R.)	Rep.	3305	Gene Autry	July 15,'44	55m	....	....	....	....
Conflict	WB	....	Humphrey Bogart-Alexis Smith	1944-45	....	....	....	1456	....
Conspirators, The	WB	....	Hedy Lamarr-Paul Henreid	1944-45	....	....	....	1850	....
Contender, The	PRC	418	Buster Crabbe-Arline Judge	May 10,'44	66m	May 13,'44	1886	1850	....
Corn Is Green, The	WB	....	Bette Davis-John Dall	Not Set	....	....	....	2007	....
Corvette K-225	Univ.	8007	Randolph Scott-James Brown	Oct. 1,'43	99m	Oct. 2,'43	1565	1240	1719
Cover Girl (color)	Col.	5001	Rita Hayworth-Gene Kelly	Apr. 6,'44	107m	Mar. 11,'44	1793	1416	1947
Cowboy Canteen	Col.	5220	Charles Starrett-Jane Frazee	Feb. 8,'44	72m	Feb. 26,'44	1774	1763	....
Cowboy in the Clouds	Col.	5203	Charles Starrett-Julie Duncan	Dec. 23,'43	55m	Jan. 8,'44	1706	1636	....
Cowboy and the Lady (Reissue)	Film Classics	....	Gary Cooper-Merle Oberon	Sept. 15,'44	90m	Nov. 12,'38	1993	....	...
Cowboy from Lonesome River, 1944-45	Col.	....	Charles Starrett-Pinky Tomlin	Sept. 21,'44	....	....	....	2007	....
Cowboy and the Senorita, The	Rep.	342	Roy Rogers-Dale Evans-Mary Lee	May 12,'44	78m	Apr. 1,'44	1825	1747	....
Crazy House	Univ.	8005	Olsen and Johnson	Oct. 8,'43	80m	Oct. 23,'43	1595	1531	1719
Crime by Night, 1944-45	WB	402	Jane Wyman-Jerome Cowan	Sept. 9,'44	72m	July 29,'44	2018	1091	....
Crime Doctor's Strangest Case	Col.	5021	Warner Baxter-Lynn Merrick	Dec. 9,'43	68m	Jan. 22,'44	1725	1654	....
Crime School (Reissue)	WB	327	Humphrey Bogart-Dean End Kids	Dec. 4,'43	86m	May 7,'38	1626	....	....
Cross of Lorraine, The	MGM	414	Pierre Aumont-Gene Kelly	Jan.,'44	90m	Nov. 13,'43	1625	1457	1719
Cry "Havoc"	MGM	417	Margaret Sullavan-Ann Sothern	Feb.,'44	97m	Nov. 6,'43	1614	1555	....
Cry of the Werewolf	Col.	....	Osa Massen-Stephen Crane	Aug. 17,'44	....	....	....	1558	....
Curse of the Cat People	RKO	418	Simone Simon-Kent Smith	Block 4	70m	Feb. 19,'44	1762	1715	....
DANCING Masters, The	20th-Fox	413	Laurel and Hardy	Nov. 19,'43	63m	Oct. 30,'43	1605	1555	....
Danger! Women at Work	PRC	411	Patsy Kelly-Mary Brian	Aug. 23,'43	61m	July 17,'43	1426	....	....
Dangerous Journey, 1944-45	20th-Fox	504	Burma Travelogue	Sept.,'44	73m	....	....	....	....
Dark Mountain	Para.	....	Ellen Drew-Robert Lowery	Block 1	....	....	....	2032	....
Dark Waters	UA	....	Merle Oberon-Franchot Tone	Not Set	....	....	....	1983	....
Days of Glory	RKO	422	Tamara Toumanova-Gregory Peck	Block 5	86m	Apr. 22,'44	1858	1636	....
Dead End (Reissue)	Film Classics	....	Humphrey Bogart-Joel McCrea	July 15,'44	90m	Aug. 7,'37	1993	....	....
Dead Men's Eyes, 1944-45	Univ.	....	Lon Chaney-Jean Parker	Nov. 10,'44	....	....	....	1983	....
Death Valley Manhunt	Rep.	375	Bill Elliott-Gabby Hayes	Sept. 25,'43	55m	Aug. 28,'43	1558	1402	....
Death Valley Rangers	Mono.	....	Hoot Gibson-Ken Maynard	Dec. 3,'43	59m	Dec. 18,'43	1674	1555	....
Deerslayer, The	Rep.	306	Bruce Kellogg-Jean Parker	Nov. 22,'43	67m	Nov. 6,'43	1615	1599	....
Delinquent Daughters	PRC	416	June Carlson-Fifi D'Orsay	July 15,'44	72m	July 8,'44	1981	1913	....
Desert Song, The (color)	WB	310	Dennis Morgan-Irene Manning	Jan. 29,'44	96m	Dec. 18,'43	1673	872	1818
Destination, Tokyo	WB	309	Cary Grant-John Garfield	Jan. 1,'44	135m	Dec. 25,'43	1685	1530	1847
Detective Kitty O'Day	Mono.	....	Jean Parker-Tim Ryan	May 13,'44	63m	Apr. 1,'44	1826	....	....
Devil's Brood, The	Univ.	....	Lon Chaney-Boris Karloff	Not Set	....	....	....	2007	....
Devil Riders, The	PRC	460	Buster Crabbe-Al St. John	Nov. 5,'43	58m	Feb. 12,'44	1754	1566	....
Dixie Jamboree, 1944-45	PRC	505	Frances Langford-Guy Kibbee	Aug. 15,'44	72m	July 15,'44	1993	1835	....
Double Furlough	UA	....	Ginger Rogers-Joseph Cotten	Not Set	....	....	....	1913	....
(formerly With All My Heart)									
Double Indemnity	Para.	4325	Barbara Stanwyck-Fred MacMurray	Block 5	107m	Apr. 29,'44	1866	1646	....
Doughboys in Ireland	Col.	5031	Kenny Baker-Jeff Donnell	Oct. 7,'43	61m	Oct. 9,'43	1574	1545	....
Doughgirls, The	WB	....	Ann Sheridan-Alexis Smith	1944-45	....	....	....	1835	....
Dragon Seed, 1944-45	MGM	....	Katharine Hepburn-Walter Huston	Aug.,'44	148m	July 22,'44	2005	1675	....
Drifter, The	PRC	461	Buster Crabbe-Al St. John	Dec. 20,'43	62m	May 27,'44	1910	1606	....
Dr. Gillespie's Criminal Case	MGM	407	Lionel Barrymore-Van Johnson	Nov.,'43	89m	May 8,'43	1546	1192	....
Drums of Fu Manchu	Rep.	305	Henry Brandon-William Royle	Nov. 27,'43	68m	Nov. 13,'43	1626	1606	....
EMPTY Holsters (Reissue)	WB	334	Dick Foran	Oct. 2,'43	62m	....	....	....	....
Empire of the West	Col.	....	Charles Starrett-Vi Athens	Not Set	....	....	....	2007	....
Enemy of Women	Mono.	....	Paul Andor-Claudia Drake-Donald Woods	Not Set	....	....	....	1599	....
(formerly Dr. Paul Joseph Goebbels)									
Escape to Danger (British)	RKO	419	Eric Portman-Ann Dvorak	Block 4	83m	Feb. 5,'44	1742	....	....
Eve Knew Her Apples	Col.	....	Ann Miller-William Wright	Not Set	....	....	....	2007	....
Eve of St. Mark, The	20th-Fox	429	Michael O'Shea-Anne Baxter	June,'44	96m	May 20,'44	1897	1636	1947
Ever Since Venus	Col.	....	Alan Mowbray-Ann Savage	Sept. 14,'44	....	....	....	1971	....
Experiment Perilous	RKO	....	Hedy Lamarr-George Brent	Not Set	....	....	....	1994	....

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FALCON and the Coeds, The	RKO	410	Tom Conway-Jean Brooks	Block 2	68m	Nov. 6,'43	1615	1599	....
Falcon in Mexico, The	RKO	....	Tom Conway-Mona Maris	Block 7	70m	July 29,'44	2018	1971	....
Falcon Out West, The	RKO	421	Tom Conway-Barbara Hale	Block 5	64m	Mar. 4,'44	1782	....	....
Fallen Sparrow, The	RKO	401	Maureen O'Hara-John Garfield	Block 1	93m	Aug. 21,'43	1547	1182	1719
False Colors	UA	....	William Boyd	Nov. 5,'43	65m	Nov. 6,'43	1614	1431	....
Fanny by Gaslight (Brit.)	Gains.-GFD	....	Phyllis Calvert-James Mason	Not Set	108m	May 27,'44	1910	....	....
Farewell, My Lovely	RKO	....	Dick Powell-Anne Shirley	Not Set	....	....	....	1971	....
Fighting Seabees, The	Rep.	311	John Wayne-Susan Hayward	Mar. 10,'44	100m	Jan. 22,'44	1725	1616	1847
Find the Blackmailer	WB	306	Faye Emerson-Jerome Cowan	Nov. 6,'43	55m	Oct. 23,'43	1594	....	....
Fired Wife	Univ.	8017	Robert Paige-Louise Allbritton	Sept. 3,'43	73m	Sept. 4,'43	1521	....	....
Flame of Barbary Coast	Rep.	....	John Wayne-Ann Dvorak	1944-45	....	....	....	1994	....
Flesh and Fantasy	Univ.	8062	Charles Boyer-Barbara Stanwyck	Oct. 29,'43	94m	Sept. 18,'43	1541	1058	1766
Follow the Boys	Univ.	8061	Stage and Screen Entertainers	May 5,'44	119m	Apr. 1,'44	1825	1635	1995
Follow the Leader	Mono.	....	East Side Kids	June 3,'44	65m	July 1,'44	1970	1606	....
Forty-eight Hours (British) (formerly Went the Day Well?)	AFE	....	Leslie Banks-Basil Sydney	June 28,'44	90m	Nov. 14,'42	1981	....	....
Forty Thieves	UA	....	William Boyd-Andy Clyde	June 23,'44	60m	June 24,'44	1958	....	....
For Whom the Bell Tolls (color)	Para.	4338	Gary Cooper-Ingrid Bergman	Special	168m	July 17,'43	1546	855	1719
Four Jills in a Jeep	20th-Fox	423	Kay Francis-Carole Landis	Mar.,'44	89m	Mar. 18,'44	1802	1676	1995
Frenchman's Creek (color)	Para.	....	Joan Fontaine-Arturo de Cordova	1944-45	....	....	....	1416	....
Frisco Kid (Reissue)	WB	325	James Cagney-Margaret Lindsay	Mar. 4,'44	77m	Nov. 2,'35	1726	....	....
Frontier Law	Univ.	8082	Russell Hayden-Jennifer Holt	Nov. 5,'43	55m	....	....	1606	....
Frontier Outlaws	PRC	462	Buster Crabbe-Al St. John	Mar. 4,'44	58m	Aug. 5,'44	2030	1746	....
Fugitive from Sonora	Rep.	361	Don Barry-Lynn Merrick	July 1,'43	55m	July 10,'43	1414	1375	....
Fuzzy Settles Down	PRC	465	Buster Crabbe-Al St. John	July 25,'44	....	....	....	1937	....
GAMBLER'S Choice	Para.	4324	Chester Morris-Nancy Kelly	Block 5	65m	Apr. 29,'44	1867	1850	....
Gang's All Here, The (color)	20th-Fox	416	Alive Faye-Carmen Miranda	Dec. 24,'43	103m	Dec. 4,'43	1653	1530	1847
Gangway for Tomorrow	RKO	407	Margo-Robert Ryan-John Carradine	Block 2	69m	Nov. 6,'43	1614	1566	....
Gaslight	MGM	425	Charles Boyer-Ingrid Bergman	May,'44	114m	May 16,'44	1885	1786	1995
Ghost Catchers, The	Univ.	8015	Olsen and Johnson	June 16,'44	68m	June 10,'44	1935	1835	....
Ghost Ship, The	RKO	412	Richard Dix-Edith Barrett	Block 3	69m	Dec. 11,'43	1666	1646	....
Ghost That Walks Alone, The	Col.	5042	Arthur Lake-Lynn Roberts	Feb. 10,'44	63m	Feb. 19,'44	1762	1696	....
Gildersleeve on Broadway	RKO	409	Harold Peary-Billie Burke	Block 2	65m	Oct. 23,'43	1595	1566	....
Gildersleeve's Ghost	RKO	426	Harold Peary-Marion Martin	Block 6	64m	June 24,'44	1957	1786	....
Girl Crazy	MGM	409	Mickey Rooney-Judy Garland	Nov.,'43	99m	Aug. 7,'43	1558	1191	1766
Girl from Monterrey, The	PRC	412	Armida-Edgar Kennedy	Oct. 4,'43	61m	Sept. 25,'43	1554	1509	....
Girl in the Case, The	Col.	5028	Edmund Lowe-Janis Carter	Apr. 20,'44	64m	June 3,'44	1921	1806	....
Girl Rush, The	RKO	....	Frances Langford-Wally Brown	Not Set	....	....	....	2032	....
Girls on Probation (Reissue)	WB	328	Jane Bryan-Ronald Reagan	Dec. 4,'43	63m	Oct. 29,'38	1626	....	....
Girl Who Dared, The	Rep.	322	Lorna Gray-Peter Cookson	Aug. 5,'44	....	....	....	1899	....
Going My Way	Para.	4335	Bing Crosby-Rise Stevens	Special	126m	Feb. 26,'44	1773	1763	....
Goldwyn Follies, The (R.)	Film Classics	....	Adolphe Menjou-Zorina	May 15,'45	120m	Jan. 29,'38	1993	....	....
Good Fellows, The	Para.	4302	Cecil Kellaway-Helen Walker	Block 1	70m	Aug. 14,'43	1559	1191	....
Good-night, Sweetheart	Rep.	320	Bob Livingston-Ruth Terry	June 17,'44	67m	June 10,'44	1935	1850	....
Government Girl	RKO	408	Olivia de Havilland-Sonny Tufts	Block 2	83m	Nov. 6,'43	1614	1416	1766
Goyescas (Spanish)	RKO	461	Musical Feature	Special	110m	May 20,'44	1898	....	....
Great Moment, The	Para.	4330	Joel McCrea-Betty Field	Block 6	83m	June 10,'44	1934	912	....
Great Mr. Handel, The (color) (British)	Midfilm	....	Wilfred Lawson-Elizabeth Allan	Sept. 9,'43	89m	Sept. 18,'43	1542	....	....
Greenwich Village (color), 1944-45	20th-Fox	505	Don Ameche-Carmen Miranda	Sept.,'44	82m	....	....	1676	....
Guadalcanal Diary	20th-Fox	412	Preston Foster-William Bendix	Nov. 5,'43	93m	Oct. 30,'43	1605	1457	1766
Guest in the House	UA	....	Anne Baxter-Ralph Bellamy	Not Set	....	....	....	1983	....
Gung Ho	Univ.	8064	Randolph Scott-Grace McDonald	Dec. 31,'43	88m	Dec. 25,'43	1686	1599	1847
Gunsmoke Mesa	PRC	453	Dave O'Brien-Jim Newill	Jan. 3,'44	59m	June 17,'44	1946	1635	....
Guns of the Law	PRC	455	Dave O'Brien-Jim Newill	Apr. 10,'44	55m	....	....	1806	....
Guns of the Pecos (Reissue)	WB	335	Dick Foran	Oct. 2,'43	56m	....	....	....	....
Guy Named Joe, A	MGM	416	Spencer Tracy-Irene Dunne	Mar.,'44	120m	Dec. 25,'43	1686	1431	1902
Gypsy Wildcat (color), 1944-45	Univ.	....	Marie Montez-Jon Hall	Sept. 1,'44	....	....	....	1675	....
HAIL the Conquering Hero	Para.	4326	Eddie Bracken-Ella Raines	Block 6	100m	June 10,'44	1933	1696	....
Hail to the Rangers	Col.	5201	Charles Starrett	Sept. 16,'43	57m	Nov. 27,'43	1646	1055	....
Hairy Ape, The	UA	....	William Bendix-Susan Hayward	June 16,'44	91m	May 20,'44	1897	1763	....
Halfway House, The (British)	Ealing	....	Francoise Rosay-Mervyn Johns	Not Set	95m	Mar. 4,'44	1781	....	....
Hands Across the Border	Rep.	341	Roy Rogers-Ruth Terry	Jan. 5,'44	73m	Dec. 11,'43	1665	1545	....
Happy Land	20th-Fox	415	Don Ameche-Frances Dee	Dec. 3,'43	75m	Nov. 13,'43	1625	1555	1766
Harvest Melody	PRC	402	Rosemary Lane-Johnny Downs	Nov. 22,'43	71m	Oct. 9,'43	1574	1545	....
Hat-Check Honey	Univ.	8031	Grace McDonald-Leon Errol	Mar. 10,'44	69m	Mar. 1,'44	1794	1746	....
Having Wonderful Crime	RKO	....	Pat O'Brien-George Murphy	Not Set	....	....	....	1971	....
Heat's On, The	Col.	5009	Mae West-Victor Moore	Dec. 2,'43	79m	Dec. 4,'43	1653	1555	1818
Heaven Can Wait (color)	20th-Fox	402	Don Ameche-Gene Tierney	Aug. 13,'43	112m	July 24,'43	1578	1240	1617
Heaven Is Around the Corner (British)	Nat'l-Anglo	....	Will Fyffe-Leni Lynn	Not Set	100m	Mar. 18,'44	1802	....	....
Heavenly Body, The	MGM	421	William Powell-Hedy Lamarr	Apr.,'44	94m	Jan. 1,'44	1693	1555	1947
Heavenly Days	RKO	....	Fibber McGee and Molly	Block 7	71m	July 29,'44	2018	1817	....
Henry Aldrich, Boy Scout	Para.	4311	Jimmy Lydon-Charlie Smith	Block 3	65m	Jan. 8,'44	1706	1696	1902
Henry Aldrich Haunts a House	Para.	4306	Jimmy Lydon-Charlie Smith	Block 2	73m	Nov. 6,'44	1614	1566	1766
Henry Aldrich's Little Secret	Para.	4328	Jimmy Lydon-Charlie Smith	Block 6	74m	June 10,'44	1933	1747	....
Henry Aldrich Plays Cupid	Para.	4322	Jimmy Lydon-Charlie Smith	Block 5	64m	Apr. 22,'44	1858	1431	....
Here Comes Elmer	Rep.	303	Al Pearce-Dale Evans	Nov. 15,'43	74m	Oct. 16,'43	1585	....	....
Her Primitive Man	Univ.	8016	Louise Allbritton-Robert Paige	Apr. 21,'44	79m	Apr. 8,'44	1833	1675	....
Heroes of the Sagebrush	Col.	....	Charles Starrett-Constance Worth	1944-45	....	....	....	2007	....
Hey, Rookie	Col.	5013	Ann Miller-Larry Parks	Mar. 9,'44	77m	May 6,'44	1877	1654	....
Hidden Valley Outlaws	Rep.	378	Bill Elliott-Gabby Hayes	Apr. 2,'44	55m	Apr. 8,'44	1834	1806	....
Hi Diddle Diddle	UA	....	Martha Scott-Adolphe Menjou	Aug. 20,'43	73m	July 31,'43	1559	1375	1617
Hi Good-Lookin'	Univ.	8044	Eddie Quillan-Harriet Hilliard	Mar. 24,'44	62m	Mar. 18,'44	1801	1763	....
Higher and Higher	RKO	415	Michele Morgan-Frank Sinatra	Block 3	90m	Dec. 11,'43	1665	1616	1847
His Butler's Sister	Univ.	8004	Deanna Durbin-Franchot Tone	Nov. 26,'43	93m	Nov. 13,'43	1625	1555	1766
Hitler Gang, The	Para.	4323	Robert Watson-Victor Varconi	Block 5	99m	Apr. 29,'44	1865	1675	....

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Hi Ya Sailor	Univ.	8035	Donald Woods-Elyse Knox	Oct. 15,'43	63m	Oct. 9,'43	1574	1531	...
Holy Matrimony	20th-Fox	403	Monty Woolley-Gracie Fields	Aug. 27,'43	87m	Aug. 28,'43	1547	1431	165
Home in Indiana (color)	20th-Fox	433	Walter Brennan-Lon McAllister	July,'44	103m	May 27,'44	1909	1634	199
Hoosier Holiday	Rep.	302	Dale Evans-George Byron	Sept. 13,'43	72m	Aug. 28,'43	1547	....	...
Horn Blows at Midnight, The	WB	....	Jack Benny-Alexis Smith	1944-45	....	....	....	1715	...
Hostages	Para.	4305	Luise Rainer-William Bendix	Block 1	87m	Aug. 14,'43	1579	1277	176
Hotel Reserve (British)	RKO	....	James Mason-Lucie Mannheim	Not Set	89m	June 17,'44	1945	....	...
Hot Rhythm	Mono.	....	Dona Dake-Robert Lowery	Apr. 22,'44	79m	Mar. 4,'44	1783	1763	...
Hour Before the Dawn, The	Para.	4317	Veronica Lake-Franchot Tone	Block 4	74m	Mar. 4,'44	1781	1555	...
I DOOD It	MGM	403	Red Skelton-Eleanor Powell	Sept.,'43	102m	July 31,'43	1579	1191	171
I Love a Soldier	Para.	4329	Paulette Goddard-Sonny Tufts	Block 6	106m	June 10,'44	1934	1675	...
Impatient Years, The	Col.	....	Jean Arthur-Lee Bowman-Chas. Coburn	Sept. 7,'44	....	....	....	1849	...
Impostor, The	Univ.	8066	Jean Gabin-Allyn Joslyn	Feb. 11,'44	94m	Feb. 12,'44	1754	1616	184
Incendiary Blonde (color)	Para.	....	Betty Hutton-Arturo de Cordova	1944-45	....	....	....	1675	...
In Old Chicago (Reissue)	20th-Fox	406	Alice Faye-Tyrone Power-Don Ameche	Oct. 29,'43	94m	Jan. 8,'38	1542	....	...
In Old Oklahoma	Rep.	307	John Wayne-Martha Scott	Dec. 6,'43	102m	Oct. 23,'43	1593	....	171
In Our Time	WB	311	Ida Lupino-Paul Henreid	Feb. 19,'44	110m	Feb. 5,'44	1741	1416	190
In Society	Univ.	....	Abbott and Costello	Aug. 18,'44	....	....	....	2032	...
In the Meantime, Darling	20th-Fox	....	Jeanne Crain-Frank Latimore	1944-45	....	....	....	1850	...
Invisible Man's Revenge, The	Univ.	8008	Jon Hall-Evelyn Ankers	June 9,'44	78m	June 3,'44	1921	1849	...
Irish Eyes Are Smiling (color)	20th-Fox	....	Monty Woolley-Dick Haymes	1944-45	....	....	....	1835	...
Iron Major, The	RKO	406	Pat O'Brien-Ruth Warrick	Block 2	85m	Oct. 23,'43	1593	1555	171
Is Everybody Happy?	Col.	5016	Ted Lewis-Nan Wynn	Oct. 28,'43	78m	Nov. 27,'43	1646	1545	165
Isle of Forgotten Sins	PRC	401	John Carradine-Gale Sondergaard	Aug. 15,'43	84m	July 3,'43	1532	1339	161
It Happened Tomorrow	UA	....	Dick Powell-Linda Darnell	Apr. 7,'44	84m	Mar. 25,'44	1813	1675	199
JACK London	UA	....	Michael O'Shea-Susan Hayward	Dec. 24,'43	93m	Nov. 27,'43	1645	1554	184
Jamboree	Rep.	316	George Byron-Ruth Terry	May 5,'44	71m	Apr. 1,'44	1825	1817	....
Jam Session	Col.	5015	Ann Miller-Jess Barker	Apr. 13,'44	77m	May 13,'44	1886	1806	194
Jane Eyre	20th-Fox	420	Orson Welles-Joan Fontaine	Feb.,'44	96m	Feb. 5,'44	1741	1240	184
Janie, 1944-45	WB	401	Joyce Reynolds-Robert Hutton	Sept. 2,'44	101m	July 29,'44	2017	1747	...
Jeannie (British)	English	....	Barbara Mullen-Michael Redgrave	Oct. 1,'43	85m	Aug. 23,'43	1593	....	....
Jive Junction	PRC	407	Dickie Moore-Tina Thayer	Dec. 20,'43	64m	Nov. 20,'43	1633	1606	....
Johnny Come Lately	UA	....	James Cagney-Grace George	Sept. 3,'43	97m	Aug. 28,'43	1559	1375	171
Johnny Doesn't Live Here	Mono.	....	Simone Simon-James Ellison	July 8,'44	79m	May 13,'44	1886	1826	....
Jungle Woman	Univ.	8018	Evelyn Ankers-J. Carrol Naish	July 7,'44	60m	May 27,'44	1910	1899	....
KANSAN, The	UA	....	Richard Dix-Jane Wyatt	Sept. 10,'43	79m	June 19,'43	1547	1182	....
Kansas City Kitty	Col.	....	Joan Davis-Jane Frazee	Aug. 24,'44	....	....	....	1923	....
Keys of the Kingdom	20th-Fox	....	Sir Cedric Hardwicke-Roddy McDowall	1944-45	....	....	....	1806	....
Kid from Spain (Reissue)	Film Classics	....	Eddie Cantor-Lyda Roberti	Aug. 15,'44	90m	Nov. 7,'32	1993	....	....
Kid Millions (Reissue)	Film Classics	....	Eddie Cantor-Ann Sothern	Jan. 15,'45	92m	Oct. 27,'34	1993	....	....
Kings of the Ring	Lewis-Lesser	....	Fight Film Feature	Jan. 22,'44	95m	Jan. 29,'44	1735	....	....
Kismet (color), 1944-45	MGM	....	Ronald Colman-Marlene Dietrich	Oct.,'44	....	....	....	1635	....
Klondike Kate	Col.	5029	Ann Savage-Tom Neal	Dec. 16,'43	64m	Feb. 5,'44	1742	1636	....
Knickerbocker Holiday	UA	....	Nelson Eddy-Charles Coburn	Mar. 17,'44	85m	Mar. 4,'44	1781	1635	1818
LAD from Our Town	Artkino	....	Russian Feature	Oct. 6,'43	65m	Oct. 16,'43	1586	....	....
Ladies Courageous	Univ.	8065	Loretta Young-Geraldine Fitzgerald	Mar. 17,'44	88m	Mar. 25,'44	1814	1616	1995
Ladies of Washington	20th-Fox	430	Ronald Graham-Trudy Marshall	June,'44	61m	May 20,'44	1898	1849	....
Lady and the Monster, The	Rep.	315	Vera Ralston-Richard Arlen	Apr. 17,'44	86m	Mar. 18,'44	1801	....	1995
Lady in the Dark (color)	Para.	4336	Ginger Rogers-Ray Milland	Special	100m	Feb. 12,'44	1753	1091	1995
Lady in the Death House	PRC	414	Lionel Atwill-Jean Parker	Mar. 15,'44	58m	Mar. 25,'44	1814	1746	....
Lady, Let's Dance	Mono.	....	Belita-James Ellison	Apr. 15,'44	88m	Jan. 29,'44	1735	1599	....
Lady Takes a Chance, A	RKO	405	Jean Arthur-John Wayne	Block 1	86m	Aug. 21,'43	1547	1240	1655
Land Beyond the Law (Reissue)	WB	336	Dick Foran	Oct. 2,'43	55m	....	....	....	....
Land of the Outlaws	Mono.	....	Johnny Mack Brown	Sept. 16,'44	....	....	....	1983	....
Laramie Trail, The	Rep.	355	Bob Livingston-Smiley Burnette	Apr. 3,'44	55m	Mar. 25,'44	1814	1786	....
Larceny with Music	Univ.	8028	Allan Jones-Kitty Carlisle	Sept. 10,'43	64m	Sept. 11,'43	1530	1351	....
Lassie Come Home (color)	MGM	410	Roddy McDowall-Edmund Gwenn	Dec.,'43	90m	Aug. 21,'43	1546	1240	1766
Last Horseman, The	Col.	5208	Russell Hayden-Dub Taylor	June 22,'44	54m	July 1,'44	1969	1890	....
Last Ride, The	WB	....	Richard Travis-Eleanor Parker	1944-45	....	....	....	1115	....
Laura	20th-Fox	....	Gene Tierney-Dana Andrews	1944-45	....	....	....	1899	....
Law Men	Mono.	....	Johnny Mack Brown	May 6,'44	55m	July 1,'44	1970	1817	....
Law of the Valley, 1944-45	Mono.	....	Johnny Mack Brown	Nov. 4,'44	....	....	....	2032	....
Leave It to the Irish	Mono.	....	James Dunn-Wanda McKay	Aug. 26,'44	....	....	....	1923	....
Let's Face It	Para.	4301	Bob Hope-Betty Hutton	Block 1	76m	Aug. 7,'43	1559	1277	1766
Lifeboat	20th-Fox	419	Tallulah Bankhead-William Bendix	Jan. 28,'44	96m	Jan. 15,'44	1713	1616	1995
Life and Death of Colonel Blimp (British)	Archers-Gen'l	....	Anton Walbrook-Roger Livesey	Not Set	163m	July 10,'43	1413	....	....
Lights of Old Santa Fe	Rep.	....	Roy Rogers-Dale Evans	Not Set	....	....	....	1994	....
Little Devils	Mono.	....	Harry Grey-Paul Kelly	Not Set	....	....	....	1994	....
Lodger, The	20th-Fox	417	Laird Cregar-Merle Oberon	Jan. 7,'44	84m	Jan. 8,'44	1705	1636	1902
Lost Angel	MGM	415	Margaret O'Brien-James Craig	Jan.,'44	91m	Nov. 6,'43	1613	1555	1995
Lost in a Harem, 1944-45	MGM	....	Bud Abbott-Lou Costello	Dec.,'44	....	....	....	1850	....
Louisiana Hayride	Col.	5019	Judy Canova-Richard Lane	July 13,'44	67m	....	....	1890	....
Lumber Jack	UA	....	William Boyd-Andy Clyde	Apr. 28,'44	63m	Apr. 8,'44	1834	1763	....
MACHINE Gun Mama (formerly Mexican Fiesta)	PRC	421	Armida-El Brendel	Aug. 2,'44	....	....	....	1889	....
Madame Curie	MGM	490	Greer Garson-Walter Pidgeon	Feb.,'44	124m	Nov. 20,'43	1633	1416	1995
Mademoiselle Fifi	RKO	....	Simone Simon-Kurt Kreuger	Block 7	69m	July 29,'44	2017	1958	....
Mad Ghoul, The	Univ.	8038	Evelyn Ankers-David Bruce	Nov. 12,'43	65m	Oct. 23,'43	1594	1586	....
Maisie Goes to Reno, 1944-45	MGM	....	Ann Sothern-John Hodiak	Sept.,'44	....	....	....	1971	....

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Make Your Own Bed	WB	317	Jack Carson-Jane Wyman	June 10,'44	82m	May 20,'44	1898	1715	1995
Man from Down Under, The	MGM	411	Charles Laughton-Binnie Barnes	Dec.,'43	103m	Aug. 7,'43	1547	....	....
Man from 'Frisco	Rep.	318	Michael O'Shea-Anne Shirley	July 1,'44	91m	Apr. 29,'44	1866	1835	....
Man from the Rio Grande, The	Rep.	363	Don Barry-Twinkle Watts	Oct. 18,'43	55m	Oct. 2,'43	1566	....	....
Man in Half Moon Street, The	Para.	....	Nils Asther-Helen Walker	1944-45	....	....	....	1747	....
Manpower (Reissue)	WB	341	Edward G. Robinson-George Raft	July 15,'44	103m	July 5,'41	1957	....	....
Marine Raiders	RKO	427	Pat O'Brien-Ruth Hussey	Block 6	90m	June 24,'44	1957	1696	....
Marked Trails	Mono.	....	Hoot Gibson-Veda Ann Borg	Aug. 15,'44	....	....	....	1971	....
Marriage Is a Private Affair, 1944-45	MGM	....	Lana Turner-John Hodiak	Oct.,'44	....	....	....	1806	....
Marshal of Gunsmoke	Univ.	8083	Tex Ritter-Russell Hayden	Jan. 21,'44	58m	....	....	1806	....
Marshal of Reno	Rep.	3312	Bill Elliott-Bobby Blake	July 2,'44	54m	July 8,'44	1981	1923	....
Mask of Dimitrios, The	WB	318	Sydney Greenstreet-Peter Lorre	July 1,'44	95m	June 10,'44	1934	1746	....
Master Race, The	RKO	....	Carl Esmond-Osa Massen	Not Set	....	....	....	1983	....
Meet Me in St. Louis (color)	MGM	....	Judy Garland-Margaret O'Brien	1944-45	....	....	....	1715	....
Meet the People	MGM	426	Dick Powell-Lucille Ball	May,'44	100m	Apr. 8,'44	1834	1456	1902
Melody Parade	Mono.	....	Mary Beth Hughes-Eddie Quillan	Aug. 27,'43	73m	Aug. 7,'43	1559	1339	....
Melody Trail (Reissue)	Rep.	3304	Gene Autry	June 1,'44	....	....	....	....	....
Memphis Belle, The (color)	Para.-WAC	T3-1	War Documentary	Apr. 14,'44	41m	Mar. 25,'44	1813	....	....
Men of the Sea (British)	PRC	420	Wilfred Lawson-Mary Jerrold	Apr. 30,'44	50m	....	....	1890	....
Men on Her Mind	PRC	409	Mary Beth Hughes-Edward Norris	Feb. 12,'44	67m	Feb. 5,'44	1743	1715	....
Merry Monahans, The, 1944-45	Univ.	....	Donald O'Connor-Peggy Ryan	Sept. 15,'44	....	....	.....	1786	....
Million Dollar Kid, The	Mono.	....	East Side Kids	Feb. 28,'44	65m	Feb. 26,'44	1774	1676	....
Minesweeper	Para.	4308	Richard Arlen-Jean Parker	Block 2	66m	Nov. 6,'43	1615	1606	1818
Ministry of Fear	Para.	....	Ray Milland-Marjorie Reynolds	1944-45	....	....	....	1616	....
Minstrel Man	PRC	404	Benny Fields-Gladys George	July 1,'44	69m	July 1,'44	1970	....	....
Miracle of Morgan's Creek, The	Para.	4312	Eddie Bracken-Betty Hutton	Block 3	98m	Jan. 8,'44	1705	1079	1947
Mojave Firebrand	Rep.	377	Bill Elliott-Gabby Hayes	Mar. 19,'44	55m	Jan. 29,'44	1734	....	....
Monster Maker, The	PRC	419	J. Carrol Naish-Ralph Morgan	Apr. 15,'44	65m	Mar. 11,'44	1794	....	....
Moonlight and Cactus, 1944-45	Univ.	....	Andrews Sisters-Leo Carillo	Sept. 9,'44	....	....	....	1746	....
Moonlight in Vermont	Univ.	8025	Gloria Jean-Fay Helm	Dec. 24,'43	62m	Dec. 25,'43	1686	1635	....
Moon Over Las Vegas	Univ.	8037	Anne Gwynne-David Bruce	Apr. 28,'44	69m	Apr. 15,'44	1845	1785	....
Mr. Muggs Steps Out	Mono.	....	East Side Kids	Dec. 10,'43	63m	Dec. 25,'43	1686	1555	....
Mr. Skeffington	WB	319	Bette Davis-Claude Rains	Aug. 12,'44	127m	May 27,'44	1909	1654	....
Mr. Winkle Goes to War	Col.	5007	E. G. Robinson-Ruth Warrick	Aug. 3,'44	80m	July 15,'44	1993	1817	....
Mrs. Parkington, 1944-45	MGM	....	Greer Garson-Walter Pidgeon	Nov.,'44	....	....	....	1835	....
Mummy's Ghost, The	Univ.	8039	John Carradine-Lon Chaney	July 7,'44	61m	May 13,'44	1886	1763	....
Murder, He Says	Para.	....	Fred MacMurray-Marjorie Main	1944-45	....	....	....	1983	....
Murder in the Blue Room	Univ.	....	Anne Gwynne-Donald Cook	1944-45	....	....	....	1971	....
Murder on the Waterfront	WB	302	John Loder-Ruth Ford	Sept. 18,'43	49m	July 31,'43	1579	....	....
Music in Manhattan	RKO	....	Anne Shirley-Dennis Day	Block 7	80m	July 29,'44	2017	1958	....
My Best Gal	Rep.	312	Jane Withers-Jimmy Lydon	Mar. 28,'44	67m	Mar. 18,'44	1802	1696	....
My Pal, Wolf	RKO	....	Jill Esmond-Una O'Connor	Not Set	....	....	....	2032	....
My Reputation	WB	....	Barbara Stanwyck-George Brent	1944-45	....	....	....	1695	....
Mystery Broadcast	Rep.	304	Nils Asther-Ruth Terry	Nov. 23,'43	63m	Oct. 23,'43	1595	1586	....
Mystery Man	UA	....	William Boyd-Andy Clyde	May 31,'44	58m	July 1,'44	1969	....	....
NABONGA	PRC	408	Buster Crabbe-Fifi D'Orsay	Jan. 25,'44	73m	Mar. 4,'44	1783	1634	1902
National Barn Dance, 1944-45	Para.	....	Jean Heather-James Brown	Block 1	....	....	....	1849	....
National Velvet (color)	MGM	....	Mickey Rooney-Jackie Jenkins	1944-45	....	....	....	1763	....
Naughty Marietta (Reissue)	MGM	....	Jeanette MacDonald-Nelson Eddy	Nov.,'44	80m	Mar. 2,'35	2030	....	....
Navy Way, The	Para.	4316	Robert Lowery-Jean Parker	Block 4	74m	Feb. 26,'44	1774	1747	1995
Nevada	RKO	....	Bob Mitchum-Nancy Gates	Not Set	....	....	....	2007	....
Never a Dull Moment	Univ.	8030	Ritz Bros.-Frances Langford	Nov. 19,'43	60m	Nov. 6,'43	1615	1351	....
Night of Adventure, A	RKO	428	Tom Conway-Jean Brooks	Block 6	65m	June 3,'44	1921	1850	....
Nine Girls	Col.	5018	Ann Harding-Evelyn Keyes	Feb. 17,'44	78m	Mar. 18,'44	1802	1676	1902
No Greater Love (Russian)	Artkino	....	Russian feature	Mar. 3,'44	71m	Mar. 4,'44	1782	....	1902
None But the Lonely Heart	RKO	....	Cary Grant-Ethel Barrymore	Not Set	....	....	....	1826	....
None Shall Escape	Col.	5006	Marsha Hunt-Alexander Knox	Feb. 3,'44	85m	Jan. 15,'44	1713	1695	1995
Northern Pursuit	WB	307	Errol Flynn-Julie Bishop	Nov. 13,'43	94m	Oct. 23,'43	1593	1471	1847
North Star, The	RKO-Goldwyn	451	Walter Huston-Anne Baxter	Special	105m	Oct. 16,'43	1585	1305	1766
Norway Replies	Hoffberg	....	Documentary on Norway	Feb. 25,'44	61m	Mar. 4,'44	1782	....	....
No Time for Love	Para.	4309	Claudette Colbert-Fred MacMurray	Block 2	83m	Nov. 13,'43	1625	855	1818
OBJECTIVE, Burma	WB	....	Errol Flynn-Henry Hull	1944-45	....	....	....	1983	....
Oh, Susanna (Reissue)	Rep.	3303	Gene Autry	Apr. 15,'44	59m	....	....	....	....
Oh, What a Night	Mono.	....	Edmund Lowe-Marjorie Rambeau	Sept. 2,'44	....	....	....	1923	....
Oklahoma Kid (Reissue)	WB	330	James Cagney-Humphrey Bogart	Sept. 11,'43	80m	Mar. 18,'39	1482	....	....
Oklahoma Raiders	Univ.	8084	Tex Ritter-Fuzzy Knight	Mar. 17,'44	58m	....	....	1785	....
Old Acquaintance	WB	308	Bette Davis-Miriam Hopkins	Nov. 27,'43	110m	Nov. 6,'43	1613	1192	1902
O My Darling Clementine	Rep.	308	Frank Albertson-Lorna Grey	Dec. 31,'43	68m	Dec. 4,'43	1653	1636	....
On Approval (British)	Box-Brook.	....	Clive Brook-Beatrice Lillie	Not Set	80m	May 27,'44	1910	....	....
Once Upon a Time	Col.	5004	Cary Grant-Janet Blair	May 11,'44	89m	Apr. 29,'44	1867	1616	1995
One Body Too Many	Para.	....	Jack Haley-Jean Parker	1944-45	....	....	....	1850	....
One Heavenly Night (R.)	Film Classics	....	Evelyn Laye-John Boles	Feb. 15,'45	....	Oct. 25,'30	1993	....	....
One Inch from Victory	Scoop	....	Documentary on Russia	Apr. 25,'44	67m	May 6,'44	1878	....	....
One Mysterious Night	Col.	....	Chester Morris-Janis Carter	Not Set	....	....	....	2032	....
Our Hearts Were Young and Gay, 1944-45	Para.	....	Diana Lynn-Gail Russell	Block 1	....	....	....	1746	....
Outlaw Roundup	PRC	454	Dave O'Brien-Jim Newill	Feb. 10,'44	55m	....	....	1715	....
Outlaw Trail, The	Mono.	....	Hoot Gibson-Bob Steele	Apr. 29,'44	55m	Apr. 1,'44	1826	1786	....
Outlaws of Santa Fe	Rep.	366	Don Barry-Wally Vernon	Apr. 4,'44	54m	Mar. 18,'44	1802	....	....
Overland Mail Robbery	Rep.	376	Bill Elliott-Anne Jeffreys	Nov. 20,'43	55m	Oct. 23,'43	1594	....	....
PARDON My Rhythm	Univ.	8032	Gloria Jean-Patric Knowles	May 19,'44	61m	May 6,'44	1878	1785	....
Paris After Dark	20th-Fox	409	George Sanders-Brenda Marshall	Oct. 15,'43	85m	Oct. 9,'43	1573	1545	....
Partners of the Trail	Mono.	....	Johnny Mack Brown-Raymond Hatton	Apr. 1,'44	54m	Mar. 4,'44	1782	1747	....

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Passage to Marseille	WB	312	Humphrey Bogart-Michele Morgan	Mar. 11,'44	109m	Feb. 19,'44	1761	1616	1995
Passport to Destiny (Formerly Passport to Adventure)	RKO	417	Elsa Lanchester-Gordon Oliver	Block 4	64m	Jan. 29,'44	1734	1636	....
Patrick the Great	Univ.	....	Donald O'Connor-Peggy Ryan	Not Set	....	....	....	1675	....
Pearl of Death, 1944-45	Univ.	....	Basil Rathbone-Nigel Bruce	Sept. 22,'44	....	....	....	1983	....
People's Avengers (Russian)	Artkino	....	War Documentary	June 15,'44	56m	June 24,'44	1958	....	....
Phantom Lady	Univ.	8014	Ella Raines-Franchot Tone	Jan. 28,'44	87m	Jan. 29,'44	1733	1675	1995
Picture of Dorian Gray, The	MGM	....	George Sanders-Angela Lansbury	1944-45	....	....	....	1899	....
Pinto Bandit	PRC	456	Dave O'Brien-Jim Newill	Apr. 27,'44	56m	June 17,'44	1946	1826	....
Pin-Up Girl (color)	20th-Fox	427	Betty Grable-Joe E. Brown	May,'44	83m	Apr. 22,'44	1857	1531	1995
Pistol Packin' Mama	Rep.	310	Ruth Terry-Bob Livingston	Dec. 15,'43	64m	Dec. 11,'43	1666	1654	1818
Polo Joe (Reissue)	WB	346	Joe E. Brown	July 15,'44	65m	Sept. 26,'36	1957	....	....
Port of 40 Thieves	Rep.	324	Stephanie Bachelor-Richard Powers	Aug. 13,'44	58m	June 24,'44	1958	....	....
Practically Yours, 1944-45	Para.	....	Claudette Colbert-Fred MacMurray	Block 2	....	....	....	1806	....
Prairie Thunder (Reissue)	WB	332	Dick Foran	Oct. 2,'43	55m	....	....	....	....
Pride of the Plains	Rep.	353	Robert Livingston-Smiley Burnette	Jan. 5,'44	56m	Dec. 4,'43	1653	....	....
Princess and the Pirate, The (color)	RKO-Goldwyn	....	Bob Hope-Virginia Mayo	Not Set	....	....	....	1889	....
Princess O'Rourke	WB	305	Olivia de Havilland-Robert Cummings	Oct. 23,'43	94m	Sept. 25,'43	1553	962	1655
Purple Heart, The	20th-Fox	422	Dana Andrews-Richard Conte	Mar.,'44	99m	Feb. 26,'44	1773	1654	1947
QUEEN and the Cardinal	French	....	Georges Milton-Robert Le Vigan	May 31,'44	91m	June 10,'44	1935	....	....
RACKET Man, The	Col.	5036	Tom Neal-Jeanne Bates	Jan. 18,'44	64m	Jan. 8,'44	1706	1676	....
Raiders of the Border	Mono.	....	Johnny Mack Brown	Jan. 31,'44	53m	Jan. 15,'44	1714	....	....
Raiders of Sunset Pass	Rep.	352	Eddie Dew-Smiley Burnette	Dec. 20,'43	56m	Dec. 25,'43	1686	1457	....
Rainbow Island (color), 1944-45	Para	....	Dorothy Lamour-Eddie Bracken	Block 1	....	....	....	1654	....
Rains Came, The (Reissue)	20th-Fox	410	Myrna Loy-Tyrone Power	Nov. 26,'43	95m	Sept. 9,'39	1574	....	....
Range Law	Mono.	....	Johnny Mack Brown	July 1,'44	57m	May 13,'44	1886	....	....
Rationing	MGM	418	Wallace Beery-Marjorie Main	Mar.,'44	93m	Jan. 29,'44	1734	1616	1995
Reckless Age, 1944-45	Univ.	....	Gloria Jean-Judy Clark	Nov. 17,'44	....	....	....	1983	....
Resurrection (Mexican)	Clasa	....	Lupita Tovar-Emilio Tuero	Apr. 10,'44	88m	Apr. 29,'44	1867	....	....
Return of the Ape Man	Mono.	....	Bela Lugosi-John Carradine	June 24,'44	60m	July 8,'44	1981	1606	....
Return of the Rangers	PRC	451	Dave O'Brien-Jim Newill	Oct. 26,'43	60m	Oct. 16,'43	1585	1545	....
Return of the Vampire	Col.	5024	Bela Lugosi-Frieda Inescourt	Nov. 11,'43	69m	Feb. 5,'44	1742	1599	....
Rhapsody in Blue	WB	....	Joan Leslie-Robert Alda	1944-45	....	....	....	1530	....
Riders of the Deadline	UA	....	William Boyd	Dec. 3,'43	70m	Jan. 15,'44	1714	1696	....
Riding High (color)	Para.	4307	Dorothy Lamour-Dick Powell	Block 2	88m	Nov. 6,'43	1613	1431	1847
Riding West	Col.	5207	Charles Starrett-Shirley Patterson	May 18,'44	58m	....	....	1835	....
Road to Utopia	Para.	....	Bing Crosby-Bob Hope-D. Lamour	1944-45	....	....	....	1715	....
Roger Touhy, Gangster	20th-Fox	431	Preston Foster-Lois Andrews	July,'44	65m	May 27,'44	1910	1362	1995
Rookies in Burma	RKO	414	Alan Carney-Wally Brown	Block 3	62m	Dec. 11,'43	1666	1646	....
Rootin', Tootin' Rhythm (Reissue)	Rep.	3301	Gene Autry	Jan. 15,'44	61m	....	....	....	....
Rosie the Riveter	Rep.	313	Jane Frazee-Frank Albertson	Apr. 9,'44	75m	Mar. 25,'44	1814	1785	....
Roughly Speaking	WB	....	Rosalind Russell-Jack Carson	1944-45	....	....	....	1983	....
Rustler's Hideout	PRC	466	Buster Crabbe-Al St. John	Sept. 2,'44	....	....	....	1971	....
SAHARA	Col.	5003	Humphrey Bogart-Bruce Bennett	Oct. 14,'43	97m	Oct. 2,'43	1565	1305	1719
Saint Meets the Tiger, The	Rep.	301	Hugh Sinclair-Jean Gillis	July 29,'43	70m	Aug. 7,'43	1471	....	....
Saint That Forged a Country, The (Mex.)	Clasa-Mohme	....	Ramon Novarro-Gloria Marin	May 25,'44	106m	June 10,'44	1935	....	....
Sailor's Holiday	Col.	5038	Arthur Lake-Jane Lawrence	Feb. 24,'44	61m	Apr. 15,'44	1845	1696	....
Salute to the Marines (color)	MGM	401	Wallace Beery-Fay Bainter	Sept.,'43	101m	July 31,'43	1579	1057	1655
San Antonio Kid	Rep.	3313	Bill Elliott-Bobby Blake	Aug. 16,'44	59m	Aug. 5,'44	2030	....	....
San Fernando Valley	Rep.	....	Roy Rogers-Dale Evans	Not Set	....	....	....	1971	....
San Diego, I Love You, 1944-45	Univ.	....	Louise Allbritton-Jon Hall	Sept. 29,'44	....	....	....	1983	....
San Francisco de Asis (Mex.)	Azteca	....	Jose Luis Jimenez	Not Set	125m	Apr. 1,'44	1826	....	....
Saratoga Trunk	WB	....	Gary Cooper-Ingrid Bergman	1944-45	....	....	....	1431	....
Scarlet Claw, The	Univ.	8019	Basil Rathbone-Nigel Bruce	May 26,'44	74m	Apr. 29,'44	1867	1850	....
Secret Command	Col.	5008	Pat O'Brien-Carole Landis	July 20,'44	82m	June 3,'44	1921	1786	....
Secrets in the Dark	MGM	....	Susan Peters-Robert Young	1944-45	....	....	....	1850	....
Secrets of Scotland Yard	Rep.	321	Edgar Barrier-Stephanie Bachelor	July 26,'44	68m	June 17,'44	1945	1937	....
See Here, Private Hargrove	MGM	420	Robert Walker-Donna Reed	Mar.,'44	100m	Feb. 19,'44	1761	1616	1995
See My Lawyer, 1944-45	Univ.	....	Olsen and Johnson-Grace McDonald	Oct. 13,'44	....	....	....	1899	....
Sensations of 1945	UA-Stone	....	Dennis O'Keefe-Eleanor Powell	June 30,'44	85m	June 24,'44	1957	1746	....
Seven Days Ashore	RKO	424	Wally Brown-Gordon Oliver	Block 5	74m	Apr. 22,'44	1858	1817	....
Seven Doors to Death	PRC	417	Chick Chandler-June Clyde	July 25,'44	64m	Aug. 5,'44	2031	1923	....
Seventh Cross, The, 1944-45	MGM	....	Spencer Tracy-Signe Hasso	Sept.,'44	111m	July 22,'44	2006	1715	....
Seventh Victim, The	RKO	403	Tom Conway-Kim Hunter	Block 1	71m	Aug. 21,'43	1558	1471	....
Shadows in the Night	Col.	....	Warner Baxter-Nina Foch	July 27,'44	67m	Aug. 5,'44	2031	1899	....
Shadows of Suspicion	Mono.	....	Marjorie Weaver-Tim Ryan	Sept. 23,'44	....	....	....	2032	....
Shake Hands with Murder	PRC	422	Iris Adrian-Frank Jenks	Apr. 22,'44	63m	May 6,'44	1878	1835	....
Sherlock Holmes Faces Death	Univ.	8024	Basil Rathbone-Nigel Bruce	Sept. 17,'43	68m	Sept. 11,'43	1529	....	....
She's a Soldier, Too	Col.	5040	Beulah Bondi-Nina Foch	June 29,'44	67m	....	....	1890	....
She's for Me	Univ.	8041	David Bruce-Grace McDonald	Dec. 10,'43	60m	Dec. 11,'43	1665	1635	....
Shine On, Harvest Moon	WB	313	Ann Sheridan-Dennis Morgan	Apr. 8,'44	112m	Mar. 11,'44	1794	1457	1995
Show Business	RKO	425	Eddie Cantor-George Murphy	Block 5	92m	Apr. 22,'44	1857	1675	1995
Shrine of Victory (British)	20th-Fox	426	Documentary on Greece	Apr.,'44	45m	Aug. 21,'43	1495	....	....
Silent Partner	Rep.	317	Beverly Loyd-William Henry	June 9,'44	....	....	....	1835	....
Silver City Kid (1944-45)	Rep.	461	Allan Lane	July 20,'44	....	....	....	....	....
Silver City Raiders	Col.	5202	Russell Hayden-Bob Wills	Nov. 4,'43	55m	Nov. 27,'43	1646	....	....

						REVIEWED			
Title	*Company*	*Prod. Number*	*Stars*	*Release Date*	*Running Time*	*M. P. Herald Issue*	*Product Digest Page*	*Advance Synopsis Page*	*Service Data Page*
Since You Went Away	UA	....	Colbert-Temple-Woolley-Cotten	Special	171m	July 22,'44	2005	1635	....
Sing a Jingle	Univ.	8034	Allan Jones-June Vincent	Jan. 7,'44	62m	Jan. 1,'44	1694	1654	....
Sing, Neighbor, Sing	Rep.	401	Ruth Terry-Lulubelle and Scotty	Aug. 12,'44	....	....	....	2032	....
Singing Sheriff, The, 1944-45	Univ.	....	Edward Norris-Fay McKenzie	Oct. 6,'44	....	....	....	1983	....
Slightly Terrific	Univ.	8036	Leon Errol-Anne Rooney	May 5,'44	62m	Apr. 22,'44	1858	1785	....
Snow White and the Seven Drawfs (color)	RKO-Disney	492	Disney Cartoon Feature	Reissue	83m	Dec. 25,'37	1782	....	....
So This Is Washington	RKO	404	Lum 'n' Abner-Mildred Coles	Block 1	64m	Aug. 21,'43	1558	1471	....
Son of Dracula	Univ.	8013	Louise Allbritton-Lon Chaney	Nov. 5,'43	80m	Nov. 13,'43	1626	1241	1818
Song of Bernadette, The	20th-Fox	....	Jennifer Jones-Charles Bickford	Special	157m	Dec. 25,'43	1685	1416	1995
Song of Nevada	Rep.	344	Roy Rogers-Mary Lee-Dale Evans	Aug. 5,'44	75m	June 17,'44	1945	1890	....
Song of Russia	MGM	422	Robert Taylor-Susan Peters	Feb.,'44	107m	Jan. 1,'44	1693	1416	1902
Song of the Open Road	UA	....	Edgar Bergen-"Charlie"-Bonita Granville	June 2,'44	93m	Apr. 29,'44	1866	1695	1947
Song of the Saddle (Reissue)	WB	331	Dick Foran	Oct. 2,'43	59m	Apr. 11,'36	1482	....	....
Song to Remember, A (formerly At Night We Dream)	Col.	....	Merle Oberon-Paul Muni	Special	....	....	....	1715	....
Sonora Stagecoach	Mono.	....	Hoot Gibson-Bob Steele	June 10,'44	....	....	....	1890	....
Soul of a Monster (formerly Death Walks Alone)	Col.	....	Rose Hobart-William Wright	Aug. 17,'44	....	....	....	1958	....
South of Dixie	Univ.	8043	Anne Gwynne-David Bruce	June 23,'44	61m	May 27,'44	1911	1889	....
So's Your Uncle	Univ.	8042	Donald Woods-Elyse Knox	Dec. 3,'43	64m	Dec. 4,'43	1654	1635	....
Spider Woman	Univ.	8021	Basil Rathbone-Nigel Bruce	Jan. 21,'44	63m	Jan. 15,'44	1714	1675	....
Spook Town	PRC	457	Dave O'Brien-Jim Newill	June 3,'44	59m	....	....	1890	....
Spotlight Scandals	Mono.	....	Billy Gilbert-Frank Fay	Sept. 24,'43	73m	July 24,'43	1579	1351	....
Stagecoach to Monterey, 1944-45	Rep.	462	Allan Lane-Peggy Stewart	Sept. 15,'44	55m	....	....	2032	....
Standing Room Only	Para.	4314	Paulette Goddard-Fred MacMurray	Block 3	82m	Jan. 8,'44	1706	1616	1995
Stars on Parade	Col.	5023	Lynn Merrick-Larry Parks	May 25,'44	63m	July 29,'44	2018	1890	....
Step Lively	RKO	429	Frank Sinatra-George Murphy	Block 6	88m	June 24,'44	1957	1785	....
Storm Over Lisbon	Rep.	323	Vera Hruba Ralston-Erich von Stroheim	Not Set	....	....	....	1850	....
Story of Dr. Wassell (color)	Para.	4337	Gary Cooper-Laraine Day	Special	136m	Apr. 22,'44	1857	1530	....
Strange Death of Adolf Hitler	Univ.	8022	Ludwig Donath-Gale Sondergaard	Sept. 10,'43	72m	Sept. 4,'43	1522	....	....
Strangers in the Night	Rep.	326	William Terry-Virginia Grey	Sept. 12,'44	56m	....	....	2032	....
Submarine Base	PRC	405	John Litel-Alan Baxter	July 20,'43	66m	July 10,'43	1414	1305	....
Sullivans, The	20th-Fox	421	Anne Baxter-Thomas Mitchell	Feb.,'44	111m	Feb. 5,'44	1741	1636	1902
Sultan's Daughter, The	Mono.	....	Ann Corio-Charles Butterworth	Jan. 24,'44	64m	Dec. 18,'43	1674	1555	....
Summer Storm	UA	....	George Sanders-Linda Darnell	July 14,'44	106m	May 20,'44	1897	1747	....
Sundown Valley	Col.	5205	Charles Starrett-Jean Bates	Mar. 23,'44	55m	Apr. 8,'44	1834	1763	....
Suspect, The, 1944-45	Univ.	....	Ella Raines-Charles Laughton	Nov. 24,'44	....	....	....	....	....
Sweet and Lowdown, 1944-45	20th-Fox	503	Lynn Bari-Benny Goodman	Sept.,'44	75m	Aug. 5,'40	2030	1786	....
Sweet Rosie O'Grady (color)	20th-Fox	408	Betty Grable-Robert Young	Oct. 1,'43	76m	Sept. 25,'43	1553	1305	1719
Sweethearts of the U. S. A.	Mono.	....	Una Merkel-Donald Novis	Mar. 18,'44	63m	Mar. 18,'44	1802	1586	....
Swing Fever	MGM	423	Kay Kyser-Marilyn Maxwell	Apr.,'44	81m	Nov. 13,'43	1626	1241	1995
Swing Hostess, 1944-45	PRC	509	Martha Tilton-Charles Collins	Sept. 8,'44	....	....	....	2032	....
Swing in the Saddle	Col.	....	David McEnery-Jane Frazee	Aug. 31,'44	....	....	....	2032	....
Swing Out the Blues	Col.	5020	Bob Haymes-Lynn Merrick	Jan. 20,'44	70m	Jan. 22,'44	1726	1636	....
Swing Shift Maisie	MGM	404	Ann Sothern-James Craig	Oct.,'43	86m	May 8,'43	1546	1191	1617
Swingtime Johnny	Univ.	8020	Andrews Sisters-Harriet Hilliard	Feb. 4,'44	60m	Jan. 1,'44	1695	1676	....
TAKE It Big	Para.	4327	Jack Haley-Harriet Hilliard	Block 6	75m	June 10,'44	1934	1786	....
Take It or Leave It, 1944-45	20th-Fox	501	Phil Baker-Phil Silvers	Aug.,'44	70m	July 15,'44	1993	1890	....
Tall in the Saddle	RKO	....	John Wayne-Ella Raines	Not Set	....	....	....	1899	....
Tampico	20th-Fox	425	Lynn Bari-Edward G. Robinson	Apr.,'44	75m	Apr. 1,'44	1825	1636	1947
Tarzan's Desert Mystery	RKO	413	Johnny Weissmuller-Nancy Kelly	Block 3	70m	Dec. 11,'43	1666	1362	1847
Tawny Pipit (British)	Two Cities-GFD	....	Bernard Miles-Rosamund John	Not Set	85m	June 3,'44	1921	....	....
Taxi to Heaven (Russian)	Artkino	....	Musical Feature	May 24,'44	70m	June 3,'44	1922	....	....
Tender Comrade	RKO	416	Ginger Rogers-Robert Ryan	Block 4	101m	Jan. 1,'44	1693	1635	1902
Texas Kid, The	Mono.	....	Johnny Mack Brown	Nov. 26,'43	57m	Nov. 27,'43	1645	1545	....
Texas Masquerade	UA	....	William Boyd	Feb. 18,'44	59m	Jan. 29,'44	1733	....	....
Thank Your Lucky Stars	WB	303	Warner Stars Revue	Sept. 25,'43	127m	Aug. 21,'43	1559	1058	1719
That Nazty Nuisance	UA	....	Bobby Watson-Joe Devlin	Aug. 6,'43	42m	June 12,'43	1546	1019	....
That's My Baby	Rep.	....	Richard Arlen-Ellen Drew	Not Set	....	....	....	....	....
There's Something About a Soldier	Col.	5017	Evelyn Keyes-Tom Neal	Nov. 30,'43	80m	Dec. 18,'43	1674	1545	....
They Live in Fear	Col.	5043	Otto Kruger-Clifford Severn	June 15,'44	65m	....	....	1889	....
They Made Me a Criminal (R.)	WB	342	John Garfield-Ann Sheridan	July 15,'44	92m	Jan. 7,'39	1957	....	....
They Met in Moscow (Rus.)	Artkino	....	Musical feature	June 6,'44	80m	June 10,'44	1933	....	....
They Shall Have Music (Reissue)	Film Classics	....	Jascha Heifetz-Joel McCrea	June 15,'45	120m	July 15,'39	1993	....	....
Thin Man Goes Home, The	MGM	....	William Powell-Myrna Loy	1944-45	....	....	....	2007	....
Thirty Seconds Over Tokyo	MGM	....	Van Johnson-Robert Walker	1944-45	....	....	....	1889	...
This Happy Breed (Brit.)	Two Cities	....	Robert Newton-Celia Johnson	Not Set	115m	May 27,'44	1909	....	....
This Is the Life	Univ.	8012	Susanna Foster-Donald O'Connor	June 2,'44	87m	May 6,'44	1878	1416	1947
Thousands Cheer (color)	MGM	413	Kathryn Grayson-Gene Kelly	Jan.,'44	126m	Sept. 18,'43	1541	1079	1766
3's a Family	UA	....	Marjorie Reynolds-Charles Ruggles	Not Set	....	....	....	....	....
Three Little Sisters	Rep.	325	Mary Lee-Ruth Terry-Cheryl Walker	July 31,'44	69m	July 29,'44	2017	1971	....
Three Men in White	MGM	427	Lionel Barrymore-Van Johnson	June,'44	85m	May 6,'44	1877	1786	....
Three of a Kind	Mono.	....	Billy Gilbert-June Lang	July 22,'44	....	....	....	1958	....
Three Russian Girls	UA	....	Anna Sten-Kent Smith	Jan. 14,'44	80m	Jan. 1,'44	1694	1457	1947
Thundering Gun Slingers	PRC	463	Buster Crabbe-Al St. John	Mar. 25,'44	60m	....	....	1786	....
Tiger Fangs	PRC	406	Frank Buck-Duncan Renaldo	Sept. 10,'43	59m	Sept. 25,'43	1554	1531	....
Tiger Shark (Reissue)	WB	345	Edward G. Robinson-Richard Arlen	July 15,'44	79m	Aug. 27,'32	1957	....	....
Till We Meet Again, 1944-45	Para.	....	Ray Milland-Maureen O'Hara	Block 1	....	....	....	1676	....
Timber Queen	Para.	4313	Dick Arlen-Mary Beth Hughes	Block 3	65m	Jan. 8,'44	1706	1696	....
To Have and Have Not	WB	....	Humphrey Bogart-Dolores Moran	1944-45	....	....	....	1850	....
Tomorrow the World	UA	....	Fredric March-Betty Field	Not Set	....	....	....	2007	....
Top Man	Univ.	8009	Donald O'Connor-Peggy Ryan	Sept. 17,'43	82m	Sept. 18,'43	1541	1456	....
Tornado	Para.	4304	Chester Morris-Nancy Kelly	Block 1	82m	Aug. 14,'43	1579	1457	....
Trail to Gunsight	Univ.	8087	Eddie Dew-Maris Wrixon	Aug. 18,'44	....	....	....	1971	....
Tree Grows in Brooklyn, A	20th-Fox	....	Dorothy McGuire-Joan Blondell	1944-45	....	....	....	1923	....
Trigger Trail	Univ.	8086	Rod Cameron-Fuzzy Knight	July 7,'44	....	....	....	1923	...
Trocadero	Rep.	314	Rosemary Lane-Johnny Downs	Apr. 24,'44	74m	Apr. 8,'44	1833	1806	.
True to Life	Para.	4303	Mary Martin-Franchot Tone	Block 1	93m	Aug. 14,'43	1578	1079	1719

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Tucson Raiders	Rep.	3311	Bill Elliott-Bobby Blake	May 14,'44	55m	May 20,'44	1898	1890	....
Tunisian Victory	MGM-MOI	466	Documentary	Apr. 28,'44	80m	Mar. 11,'44	1794	....	1947
Twilight on the Prairie	Univ.	8045	Eddie Quillan-Vivian Austin	July 14,'44	62m	June 3,'44	1921	1899	....
Two-Man Submarine	Col.	5039	Tom Neal-Ann Savage	Mar. 16,'44	62m	May 13,'44	1887	1746	....
Two Girls and a Sailor	MGM	428	Jimmy Durante-Van Johnson	June,'44	124m	Apr. 29,'44	1865	1696	1995
Two Soldiers (Russian)	Artkino	....	Russian War Feature	July 25,'44	75m	Aug. 5,'44	2030	....	....
Two Years Before the Mast	Para.	....	Alan Ladd-Brian Donlevy	1944-45	....	....	....	1923	....
U-BOAT Prisoner	Col.	....	Bruce Bennett-Erik Rolf	July 25,'44	65m	Aug. 5,'44	2031	1899	....
Uncensored (British)	20th-Fox	418	Eric Portman-Phyllis Calvert	Jan. 21,'44	83m	Aug. 1,'42	1714	....	....
Uncertain Glory	WB	314	Errol Flynn-Paul Lukas	Apr. 22,'44	102m	Apr. 8,'44	1833	1636	1995
Underground Guerrillas (British)	Col.	5041	John Clement-Mary Morris	May 18,'44	82m	....	....	1890	....
Under Two Flags (Reissue)	20th-Fox	411	Ronald Colman-Claudette Colbert	Nov. 26,'43	99m	May 9,'36	1574	....	....
Uninvited, The	Para.	4315	Ray Milland-Ruth Hussey	Block 3	98m	Jan. 8,'44	1705	1416	1947
Unknown Guest	Mono.	....	Victor Jory-Pamela Blake	Oct. 22,'43	64m	Aug. 28,'43	1559	....	....
Up in Arms (color)	RKO-Goldwyn	452	Danny Kaye-Dinah Shore	Special	105m	Feb. 12,'44	1753	1457	1947
Up in Mabel's Room	UA	....	Marjorie Reynolds-Dennis O'Keefe	Apr. 28,'44	76m	Mar. 25,'44	1813	1695	1947
Utah Kid, The (formerly Trigger Law)	Mono.	....	Hoot Gibson-Bob Steele	Aug. 26,'44	....	....	....	1971	....
VALLEY of Vegeance	PRC	464	Buster Crabbe-Al St. John	May 5,'44	56m	July 15,'44	1993	1890	....
Very Thought of You, The	WB	....	Dennis Morgan-Faye Emerson	1944-45	....	....	....	1850	....
Victory Through Air Power (color)	UA-Disney	....	Disney Aviation Feature	Aug. 13,'43	65m	July 10,'43	1532	1375	1617
Vigilantes Ride, The	Col.	5204	Russell Hayden-Shirley Patterson	Feb. 3,'44	56m	Feb. 12,'44	1754	1081	....
Voice in the Wind	UA	....	Francis Lederer-Sigrid Gurie	Apr. 21,'44	84m	Mar. 4,'44	1782	....	1847
Voodoo Man, The	Mono.	....	Bela Lugosi-John Carradine	Feb. 21,'44	62m	Feb. 26,'44	1774	1676	....
WAC, a Wave, a Marine, A, 1944-45	Mono.	....	Elyse Knox-Henny Youngman	Oct. 7,'44	70m	July 29,'44	2018	1899	....
Walking Dead, The (Reissue)	WB	344	Boris Karloff	July 15,'44	66m	Mar. 7,'36	1957	....	....
Watch on the Rhine	WB	301	Bette Davis-Paul Lukas	Sept. 4,'43	113m	July 31,'43	1579	986	1719
Waterfront	PRC	415	J. Carroll Naish-John Carradine	June 10,'44	66m	May 13,'44	1887	1850	....
Waterloo Bridge (Reissue)	MGM	....	Robert Taylor-Vivian Leigh	Sept.,'44	103m	May 18,'40	2030	....	....
Way Ahead, The (British)	Two Cities	....	David Niven-Stanley Holloway	Not Set	115m	June 17,'44	1945	....	....
We Live Again (Reissue)	Film Classics	....	Fredric March-Anna Sten	Nov. 15,'44	83m	Sept. 29,'34	1993	....	....
Weekend Pass	Univ.	8029	Martha O'Driscoll-Noah Beery, Jr.	Feb. 18,'44	63m	Feb. 5,'44	1742	1676	....
Weird Woman	Univ.	8027	Lon Chaney-Anne Gwynne	Apr. 14,'44	64m	Apr. 8,'44	1834	1747	....
Welcome, Mr. Washington (British)	Br. Nat'l-Anglo	....	Barbara Mullen-Donald Stewart	Not Set	90m	July 1,'44	1969	....	....
West of the Rio Grande	Mono.	....	Johnny Mack Brown	Aug. 5,'44	57m	Aug. 22,'44	2006	1937	....
Westward Bound	Mono.	....	Ken Maynard-Hoot Gibson	Jan. 17,'44	59m	Jan. 15,'44	1714	1599	....
What a Woman!	Col.	5005	Rosalind Russell-Brian Aherne	Dec. 28,'43	93m	Dec. 11,'43	1665	1635	1818
When Strangers Marry, 1944-45 (formerly I Married a Stranger)	Mono.	....	Dean Jagger-Neil Hamilton	Oct. 7,'44	....	....	....	1971	....
When the Lights Go On Again	PRC	41PS	James Lydon-Grant Mitchell	Sept. 15,'44	....	....	....	2032	....
Where Are Your Children?	Mono.	....	Jackie Cooper-Patricia Morison	Jan. 17,'44	72m	Nov. 27,'43	1645	1606	1847
Whispering Footsteps	Rep.	309	John Hubbard-Rita Quigley	Dec. 30,'43	55m	Feb. 26,'44	1774	1636	....
Whistler, The	Col.	5032	Richard Dix-Gloria Stuart	Mar. 30,'44	59m	May 13,'44	1886	1785	....
Whistling in Brooklyn	MGM	412	Red Skelton-Ann Rutherford	Dec.,'43	87m	Oct. 2,'43	1565	1431	1766
White Cliffs of Dover, The	MGM	491	Irene Dunn-Roddy McDowall	June,'44	126m	Mar. 11,'44	1793	1586	....
Wilson (color)	20th-Fox	....	Alexander Knox-Charles Coburn	1944-45	154m	Aug. 5,'44	2029	1676	....
Wing and a Prayer, 1944-45	20th-Fox	502	Don Ameche-Dana Andrews	Aug.,'44	97m	July 22,'44	2006	1835	....
Wintertime	20th-Fox	405	Sonja Henie-Jack Oakie	Sept. 17,'43	82m	Sept. 11,'43	1529	1431	1655
Woman in the Window, The	RKO	....	Edward G. Robinson-Joan Bennett	1944-45	....	....	....	1923	....
Woman of the Town, The	UA	....	Albert Dekker-Claire Trevor	Dec. 31,'43	88m	Dec. 18,'43	1673	1531	1818
Woman in Bondage	Mono.	....	Gail Patrick-Nancy Kelly	Jan. 10,'44	72m	Nov. 20,'43	1634	1554	1818
Women in War (Reissue)	Rep.	9002	Elsie Janis-Wendy Barrie	Jan. 25,'44	69m	May 25,'40	1726	....	....
Wuthering Heights (R.)	Film Classics	....	Merle Oberon-Lawrence Olivier	Dec. 15,'44	105m	Apr. 1,'39	1993	....	....
Wyoming Hurricane	Col.	5206	Russell Hayden-Bob Wills	Apr. 20,'44	58m	May 13,'44	1886	1079	....
YANKS Ahoy	UA-Roach	....	Joe Sawyer-William Tracy	July 1,'43	58m	Mar. 13,'43	1532	1019	....
Yellow Canary (British)	Wilcox-RKO	423	Anna Neagle-Richard Greene	Block 5	84m	Nov. 20,'43	1634	....	....
Yellow Rose of Texas	Rep.	343	Roy Rogers-Dale Evans	June 24,'44	69m	May 20,'44	1898	1890	....
Young Ideas	MGM	408	Mary Astor-Herbert Marshall	Nov.,'43	77m	July 31,'43	1578	1240	1818
You Can't Ration Love	Para.	4318	Betty Jane Rhodes-Johnnie Johnston	Block 4	78m	Mar. 4,'44	1781	1763	1947
You're a Lucky Fellow, Mr. Smith	Univ.	8033	Allan Jones-Evelyn Ankers	Oct. 22,'43	64m	Oct. 9,'43	1573	1531	....
Youth Runs Wild	RKO	430	Bonita Granville-Kent Smith	Block 6	67m	June 24,'44	1958	1786	....
ZIEGFELD Follies (color)	MGM	....	MGM Contract Stars	1944-45	....	....	....	1913	....

Feature Product, including Coming Attractions, listed Company by Company, in Order of Release on page 2008.

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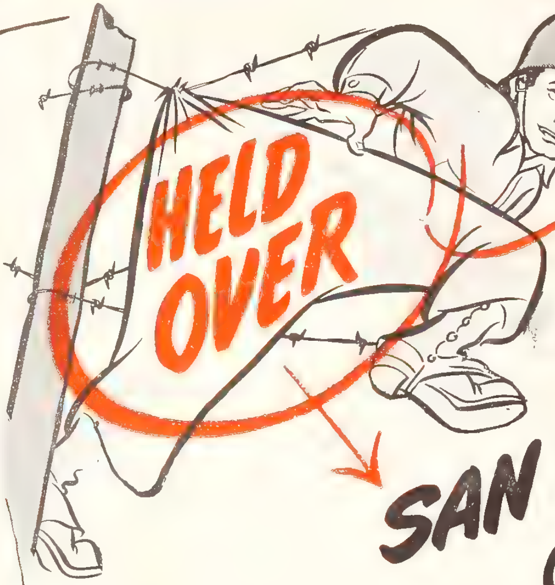

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MOTION PICTURE HERALD

REVIEWS

(In Product Digest)

- In Society
- Greenwich Village
- Gypsy Wildcat
- Oh What a Night
- Marked Trails
- Maisie Goes to Reno
- Charlie Chan in Black Magic
- Three of a Kind
- Dangerous Journey
- Sing, Neighbor, Sing

¶ ***The United States asks for divorcement by Consent Decree. Tom Clark retires from the case as the Department of Justice takes the negotiations to Federal Court***

¶ ***Production delirium in Movieland brings the long picture trend to a crisis at the box office. Lady Hollywood looks to her tiara while the exhibitors protest*** —by Terry Ramsaye

AFTERMATH OF "WILSON"

—An Editorial

VOL. 156, NO. 7

AUGUST 12, 1944

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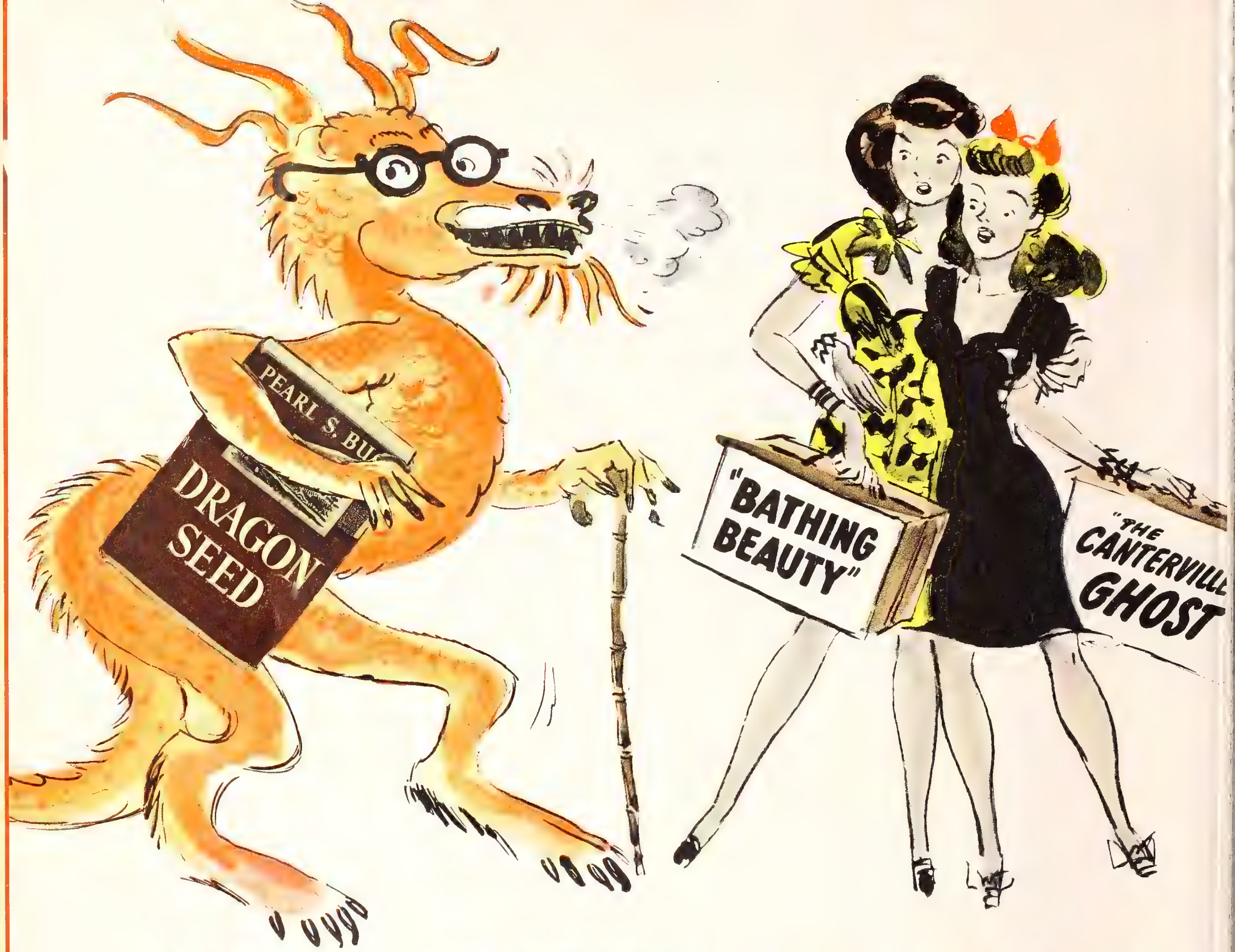

PEARL S. BU
DRAGON SEED
"BATHING BEAUTY"
"THE CANTERVILLE GHOST"

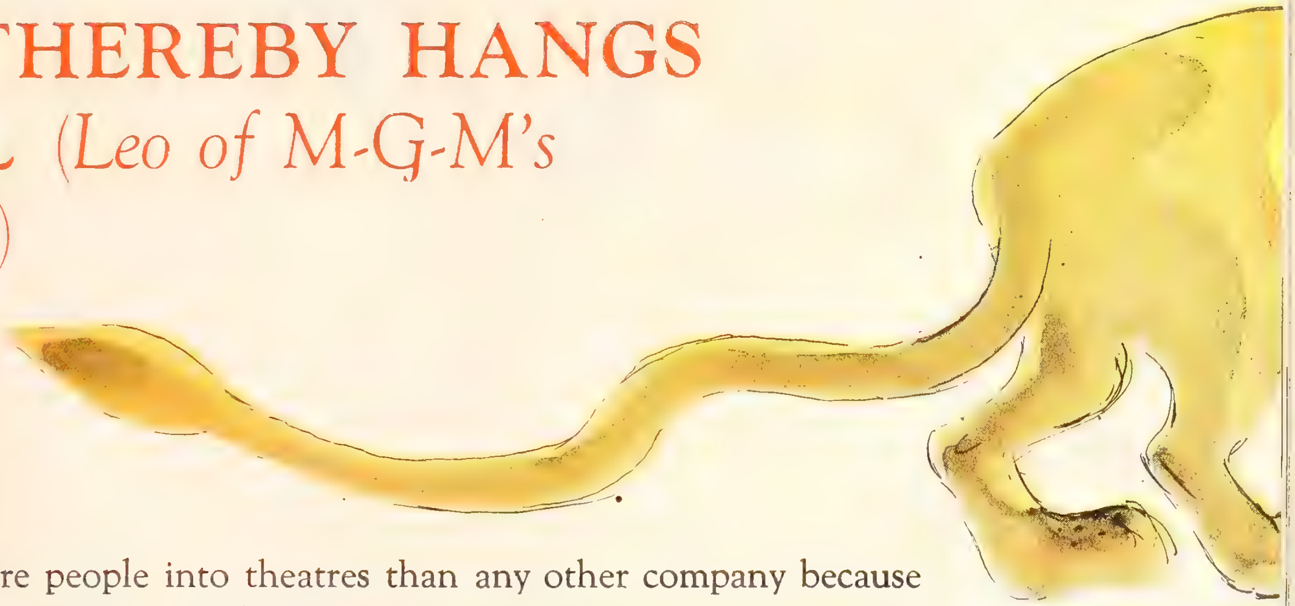
THE STORY OF TWO BEAUTIES AND THE DRAGON–

Once upon a time on that magical street called Broadway were two gay entertainers whose talents and charms were undeniable. But their pretty hearts beat loud and fast because nearby was the dragon, a mighty creature with such powers of

(Continued)

fascination for people that the two lovely things feared they would be woefully neglected. But lo and behold, no matter how great were the throngs that crowded in to watch the mighty dragon perform, there were countless other thousands who sought out the two beauties.

AND THEREBY HANGS A TAIL *(Leo of M-G-M's naturally!)*



M-G-M packs more people into theatres than any other company because its wise showmen provide a wider range of entertainment in their great product. For instance, like that which holds the Broadway spotlight:

"DRAGON SEED" the mightiest dramatic spectacle of our time with a wonderful new role for Katharine Hepburn, is breaking M-G-M records at Radio City Music Hall.

"BATHING BEAUTY" the Technicolor Big Show of Girls, Laughs and Music, is in its 7th great week at the Astor and a sensation nationwide.

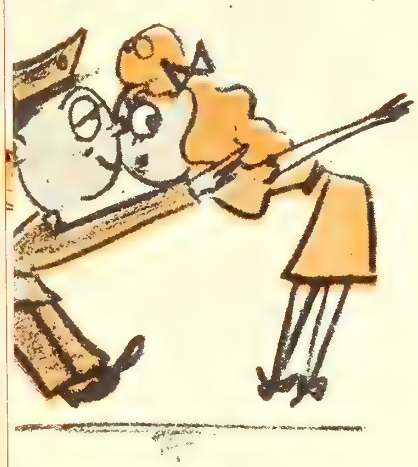
"THE CANTERVILLE GHOST" convulses Broadway at the Globe where M-G-M's darling Margaret O'Brien zooms to stardom. It's beating "Salute To The Marines" booming business.

MORAL: You've got to be good to be a leader for twenty years!

TWENTY YEARS OF LEADERSHIP
1924-1944
MGM

Keep Selling Bonds!

Oh J



"KEEP SELLING WAR BONDS! FIGHT BY THE SIDE OF THE TROOPS WHO NEVER STOP!"

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Darryl F. Zanuck's
"WILSON"
in Technicolor

"WING and a PRAYER"
(The Story of Carrier X)

"HOME IN INDIANA"
in Technicolor

SURROUNDED
WITH
BOX-OFFICE GLORY!

20th Century-Fox

THE BIGGEST FIGURE
IN THE INDUSTRY

"PIN UP GIRL"
in Technicolor

"THE SONG OF BERNADETTE"

THEY DON'T STOP FIGHTING! KEEP SELLING WAR BONDS FOR VICTORY!

MOTION PICTURE HERALD

COLVIN BROWN, Publisher
MARTIN QUIGLEY
President and Editor-in-Chief
TERRY RAMSAYE, Editor

Vol. 156, No. 7
August 12, 1944

AFTERMATH on "WILSON"

SO far in this year of great pictures, the most challenging is "Wilson." That quality of challenge is rooted in its inevitable topicality. It is entirely about a President of the United States and World War I, presented precisely in the midst of a period in which the United States is so urgently concerned about the presidency and World War II. It has some of the quality of what used to be called "Saturday Evening Post luck," arriving on the scene by chance, after going to press weeks ahead, with articles that had the smack of spot news.

One is to remember that always this Mr. Darryl Zanuck has had what might be called "a journalistic feel" in his selection of materials, but the arrival of "Wilson," so long in the planning and the making, is somewhat too precisely pat to be devoid of luck. Meanwhile there are indications of some haste to get it on the market right promptly before a turn of the war might make it less cogent.

A few months earlier this offering would have had an aroma of irrelevancy. A few weeks later, or months maybe, it could have arrived under the real curse of a charge of special pleading while a peace was in the making.

As this editor wrote within the hour of seeing the picture, and with certainly no prescience, the picture is being made a subject of political controversy and some sharp attack.

THE most forthright to come to hand is the charge of Mr. Roy Howard's *New York World Telegram* that it is "fourth term propaganda."

The most pointed possible support of that notion comes, most left-handedly, from Mr. Marshall Field's eccentric New York tabloid manifestation called *PM*. That remarkable tract has produced an eight-page pean of laudation for "Wilson" and has followed with a demand that it be shown night and day, endlessly for the edification of the multitudes. That is embarrassing.

There have been thinklings and inklings that maybe Mr. Wendell Willkie had something to do with it. He probably does not feel that keenly about Mr. Dewey in the first place, and in the second it is not probable that the Twentieth Century-Fox Corporation cares that many million dollars about the election, anyway. It can not be observed that the Administration and the candidate for the fourth term have done anything special for Twentieth Century-Fox so far. Mr. Willkie has had in certain circumstances a decided value to the corporation, and he has, as the official reports indicate, been paid, decidedly, in cash.

The public relations persons, also the press agents, are having a time of it, with the assorted interviewers, reviewers and just plain reporters, seeking to purvey assurance that the picture is without political purpose. The difficulty plainly is that they are very probably basically correct. They are expert on dissemblings and devices of evasion, but this is a problem because it is so concerned with fact. When a mine-run lay press journalist arrives they point out that Mr. Spyros Skouras is a Republican, that Mr. Zanuck is a Republican, or even sometimes a "Dewey Republican" and when the leftish press arrives they make Mr. Zanuck "a liberal Republican." Previously we had thought all Republicans were liberal.

The intricacies of the world of politics, finance and finagle are webbed wide and far. But it is the considered opinion of this observer that Mr. Zanuck has been scheming, sweating, calculating and conniving with himself these many months, at vast expenditure of the stockholders' money in a conspiracy with himself to make a motion picture to sell to the customers for money laid down at the box office, with perchance an understandable thought for fame. I do not think that in his pride of achievement, past and prospective, he would go out on a limb for Washington, Jefferson, Lincoln, Wilson or Franklin Delano Roosevelt. It is also not probable that anybody, anybody at all, around Twentieth-Fox would try to tell him to, either.

IF one may be right plainly spoken about it, were Mr. Zanuck any special sort of insider pal of the Administration, he very probably would be still a part of the motion pictorial part of the American war machine. It is not probable that he left the front in Africa and came home to return to his studio because there was no war left to photograph, record and interpret.

The most pointed and direct expressions that Mr. Zanuck's corporation, and its major contemporaries, have had from the Government have been from the Department of Justice, including an action entitled The United States vs. Paramount Pictures Corporation, et. al. Concerning that, by the way, there has just been a new message this week. Whether this action is really a law suit or a pretext for negotiations of control for the industry by departmental ukases does not matter, It is no favour.

The decided indications are that Mr. Zanuck, having the war and the state of the nation and world much on his mind, arrived at the notion that there was a compelling subject in Woodrow Wilson and the First World War, which was Part I of the war now in progress.

The charge that Mr. Zanuck and Mr. Alexander Knox, the player, have contrived a Wilson closely resembling President Roosevelt is sheer fantasy. One may wonder if next week there will be a contention of any resemblance between either of the Mrs. Wilsons and Mrs. Roosevelt?

Mr. Zanuck has made a motion picture for sale in a lush market.

He probably has been just about as full of purposes as Mr. Griffith was when he made "The Birth of a Nation," or as was Mr. James Cruze when he brought forth "The Covered Wagon." Mr. Zanuck has not, one would believe, reached the pretention of becoming an advisor to the people of this America.

* * * *

TO that adult audience for which "Wilson" is the best suited, there are abundant, incidental values in cues to memory. For many the accompanying recollections enrich the story beyond its visual content. Your editor was among those journalistically present in the period and at events concerned. Since the story is all Wilson the picture records what happened in convention only concerning Champ Clark, the most serious contender for the nomination. Mr. Clark was Mr. Hearst's candidate. When the tide of the Clark demonstration swept in the nomination was all but his. Mr. Hearst's

[*Continued on following page, column 1*]

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AFTERMATH OF "WILSON"

[Continued from preceding page]

reporters were dispatched to produce Mr. Clark on the floor of the convention. Within the hour it was to have all been his. The reporters found Mr. Clark much too late and the "Professor from Princeton" was in. Mr. Clark had more fun, but he lost the presidency that night.

The picture swings more than a shade with the mood of the populace concerning all things German in the depiction of the German ambassador, Count Johann Heinrich von Bernstoff. He is shown as a gaunt, heel- clicking Prussian militarist, bitter, sullen, defiant. He was in fact an ardent and genuine supporter of Mr. Wilson's efforts at mediation. He told the Kaiser the truth about Wilson and America and got rebuffed for it. He returned to Germany broken in disappointment at his own government, and there long fought for liberalism and the cause of a League. To American newspaper men of the day he was known for his friendly candour. His representation in this picture is one of the casualties of the war.

For the purpose of ready narration von Bernstorff is made a symbol of warring Germany. His own story would be somewhat another "Wilson."

* * * *

AMONG the magnificences of "Wilson" is a scene of Times Square, including many a familiar sight and sign of the time, among them the facade of the old Rialto Theatre, then America's foremost motion picture theatre. Happily, in the eyes of one somewhat concerned with the operation of that house, the representation, complete with the bursting spray of electrical decorations, is authentic—in Technicolor.

And speaking of authenticity, when a campaign scene requires the appearance of a newsreel cameraman he is found equipped with an ancient field model Moy, in the old straight grain mahogany case. That is detail. The camera was the authentic instrument of the first Hearst newsreel staff, shooting for the Hearst-Selig Weekly. It is a museum piece.

Also—of newsreels—may a friendly observer remark that "Wilson's" newsreel sequences are, while charmingly effective, also utterly anachronistic. The newsreel scenes of the picture, admirable in the material and its handling, are presented under the fictitious title of "Fox News." There just was not any, then.

The Fox theatres of the period were served by a newsreel entitled "The Screen Telegram," Mutual Film Corporation release, produced and promoted by yours the undersigned. Mr. Don McElwaine, now of MGM, was the editor. Among the nostalgic memories of the "Wilson" first night was that occasion in the course of the first World War when your editor and Mr. William Fox clashed at a meeting of the National Association of the Motion Picture Industry. Mr. Fox made a speech in which he contended that the then current figure of $500 a week to the U. S. Department of Public Information for war film was unpatriotic, and perhaps robbery. He suggested $5,000 a week, for each reel. Your editor seconded the motion with a rider that the additional cost would be pro-rated to Fox Theatres.

For the record, Fox News, of course silent, was undertaken in 1919 and saw first release early in 1920, at which time Mr. Wilson's career was all but concluded. Mr. Trotti in this detail is a bit retroactive. It's for art's sake, and matters little.

Mr. Wilson had no great enthusiasm for the cinema. He once concluded a discussion with your editor, involving newsreel recordings of the President, with, "Anyway, I do not walk that way." If he were around now he would probably say, "I do not talk that way." Sometimes he didn't. —*Terry Ramsaye*

Softer Newsreels

NEWSREELS before the year's end will be given the same sound recording as features. No longer will the theatre projectionist be forced to "fade" his sound equipment several points to give newsreels normal sound level. The change will be the result of discussions now going on in New York between editors of the newsreel companies, who are agreed on the necessity for recording at feature-sound-level, but are delaying action until several million feet of main and end titles can be used up.

Writers Direct

TWENTIETH Century-Fox studio has embarked upon a policy of converting writers int directors, an operation recommended by som precedents of conspicuous record.

George Seaton, who wrote the screenplay c "The Song of Bernadette," has been assigne to direct "Diamond Horseshoe," one of th studio's major enterprises, as his first unde taking in that capacity.

John Larkin, who wrote "Bermuda Mystery and upwards of a dozen other 20th-Fox feature in the minor category, is to direct "The Spider," another of that classification, as his firs

The fact that there are some 900 active members of the Screen Writers Guild in Hollywood, whereas there are but 250-odd class- members of the Screen Directors Guild, ha no bearing on the studio's adoption of th policy which Bryan Foy, who is to turn out dozen utility pictures for the 1944-45 progran says he intends to pursue.

But the fact that one of the most conspicuous of the above-mentioned precedents has hi executive abode on the 20th-Fox premise doubtless does. He is Darryl F. Zanuck, wh started out as a writer, and look at him now

---

Winter's Coming

EXHIBITORS who heat their theatres wit fuel oil were warned this week to lay in a much oil as their tanks will hold "while deliveries can still be made."

Urging consumers to stock up now, whil transportation is still relatively easy, J. M Johnson, defense transportation director, wa pessimistic over the prospects of fuel for nex winter.

"The shortage of tank cars, scarcity of tan trucks and almost total lack of heavy-duty tire have combined to create a national crisis i petroleum transportation," he explained. "Meanwhile, military demands for available gasolin and other petroleum products are mounting."

Fast Crow Eating

ARCHER WINSTEN of the *New York Post* last week became the first motion picture critic in the memory of living men to eat his own words within the brief space of 48 hours. Mr. Winsten's review of Twentieth Century-Fox's $4,000,000 "Wilson" sounded a discordant note amid the otherwise unanimous enthusiasm with which his colleagues greeted the picture. So, Mr. Winsten returned for a second look at the picture and last Friday wrote a new review.

On Wednesday " 'Wilson' does not dig deeply into the conflict involved," Mr. Winsten said. On Friday, however, he found that, " . . . when the surfaces recede to their proper focus, the essential climax, the Wilsonian idea, remains and finds a noble expression."

Although in his first review, the critic said that those who feared the picture as potent fourth term propaganda need no longer agitate themselves, his Friday opinion was, "The parallels between Wilson's opposition and that of Roosevelt are present in forceful emotional implications."

Likewise Friday's opinion holds "The goal attained is an extraordinarily high one" although it had appeared to Mr. Winsten on Wednesday " . . . its acccomplishments fall far short of any high goal. . . . "

On his return to the Roxy Mr. Winsten was convinced, by the hearty applause and a poll he conducted in the lobby, that no isolationists attended that day.

Dream Come True

IT is the inalienable right of every golfer to dream, and every golfer does. The brightest of those dreams is of a hole-in-one. The dream came true Saturday last for Walter E. Branson, RKO's western sales manager, playing the West course at the Westchester Country Club, at Rye, N. Y. His companion was Phil Reisman, vice-president in charge of RKO foreign affairs. According to Mr. Reisman, Mr. Branson let out a holler audible on 42nd Street, which may or may not be a slight exaggeration. It was on the 134-yard fifth hole, and the deed was done with a No. 6 iron. For those who do not play golf, let it be recorded as a deed which takes a deal of doing.

Prelude to Video

ALTHOUGH the who, what, when and where of television are matters concerning which a rambling reporter can get as many answers as he can find experts to inquire of, Hollywood's forward-looking Screen Writers Guild is engaged in preparing to have several other aspects of the situation in hand by the time images start permeating the ether. Into an Affiliated Committee for Television the Writers Guild has blended groups formed by itself and seven other organizations for study of what's to come and what to do about it.

The other organizations are the Screen Directors Guild, the Screen Cartoonists Guild, the American Society of Cinematographers, the Society of Motion Picture Film Editors, and the Western branches of the Radio Writers Guild, Radio Directors Guild and the American Federation of Radio Artists.

The declared responsibility of the Committee is "to do everything possible to protect, insure and advance the economic position and security of their memberships" . . . in the transition to the new medium. To the end specified, the Committee has announced a seven-point program of activity under which it will set out to produce a "work shop television program," maintain courses of instruction, conduct meetings and provide lectures, pursue research, publish a newsletter, operate a circulating library and institute a study of economic problems which, it says, are arising.

Guide for Shakespeare

London Bureau

THE most prized trophy brought back by Paul Soskin from his recent trip to the Americas is a contract with Ben Hecht which provides that Mr. Hecht shall, before the end of November, furnish Mr. Soskin with a treatment of a screenplay dealing with the life and times of William Shakespeare. An American newspaperman will thus undertake the task of reconstructing for the films the rowdy life of the illustrious Elizabethan and his lusty era — a feat attempted with little success in the past by Englishmen. But the hiring of Mr. Hecht betokens, in the opinion of Mr. Soskin, a still further extension of relations between England and Hollywood. The interest of Hollywood's writers in England has mounted during the war while at the same time English attraction to persons and films from America appears to have increased.

Back from Normandy

BACK in Pathe's New York headquarters after 54 days of covering the invasion of France, Neil Sullivan, 25 years a newsreel cameraman, and a veteran of the Italian campaign, told reporters Tuesday that, as usual, the censors have detained his "best shots," this time in London. This is because so much shot in the stress of battle is identifiable by the enemy, and because for many weeks identification of units and equipment must be withheld. A still cameraman, he pointed out, makes pictures which may be retouched. Mr. Sullivan added that this week he had no way of estimating how much of his footage reached American screens.

He was a newsreel pool representative; his pictures went into that pool, along with those of other representatives, and of the Army cameraman. Praising the cooperation of the Army, which allowed him as much film as he needed, Mr. Sullivan also remarked the excellent facilities of Army motion picture photographers.

He has two vivid memories, mere battle line experience being old to him: they are his trip by airplane from Normandy to London—the light nearby of a "night fighter" comforted him until it dived and he heard an explosion, and realized it was a robot bomb; and his fierce toothache, which lasted 52 days.

Spanish Threat

THE Spaniards may force the Americans out of film business in their country. That was the gist of foreign sales managers' opinions, gathered in New York this week, after study of new import duties imposed by the Cortes, Spanish legislative body, August 3. The duties in some instances would represent an increase of $20,000 per film.

"Confiscatory," they were termed Tuesday by John Hicks, vice-president in charge of foreign distribution for Paramount.

The import levies are implemented by other taxes for subsidization of Spanish films, for dubbing, and for licenses. The subsidy tax, imposed in 1941, in some instances rises to $7,000; the dubbing tax amounts to $2,000 per film; and import licenses, available only to Spaniards, runs as high as $20,000 per film.

Dubbing

IT has been announced by Sidney L. Bernstein of the film department of the British Ministry of Information in London that a total of 1,066 British films have been dubbed in 17 languages for release in liberated countries.

New Music Hall Top

RADIO City Music Hall in New York has reported that Metro-Goldwyn-Mayer's "Dragon Seed," with a gross of more than $375,000 over a period of three weeks, has broken all box office records covering the theatre's 12-year history. G. S. Eyssell, president, reporting the record, said the gross figure not only was the highest figure for a three-week period but was the highest ever recorded by any picture in any theatre through 21 days of exhibition. The previous record was set by "Random Harvest" with $364,300.

Banned

Washington Bureau

THE War Department announced late Wednesday that the Twentieth Century-Fox picture, "Wilson," and the RKO Radio picture, "Heavenly Days," had been barred from exhibition to soldiers overseas under the provisions of the Soldier Vote Act. The prohibition was placed on the pictures by the Selection Board empowered under the Act to bar from circulation to troops overseas all magazines, books, newspapers or motion pictures considered to have political content. Although several publications have been barred the provisions previously have not been invoked against motion pictures.

Tax Repeal Advocate

OHIO'S State Tax Commissioner William S. Evatt has recommended the repeal of the state's three per cent admission tax on amusements, leaving such taxation to local communities.

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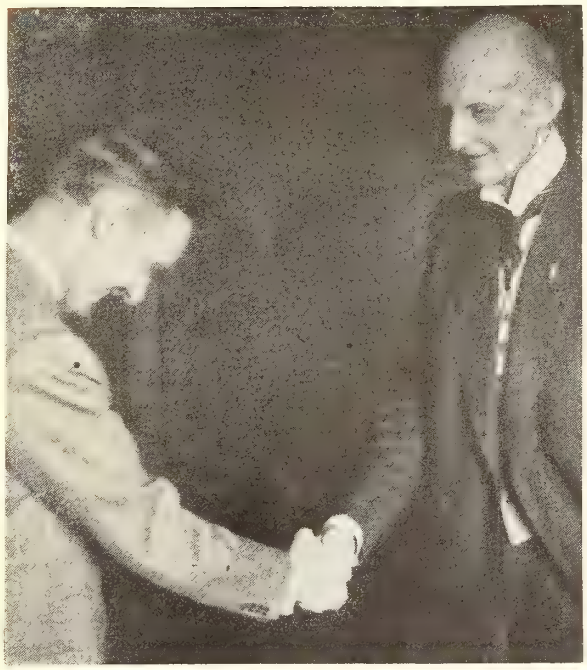
THIS WEEK the Camera reports

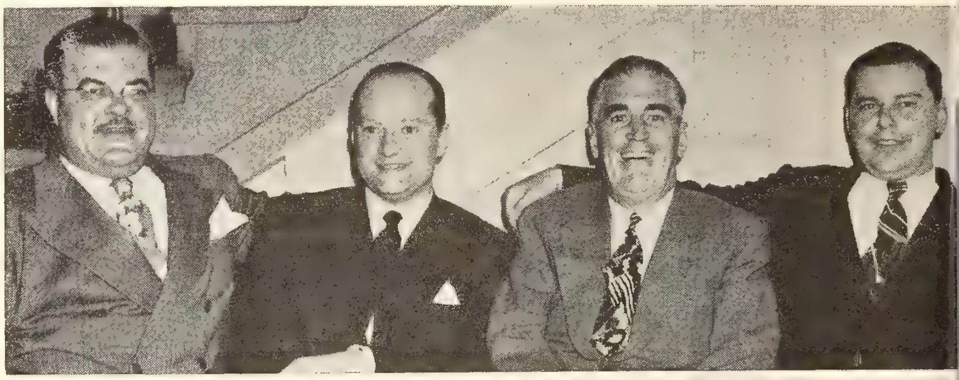
Photos by Staff Photographer

FROM LATIN-AMERICA, United Artists' branch and division managers convened in New York Tuesday, for product announcements and discussions of new sales policies. Above, Jorge Suarez, Chile; Henry Weiner, Cuba; Joseph Goltz, Mexico. The three men were interviewed by the trade press; see page 22.

ALSO from Latin-America are United Artists managers Enrique Baez, Brazil, and Victor Schochet, Peru. What they said of conditions in their territorie also is reported on page 22.



IN SWEDEN, Prince Carl, right, Red Cross chief, thanks Carl-Gerhard Wallman, RKO manager, for money received from showings of "Forever and a Day." RKO has donated a percentage to the Red Cross in every country in which it has shown the picture.



IN CANADA, at the Empire Universal Film Company's 12th annual convention, i the Hotel Mount Royal, Montreal: A. W. Perry, sales manager; John Davis, managing director of the Odeon circuit of Great Britain; William J. Scully, Universal vice-president in charge of distribution; and Paul Nathanson, presiden of the Odeon circuit of Canada. Mr. Davis is investigating the North American distribution situation for J. Arthur Rank, British film magnate.

ACE, left. Harold Karlton, formerly in charge of print control at National Screen Service's Philadelphia exchange, after 46 missions has the Distinguished Flying Cross, a Presidential citation, and the Air Medal, with six clusters.

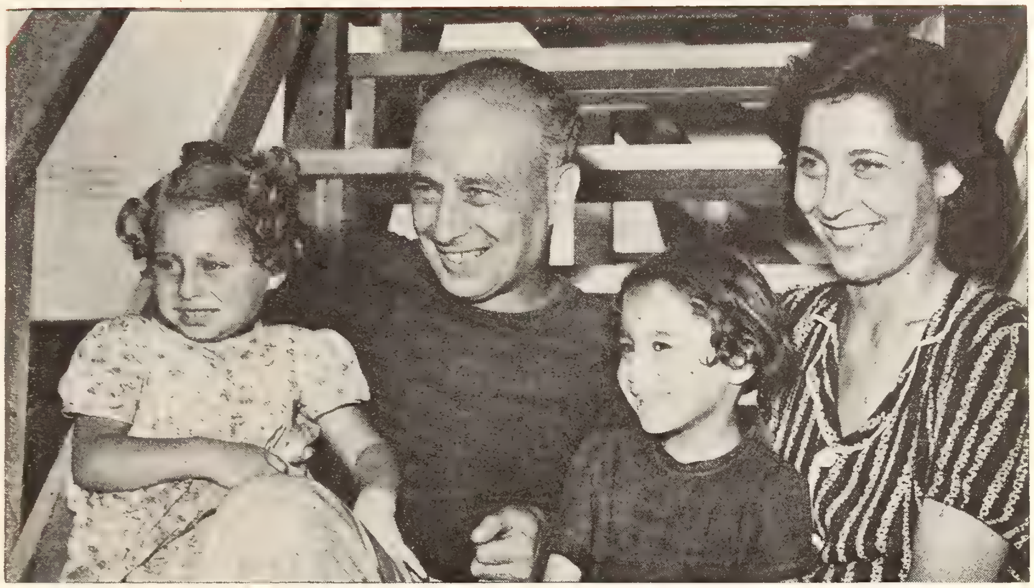
By Staff Photographer

PARTY. At the cocktail party tendered Twentieth Century Fox sales personnel in New York last week, by the March of Time: Edmund Reek, editor of Movietone News; Howard Black, MOT sales manager; Robert J. O'Donnell, vice-president of the Interstate Circuit, Texas; and Felix Jenkins, secretary of 20th-Fox. Many theatre circuit executives were in town for the premiere of "Wilson".

E MORNING AFTER a robot raid on
rdour Street, London's "film row". The bin
ull; the shovels are stacked; Warners,
neral Film Distributors and others are
eiving estimates from the glaziers.

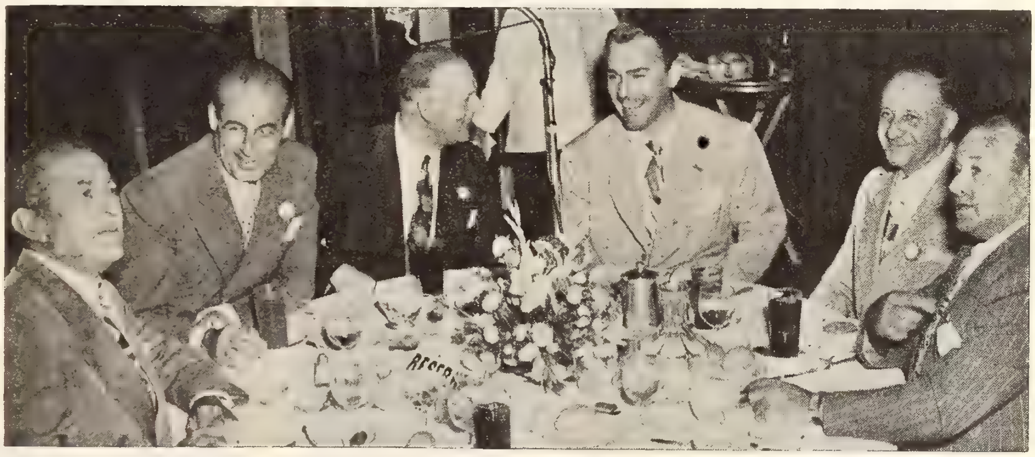
ERT F. SULZER, vice-chairman of Eastman
ak's board, died at Rochester Sunday,
r several months' illness. Mr. Sulzer was
and had been with the firm 43 years.
ointed manager of the film manufacturing
in 1914, he had much to do with
nological developments in that field. He
elected to his last post late in 1943.

THE DINNER tendered Don Jacocks,
retired as Warner New Jersey
manager to operate theatres in
sachusetts: I. J. Hoffman, Joseph
hard, Mr. Jacocks, Rudy Weiss, Harry
ine, and Frank Damis, who succeeds
Jacocks.

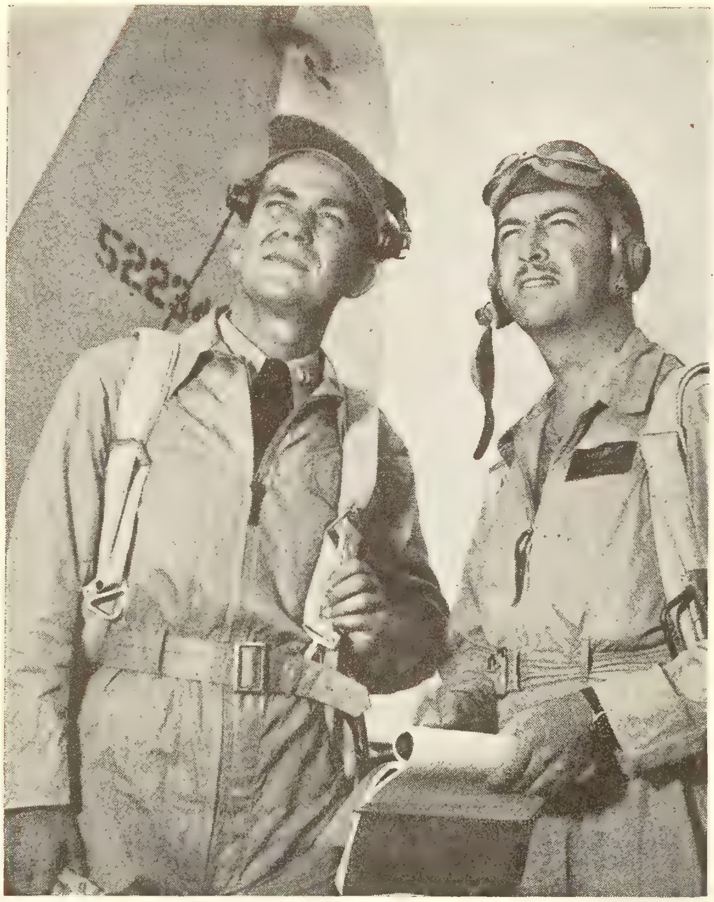


Press Association, Inc.

REFUGEES. Dragutin Selan, Twentieth Century-Fox manager for Yugoslavia, is shown with his wife, and his daughters, Myra, three, and Edna, six, at Fort Ontario, New York, temporary home for European war refugees, the wards of the War Relocation Authority. Mr. Selan served 20th-Fox for 11 years at Zagreb, Croatia. His firm, only this week apprised of his arrival, is trying to aid him, according to a foreign sales department spokesman, in New York.

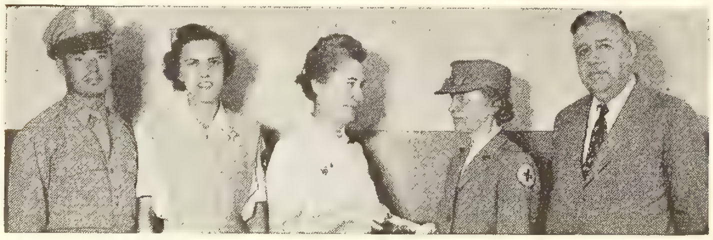


MGM TENDERED a luncheon last week at the Drake Hotel, Chicago, following its screening, for exhibitors, of "An American Romance". Above, left to right: M. M. Rubens, Great States Theatres; Maurice Golden, MGM; J. E. Flynn, MGM western division manager; Brian Donlevy, the picture's star; Arthur Schoenstadt, president of the Schoenstadt and Sons circuit; and Jack Kirsch, president of Illinois Allied.

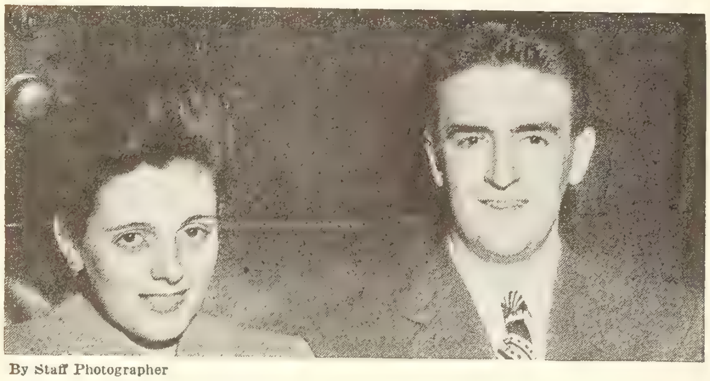


U. S. Navy

PICTURE MAKERS. Lt. Paul Short, formerly of the Interstate Circuit, Texas, and Lt. (j.g.) Robert Taylor, ex-star, at the New Orleans Naval Air Station, where they participated in training films.

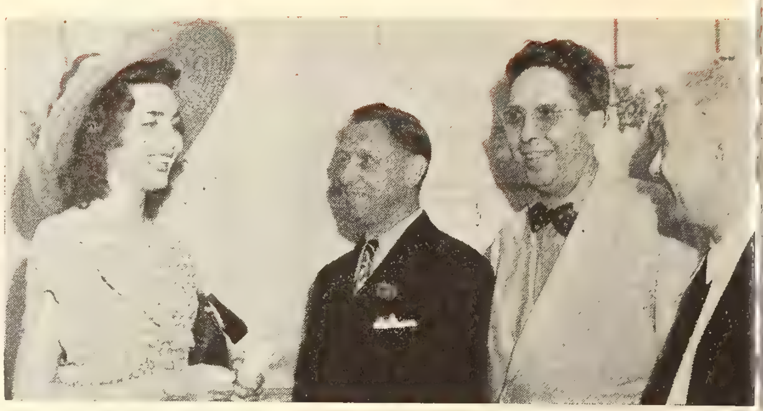


A RED CROSS award is given the Ace Laboratories, Brooklyn, N. Y., a Warner subsidiary, for surgical dressings and blood donation. At the award: Lt. George Watoff, Anna Kalb, Mrs. Margaret Combes, Mrs. Mabel Watt, and Joseph Spray.



By Staff Photographer

NEW YORK VISITORS, honeymooning: Mr. and Mrs. Roger Chouinard, of Quebec, where Mr. Chouinard owns the Imperial and Princess theatres.



JENNIFER JONES, star of "Since You Went Away", meets Phila
exhibitors, during her visit to that city. Left to right, Miss Jon
Lewin Pizor, circuit owner; and Frank Buehler and Lou Goldsmith,
Al Boyd circuit.

A PLAQUE, for being Number One Bond Salesman of Ohio, is pr
to Howard Burkhardt, right, manager of Loew's State, Cleveland,
Robert Coyne, national field chairman of the Treasury's War Finan
Committee. Mr. Burkhardt sold $1,010,000 in Bonds during the F
War Loan; his total since the drives began, is $5,500,000.

HONOR. Herc McIntyre, Universal's Australian managing directo
dined last week in New York by home office personnel. Around
table, Joseph Seidelman, John O'Connor, E. T. Gomersall, E. F.
Charles Prutzman, Adolph Schimel, A. J. O'Keefe, Mr. McIntyre,
James Jordan, James Murphy, Morris Alin, E. L. McEvoy, W. A.
Haskell Masters, Frank McCarthy, Saul Jacobs, Charles Kirby,
Fortunat Baronat, Al Daff, Fred Meyers, Al Horwits, Thomas Mea
Henry Linet, Samuel Machnovitch, Budd Rogers.

U. S. MOVES IN COURT FOR DIVORCEMENT IN DECREE NEGOTIATIONS

by JAMES D. IVERS

The United States Government asks theatre divorcement by court order, meaning argument but not trial.

That is the spearhead of the challenge which the Department of Justice flung this week to the motion picture industry in a long-delayed answer to industry proposals for a new Consent Decree.

This is the new step to enforce Tom Clark's demand that "they must give more milk."

Moving swiftly, dramatically, Wendell Berge, acting for Francis Biddle, United States Attorney General, by filing an application for modification of the present Decree, transferred the year-old negotiations from the friendly, if salty, atmosphere of Mr. Clark's office in Washington to the cold arena of Federal Court in New York's Foley Square.

See Move to Hasten Compromise Action

Francis L. Burt, Washington representative for the HERALD, reported Tuesday that the Department of Justice in Washington officially represented the move as anticipatory of a complete court trial of the issues involved. However, because the distributors have the alternative of arguing against the Goernment's motion or filing a proposed modification of their own, observers suggested the Government maneuver might be designed to hasten a compromise settlement.

The crisp, six-page legal document filed in New York Federal Court late Monday afternoon and served simultaneously on attorneys for the distributors proposes:

1. **That the defendants signing the Decree divest themselves of all theatre interests within three years, and that they dispose immediately of such theatres as may be necessary to restore competition if exhibition monopolies exist in any given community;**
2. **That in the meantime they be barred from acquiring any interest in any theatre, from entering pooling arrangements, and from selling pictures to their own theatres on "terms which would unreasonably restrain competition" by unaffiliated theatres in the same territory;**
3. **That all features be sold singly after trade showings;**
4. **That the arbitration of clearance be broadened, arbitrators allowed to alter a run by eliminating all clearance, and money awards made when a complaining exhibitor proves to an arbitrator that rental terms to a competitor were such as to "unreasonably restrain competition."**

The next step is expected to be a motion by the Department of Justice to have the court set date for argument. In view of the fact that the court is not now sitting it is not anticipated that a hearing will be set before October when Federal Judge Henry W. Goddard, who signed the original decree returns from his vacation.

NEW DECREE TERMS

The trade practice policy which the U. S. Department of Justice would incorporate in a revised Consent Decree would require:

1. Compulsory trade showing of all features.

2. All features to be sold singly.

3. No forcing of shorts, newsreels, trailers, serials, westerns, reissues or foreign pictures.

4. Conditioning feature sales to one theatre upon sale to another theatre would be prohibited.

5. Granting of some run would be compulsory.

6. Cancellation on local moral, racial or religious grounds allowed.

7. "Unreasonable clearance" for arbitration purposes would be any which "unreasonably restrains competition".

8. Arbitrators could eliminate clearance in a given case.

9. Arbitration, for money damages, of any alleged discrimination which violates the Sherman Act.

10. Divorcement of theatres from distribution.

11. Pooling agreements would be barred.

12. Franchises entered into by the defendant declared void.

13. Rental terms to affiliated theatres cannot "unreasonably restrain competition".

The fact that the Department of Justice filed an application for modification without asking that a hearing date be set makes it possible for the Government to have action on the application deferred indefinitely.

Confidence that no direct action would be taken by the Government in the matter until late in the autumn, possibly after November, was indicated in the attitude of the attorneys for the distributors. They met for a two hour session at the 44th Street office of the MPPDA on Tuesday to consider the surprise document and then adjourned to next week. Attending were J. Robert Rubin of Loew's, Gordon Youngman of RKO, Robert W. Perkins of Warners, Louis Phillips of Paramount, John F. Caskey of Dwight, Harris, Koegel & Caskey, attorneys for Twentieth Century-Fox, Albert Bickford of Simpson, Thacher & Bartlett, and Joseph Hazen, who has remained active in the Decree negotiations since his resignation from Warners.

Austin Keough, Paramount counsel now on vacation at his family home in Williamstown, Mass., did not return to New York for the meeting, nor was Sidney Schreiber, Hays office attorney, who is also on vacation, called back.

The Department of Justice in applying for the modification acted under Section XXIII of the November, 1940, Decree which enables any of the signatories to apply to the Court at any time more than three years after the date of entry for any modification of it.

The Government's reasons for this procedure rather than trial of the original anti-trust suit were not stated but observers pointed out that the Department of Justice has in hand the distributors' proposals for a new Decree, submitted formally to Mr. Biddle in June, after an eight-month discussion with Tom Clark, former head of the anti-trust division, as their final concessions. The distributors' draft, among other changes, proposed that the Government's agreement not to press for divorcement for three years, contained in Section XXI of the original Decree, be extended for another five-year period.

Expect Comparison of Two Drafts by Government

It is expected that the Department of Justice in arguing the case for its proposed modifications will compare them with this distributors' draft and contend that the companies' offer does not adequately meet the requirements of the Sherman Act.

This is indicated in the Department's statement issued in Washington concurrently with the filing of the Decree proposals in New York. It charged that any Decree would be inadequate without a divorcement clause and concluded:

"In view of the practical difficulties involved in bringing about such a drastic change (i. e. divorcement) in the structure of the industry by judicial means, the Department, in 1940, was willing to postpone its efforts to secure such relief for a three-year period while the Consent Decree was given a trial, and other motion picture cases were litigated.

"The results to date of that litigation and the decisions of the Supreme Court in other Sherman Act cases since 1940 have reinforced the Department's original conclusion first expressed in its complaint filed in 1938, that conformity with law requires such a modification in the industry's economic structure."

Legal observers pointed out also that the Decree procedure leaves the way open for a possible compromise from the drastic proposals made by the Government. Since the Court cannot order the defendants to sign a Decree it also leaves the distributor attorneys the alternative of refusing to sign and forcing the Government to go to trial or abandon the case.

Filing of the Government's proposals Monday marked the retirement from the case of Tom C. Clark, Assistant Attorney General, who inherited it from Thurman Arnold, As-

(*Continued on following page*)

U. S. ASKS FOR DIVORCEMENT

(Continued from preceding page)

sistant Attorney General, when the original Decree was entered in 1940. Transferred from the anti-trust division to the criminal division of the Department last year, Mr. Clark retained supervision of the motion picture case and carried on the negotiations for a new Decree which began last autumn.

Mr. Berge, now head of the anti-trust division, and Robert L. Wright, head of that division's film unit, have consistently favored pressing for divorcement while Mr. Clark, although he insisted that distributors "would have to give more milk," has favored a negotiated Decree.

The Department's action this week is viewed by some as a compromise between the two schools of thought.

The original Consent Decree was signed November 20, 1940, by attorneys for the distributors having theatre affiliates—Paramount Pictures, Inc., Loew's, Inc., Radio-Keith-Orpheum Corp., Warner Bros. Pictures, Inc., and Twentieth Century-Fox Film Corp.

Sees Decree Inadequate to Perform Its Function

Opening its petition for modification of this Decree the Department of Justice alleges that because its more important provisions, including those covering trade shows, block booking and restraints on theatre acquisitions, are now inoperative the Decree "is now inadequate to perform its intended function of restraining the violations of law alleged in the complaint and conforming the operations of the Decree defendants to the requirements of the Sherman Act."

Sections I and II of the Decree, covering jurisdiction of the Court, the non-admission of guilt by the signatory defendants, and the enforcement of the Decree would stand in the proposed Decree.

The Department asks that Section III, requiring that all features be trade shown, which has been inoperative since September 1, 1942, be reinstated. The five defendant distributors have followed this practice even after the compulsion was lifted two years ago through failure of the Government to prosecute the case against Columbia, United Artists and Universal. These three companies were named with the others in the 1938 Bill of Complaint but did not sign the Decree. They do not own or control theatres.

Would Force Sale of All Films Singly

Section IV, covering sales in blocks of five and prohibiting the conditioning of the sale of one group of features upon the sale of another group, would be altered to force, in effect, the sale of all features singly. In this regard, the Department's accompanying statement said:

"The Decree formerly permitted the tying of features together in groups of five but the Department believes that recent Supreme Court decisions have made it clear that the forcing of feature licenses by the tying of one copyright to another is unlawful."

The new Section IV also would prohibit the conditionnig of a license for a feature upon the sale of shorts, newsreels, trailers, serials, reissues, westerns or foreign features. This provision is in operation at present but the new clause would make such forced sales a direct violation of the Decree instead of a subject of arbitration, requiring an exhibitor complaint, as at present.

In Section V the Department would prohibit the conditioning of a license in one theatre on the making of a license in another theatre.

"This provision is intended to give the single theatre operator a chance to compete with theatre chains in licensing films," the Department says.

Two Sections of Decree Remain Unchanged

The present Section V, called "inadequate" by the Department prohibits such conditioning for theatres in different exchange areas.

Sections VI and VII, covering the compulsory granting of some run to a reputable exhibitor, and cancellation of any feature on the ground that it may be locally offensive for moral, racial or religious reasons, would remain unchanged.

The arbitration of clearance provided for in Section VIII is drastically changed. Under the Government's new proposal "unreasonable clearance" would be defined as "any clearance which unreasonably restrains competition between theatres."

In clearance cases the arbitrator would be given express power to eliminate all clearance, if he deems it justified, even where the theatres involved are highly competitive. Additionally, unreasonable clearance held by distributor-owned theatres on the owning distributor's product would be made subject to arbitration.

Section IX covering availability would be cancelled.

The Government's proposed substitute for the present Section X would wipe out all the arbitrary requirements limiting the persons who may arbitrate and substitute money damages for individual licensing as the relief granted. Its provisions would not be limited to run discriminations but would embrace any discrimination held to violate the Sherman Act.

Regarding this the Department's statement says, "The arbitration established by the Decree thus could be used to its full capacity as a mechanism for granting prompt and inexpensive relief against violations of the Act."

The present Section XI restraining the acquisition of new theatres by the defendants has been inoperative since November 20, 1943. In its place the Department would substitute its bombshell. The proposed new Section XI would prohibit all such acquisitions and require the complete divorcement of production and distribution from exhibition within three years. It also declares void all present pooling agreements, prohibits such agreements in the future, and provides for supplemental proceedings, directed at situations where the defendants "now monopolize theatre operations," for the purpose of "divesting the defendants of such theatre as may be necessary to restore competition in those areas."

Section XII, conditioning the operation of the original Decree upon prosecution of the "Little Three" would be eliminated.

Sections XIII and XIV, exempting foreign operations and allowing the defendants to roadshow pictures would be retained.

A proposed new Section XV would void a franchise agreements.

Section XVI, enforcing arbitration award would be unchanged.

Section XVII, covering the defendant licenses to their own theatres would be elin inated and a new section barring licenses such affiliated theatres "which restrain th ability of an unaffiliated theatre to compete would be substituted.

Sections XVIII and XIX, allowing the D partment of Justice access to the records of th defendants and covering their rights to bargai according to law, would be unchanged.

Sections XX and XXI, limiting the oper tions of the present Decree to a trial perio would be eliminated.

The arbitration machinery provided for i Section XXII and the retention of the righ of all parties to seek court relief covered i Section XXIII would be unchanged.

Crescent Expands Its Charter; Seen Trust Decision Result

Crescent Amusement Company, southern circui has expanded its provisions for operating, purcha and sale of holdings, by amending its origin charter, now with the Tennessee Secretary of Stat The amendment was made, it is believed, with a eye on holdings in its affiliated corporations; hol ings of which disposition must be made to me last year's Federal Court decision in the anti-tru case against the aggregation.

The decision is now on appeal in Washington.

It provides that the company dispose of 50 pe cent of its holdings in Cumberland Amuseme Company, Muscle Shoals Theatres, Inc., Rock wood Amusements, Inc., Cherokee Amusement Inc., Kentucky Amusements, Inc., and Lyri Amusements Company, Inc., within one year c affirmation of the decision by the Supreme Cour

U. S. Sues Republic, Charges Violation of WPB Rules

Charged with violating War Production Boar regulations, Republic Pictures and four executive were named Tuesday, in an information filed i Los Angeles Federal Court by assistant Unite States Attorney William R. Ritzi.

The complaint states that the WPB refused permission to erect a $145,000 sound stage, later granting permission for a $23,000 temporary stage t be used in Army films; and that the studio the built a $57,000 permanent stage without permission.

The executives are H. L. Glick, secretary-treasurer; C. L. Lootens, production manager; J. Scott administrative assistant; and I. W. Yates, purchasing agent. They face a maximum of one yea imprisonment, a $10,000 fine, or both.

Film Classics Buys 11 More Pictures from Roach

Film Classics has purchased from Hal Roach reissue rights to 11 features and 350 shorts previously released by MGM. The deal was consummated between George Hirliman, Film Classic president, and Grace Rosenfield, Hal Roach Eastern representative. It gives Film Classics worl rights for seven years; and Mr. Roach, a guarantee against a percentage. Termed "lead" fil among the features is "Topper," which Film Classics plans to give a new advertising and publicit campaign and release on Broadway in September

Mendelson in UA Post

Leon Mendelson took over his new duties a office manager of United Artist's Boston exchang July 31, replacing Joseph Carroll.

TEXT OF DECREE PROPOSALS

N THE DISTRICT COURT OF THE U. S.
OR THE SOUTHERN DISTRICT OF N. Y.

JNITED STATES
OF AMERICA,
Plaintiff,
v.
ARAMOUNT PICTURES,
INC., ET AL.,
Defendants

Civil Action
NO. 87-273

PPLICATION FOR MODIFICATION OF ECREE

The United States of America, plaintiff herein, ereby applies to the court for the modification f the Consent Decree heretofore entered herein n November 20, 1940, *pursuant to Section XXIII ereof, in the manner hereinafter set forth for e reasons set forth in paragraph* 1 *hereof.*

"1. Sections III and IV (A) of said decree ave been inoperative since September 1, 1942, nd the restraining provisions of Section XI have een inoperative since November 20, 1943. Said ecree is now inadequate to perform its intended nction of restraining the violations of law alleged the complaint and conforming the operation of e decree defendants to the requirements of the herman Act. Plaintiff respectively submits that n order to perform said functions of said decree ould be modified in the respects set forth in the llowing paragraphs. Where no mention is made f an existing section, no change is requested. As Section III, trade showings, no change in the rm thereof is requested but plaintiff prays that id section may again be made operative.

lock-Booking

"2. Plaintiff prays that Subsection (A) of Secon IV of the decree be stricken therefrom and at the following subsection (A) be substituted:

"'No distributor defendant shall condition the censing of one feature or group of features upon e licensing of another feature or group of feares.'

"Plaintiff further prays that the last two pararaphs of Subsection (B) of Section IV, which ppears on pages 6 and 7 of the decree, be amended, s prayed herein, to read as follows:

"'(A) No distributor defendant shall condition e licensing of one feature or group of features pon the licensing of another feature or group of atures.

"'(B) No distributor defendant shall require an xhibitor to license short subjects, newsreels, trailrs, or serials, (hereinafter collectively referred to s shorts) as a condition of licensing features. No istributor defendant shall require an exhibitor to cense reissues, Westerns or foreigns (hereinafter ollectively referred to as foreigns) as a condition f licensing other features.'

ircuit Buying Power

"3. Plaintiff prays that the following be subtituted for Section V:

"'(A) No decree defendant shall condition the censing of films in one theatre or group of eatres upon licensing of films in another theatre r group of theatres.'

learance

"4. Plaintiff prays that Section VIII of the deree be modified by striking therefrom the sennce: 'It is recognized that clearance, reasonable s to time and area, is essential in the distribuon and exhibition of motion pictures' and subitute the following sentence, 'Clearance shall be eemed to be unreasonable whenever its effect is restrain competition between two or more theaes unreasonably.' By adding the following clause the provisions defining the power of the arbitrar: 'An award providing that a theatre holding clearance found to be unreasonable should take no clearance over the complainants' theatre may be made regardless of whether or not there is substantial competition between said theatres' and by striking the following two provisions:

"'Subject to the provisions contained herein, the arbitrator may fix such maximum clearance under any existing franchise or any license entered into pursuant to such franchise between distributor defendant and any other party bound by this decree.'

"'Nothing contained in this section shall be deemed to restrict, and no award made in any arbitration under this section shall restrict, the exhibitor's right to license for any theatre any run which he is able to negotiate with any distributor, nor the distributor's right to license for any theatre any run which it desires to grant.'

Clearance Controversies

"'Said Section VIII, if modified as prayed, herein, would read as follows:

"'Controversies arising upon the complaint of an exhibitor that the clearance applicable to his theatre is unreasonable shall be subject to arbitration under the following provisions:

"'Clearance shall be deemed to be unreasonable whenever its effect is to restrain competition between two or more theatres unreasonably.

"'In determining whether any clearance complained of is unreasonable, the arbitrator shall take into consideration the following factors and accord to them the importance and weight to which each is entitled regardless of the order in which they are listed:

"'(1) The historical development of clearance in the particular area wherein the theatres involved are located.

"'(2) The admission prices of the theatres involved.

"'(3) The character and location of the theatres involved, including size, type of entertainment, appointments, transit facilities, etc.

"'(4) The policy of operation of the theatres involved, such as the showing of double features, gift nights, give-aways, premiums, cut rate tickets, lotteries, etc.

"'(5) The rental terms and license fees paid by the theatres involved and the revenues derived by the distributor defendants from such theatres.

"'(6) The extent to which the theatres involved compete with each other for patronage; and

"'(7) All other business considerations, except that the arbitrator shall disregard the fact that a theatre involved is affiliated with a distributor or with a circuit of theatres.

Power of Arbitrator

"'The power of the arbitrator in deciding any such controversy shall be limited to make (1) a finding as to whether or not the clearance complained of is unreasonable; and if the finding be in the affirmative; (2) an award fixing the maximum clearance between the theatres involved which may be granted in license thereafter entered into by the distributor defendant which is a party to the arbitration. An award providing that a theatre holding clearance found to be unreasonable shall take no clearance over the complaint's theatres may be made regardless of whether or not there is substantial competition between said theatres.

"'Any distributor defendant or any exhibitor affected by such an award may institute a further arbitration proceeding for a modification thereof on the ground that since the making of the award the conditions with respect to the theatres involved therein have so changed as to warrant modification, and in the event that the arbitrator finds that there has been such change, he shall make a redetermination of the maximum clearance.

"'Nothing contained in this section and no award hereafter entered in an arbitration in accordance with its provisions shall apply to licensing the exhibition of any special feature, providing such special feature is licensed under an exhibition contract applicavle only thereto, or the right of a distributor defendant to include in such contract and to make a part thereof such special terms and conditions, including such special clearance provision or provisions as such distributor shall fix, establish and enforce for and in connection with the exhibition of such special feature.'

Arbitration

"5. Plaintiff prays that Section IX and X of the decree be stricken therefrom and the following section be substituted therefor: 'No distributor defendant shall license or make available for exhibition in theatres any films by it upon terms which have the effect of unreasonably restraining competition between two or more theatres in exhibiting said films. Controversies arising on a complaint by any exhibitor thereby affected that a distributor has so licensed or made available such films for exhibition in the complainant's theatre or in a theatre competing with his theatres shall be subject to arbitration in accordance with the terms of this decree. If the arbitrator finds that this section has been violated, he shall make an award which will describe the specific course of conduct found by him to violate this section and require the payment of an amount by such defendant or defendants as he finds have engaged in such conduct which in his judgment will compensate the complainant for any pecuniary loss sustained as the result of such violation or violations and discourage the recurrence of such violations.'

Divorcement

"6. Plaintiff prays that Section XI of said decree be stricken therefrom and the following section substituted therefor:

"'(A) No decree defendant shall hereafter acquire, directly or indirectly, any financial interest in any theatre.

"'(B) Each decree defendant which is directly or indirectly engaged in the production, distribution and exhibition of films shall within three years from the date of this modification completely divorce its exhibition business from its production and distribution business to the end that no defendant directly or indirectly engaged in producing or distributing films shall then own any financial interest in theatres, and no defendant directly or indirectly engaged in operating theatres shall then own any interest in the production or distribution of films.

"'(C) Each decree defendant directly or indirectly engaged in operating theatres shall within such time and upon such terms as the court may deem reasonable divest itself of such theatre interests as the court may in the course of supplemental proceedings hereunder, find shall be divested in order to insure theatre operating competition in the communities where they are now monopolizing theatre operation.

"'(D) All of the theatre-operating agreements, implied or expressed, by which any two or more of the decree defendants share in the financial benefits from the operation of theatres jointly owned or controlled by any two or more of them are hereby declared void, and each decree defendant is enjoined from entering into or enforcing any similar agreements.'

Escape Clause

"7. Plaintiff prays that section XII of the decree may be stricken therefrom.

"(Section XII is the 'escape clause' of the decree, setting forth conditions under which consenting companies could be automatically relieved of compliance with some or all of its provisions.)

Franchise

"8. Plaintiff prays that Section XV of the decree may be stricken therefrom and the following section substituted therefor:

"'All franchises and any licenses entered into pursuant thereto by any of the decree defendants are hereby declared illegal and void and the said

(Continued on following page, column 1)

Text of Decree Proposals Made By Government

(Continued from preceding page)

defendants are hereby enjoined from making or enforcing any similar agreements.'

"9. Plaintiff prays that Section XVII of the decree may be stricken therefrom and the following section substituted therefor:

"'No distributor defendant shall license its films to any affiliated theatre upon the terms which unreasonably restrain the ability of an unaffiliated theatre to compete with such affiliated theatre.'

"10. Plaintiff prays that Section XX of the decree may be stricken therefrom.

"11. Plaintiff prays that Section XXI of the decree may be stricken therefrom.

"Signed by Robert L. Wright, Special Assistant to the Attorney General; Frances Biddle, Attorney General; Wendell Berge, Assistant Attorney General, and James B. M. McNally, U. S. Attorney."

[Sections XX and XXI of the decree relate to limiting features of some of its provisions, such as the three-year trial period which expired last November 20.]

UA-Bronston Deal Calls For Three Features

United Artists announced Tuesday the approval of contracts with Samuel Bronston calling for three pictures to be delivered in the first half of 1945 and to be produced and directed by Lewis J. Milestone, Rene Clair and Julian Duvivier. In October the first of the three pictures will go before the cameras, "Decision," to be produced and directed by Mr. Duvivier. The other two are "Ten Little Indians," stage success by Agatha Christie, to be produced and directed by Mr. Clair, and "Borrowed Night," to be produced and directed by Mr. Milestone.

Williams Is Named UA Exploitation Manager

Rex Williams, manager of Loew's theatres in St. Louis, has been appointed director of exploitation for United Artists, according to an announcement by Louis Pollock, advertising and publicity head of the company. Mr. Williams, still in St. Louis, will not assume his duties until the middle of the month. He has been in show business for 20 years, working up from usher through various staff positions.

Republic Sells Program to Golden State, T. & D. Jr.

J. R. Grainger, president and general sales manager of Republic Pictures, announced the company had closed a deal covering its entire 1944-45 program with the Golden State and T. and D., Jr., Enterprises, operating 90 theatres in northern California. Representing Republic were Mr. Grainger, Francis A. Bateman and Sid Weisbaum. R. A. McNeil represented Golden State, and M. A. Naify the T. and D., Jr., circuit.

Dismiss Groton Case

The clearance complaint filed in the New Haven tribunal by Miriam W. Hess, operator of the Groton theatre, Groton, Conn., against the five consenting companies, has been dismissed by arbitrator A. A. Rubicoff, the American Arbitration Association announced this week in New York.

Kintner in Blue Network Post

Robert E. Kintner, former newspaperman, has been elected a vice-president of the Blue Network Company, Edward J. Noble, chairman of the board, has announced. Mr. Kintner will supervise general public service and public relations for the network.

Coup Ends Deadlock in Mexican Industry

More than two weeks of deadlock in the Mexican film industry ended Tuesday with the seizure of Mexico City's three production studios by groups of actors, musicians, directors and other film workers. The studios had been held by the members of the Studio Workers Union after the split which developed within the Mexican National Cinematographic Workers Union over the ousting of Enrique Selis, head of the Workers Union.

Actors, who had started a hunger strike to protest against the suspension of production, indicated that Tuesday's coup had solved the problem and that consequently they would break their fast.

At the beginning of the dispute the Cinematographic Workers had charged that Mr. Selis and his followers were seeking to separate the Studio Workers Union from the main body of the workers in the Mexican film industry.

Warn Exhibitors To Prepare for Victory Riots

In anticipation of the V-Day all the peoples of the United Nations await, the War Activities Committee in Kansas City, viewing with a cheerful alarm, has asked the exhibitors of the Missouri-Kansas territory, "What will you do on V-Day?"

"No one knows," reminds the Kansas City WAC, "when hostilities will cease in Europe, tomorrow, next week, next month, or next year." But cease, they shall, and "an armistice may not be far off, and bearing in mind some of the things that happened on November 11, 1918, when World War I ended, authorities and organized business groups throughout the country are already perfecting plans for participation in the spontaneous celebration that is certain to break forth, as well as determining methods for the protection of public and private property in event such celebrations get out of hand, as they are liable to do."

Seek Uniform Plan

The WAC explains that at the request of a number of theatre associations and circuits a uniform plan for theatres to observe V-Day has been formulated.

The plan suggests that exhibitors contact community leaders, "public officials, the ministry, etc.," and prepare plans for an organized celebration.

The WAC also advises closing theatres, pointing out: "Many theatre owners, especially circuits, have already announced that they will close on V-Day," which, they add, is in line with plans of merchants' associations. It is explained that by closing the theatre employees are given a holiday and the opportunity to celebrate, and, besides, it will provide a protection against crowds hell-bent on milling through all open portals.

It is suggested that if the surrender news breaks while the theatre is in operation the box office be closed pronto, the program run to its conclusion behind closed doors, the while every effort is made to keep those assembled without knowledge of the good news "if you personally have any concern over the consequences."

Should Look Ahead

"At the same time, theatre owners should make plans to protect their property, fronts especially. . . ." Also recommended are advance trailers, to be run occasionally between now and V-Day. Both National Screen and Filmack have copy to offer, announcements that the theatre will be closed on V-Day. One sheets in front of the theatre serving the same purpose are also recommended.

In an editorial in the August 5 issue of MOTION PICTURE HERALD, Terry Ramsaye warned that V-Day would be "a time to batten down the hatches."

"Minstrel Man" to Schine

PRC has closed a deal for the entire Schine Circuit on "Minstrel Man," according to Leo J. McCarthy, general sales manager. The deal was closed by George Lynch and Mr. McCarthy.

Grierson Urges Films for Canada Made in U. S.

The making of Canadian feature films in Ne York or Hollywood in association with one of t large American international companies; the wi distribution of Canadian educational films amoi groups of specialized interests throughout Canac and the increase in the production of short filr describing the national life, are the three possibi ties for the development of the industry in Cana envisioned by John Grierson, head of the Nation Film Board of Canada. He discusses them in recent issue of *Canadian Affairs,* published by tl Canadian Wartime Information Board, Ottawa.

The article, "A Film Policy for Canada," poin out that Canada is dependent for the greater pa of its film product on the United States and th the biggest circuit of Canadian theatres is und the suzerainty of New York. Whether or not th is a good thing, Mr. Grierson does not attempt decide. What concerns him is the fact that Can dians are on the outside looking in and th something should be done about the situation l Canadians.

Most Practicable Way

Mr. Grierson holds that the most practicable wa for Canadians, in view of conditions prevailing i Canada, is to enter into production in the Unite States. He says: "Given a Canadian company c the standing of say Hal Wallis or David Selznicl there would be nothing to prevent a program c four to six Canadian films a year, nor the buildin up around him of a team of actors and write drawn largely from Canada."

Cooperation between the motion picture industr in Toronto and Hollywood should develop furthe Mr. Grierson says, pointing out that Canada ha done well, but not well enough in recent years b the allotment of Canadian subjects such as "Corvette," "Royal Northwest Mounted Police" an "Captains of the Clouds." Canada, in turn, shoul be sufficiently imaginative in the ideas it present to Hollywood, Mr. Grierson adds.

Aside from the "big feature," there is the vas possibility for a non-theatrical "revolution" i Canada, according to the author. Since it is expected that the price of the 16mm projectors wil decrease greatly after the war, vast new audience will open up in Canada. Already this non-theatrica audience, made up of classes in universities, industrial workers in factories and trade union halls farmers' groups, women's clubs and Rotary Clubs is well organized on a large scale in Canada, Mr Grierson says.

Demand Particular Film

These groups demand particular films rathe than those designed for the "general public" sinc people divide themselves off into organizations an groups of special interests, Mr. Grierson holds The development has been sponsored for som time by the Federal Government and has the support of all political parties. The whole field o civic and artistic interests is being progressively covered by the hundreds of short films describing national life made each year, Mr. Grierson adds The plan is being executed by the National Film Board which became really active in 1941 when it took over the old Motion Picture Bureau in Ottawa.

While Canada cannot hope to compete with Hollywood, there is no reason why Canada should not lead the world in this bright new field of national information and civic interest in the motion picture's future development, Mr. Grierson concludes.

The Cooperative Commonwealth Federation which favors the discussion of social and national problems within the many groups it has organized for farmers, workers and cooperatives, has evidenced great interest in the documentary and educational pictures advocated by Mr. Grierson. Last June the Federation won an election in the province of Saskatchewan which made it the government party in that province.

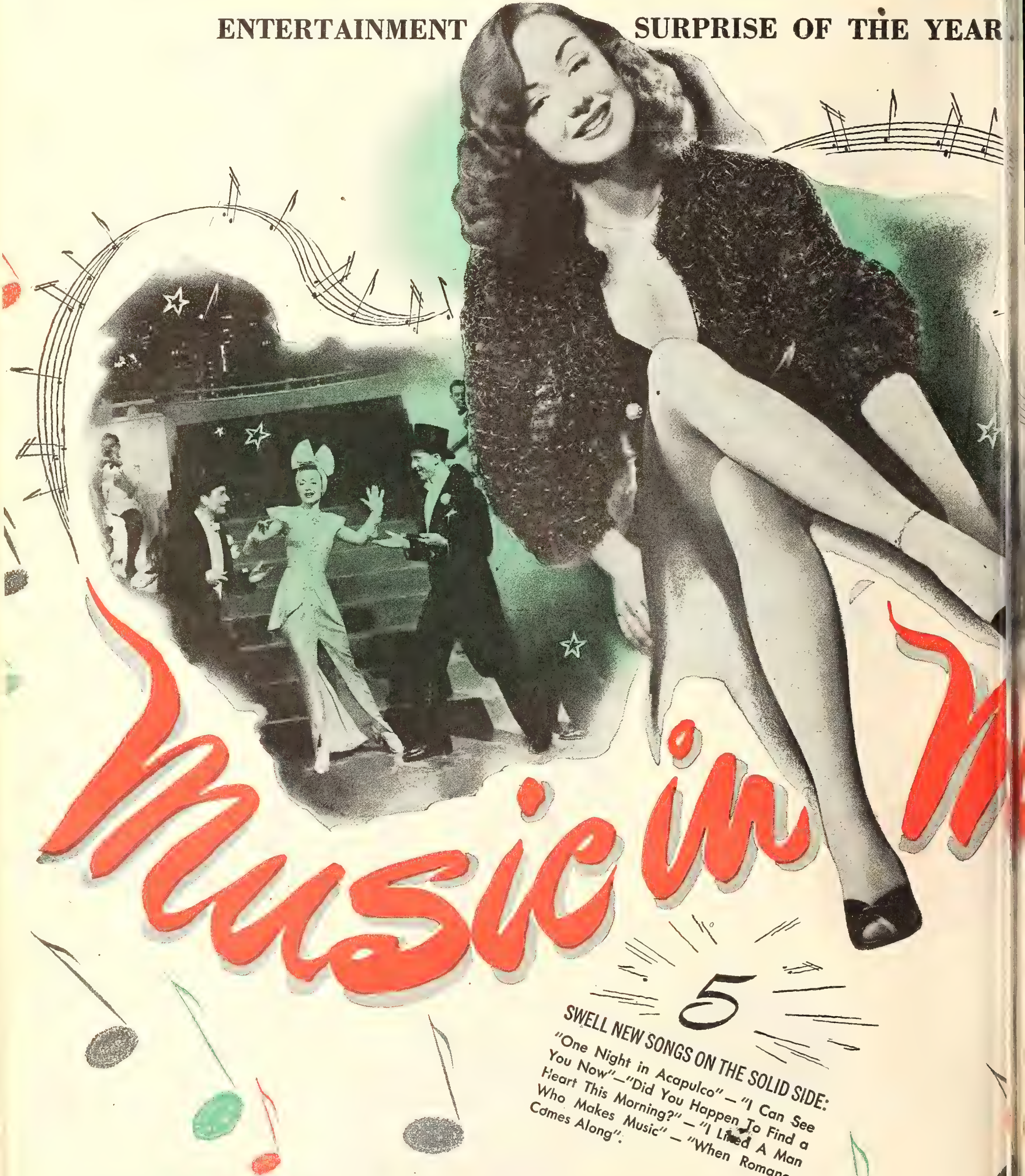
more happy notes from RKO...

Music in Manhattan

Here's a Show That's Got That "GO!"

It's slightly scandalous—and terrifically funny... when a showgirl cutie meets a stranger in the bridal suite . . . on a three-cornered honeymoon that never lets up on hilarity . . **TRULY THE AMAZI**

ENTERTAINMENT SURPRISE OF THE YEAR



5 SWELL NEW SONGS ON THE SOLID SIDE: "One Night in Acapulco"—"I Can See You Now"—"Did You Happen To Find a Heart This Morning?"—"I Liked A Man Who Makes Music"—"When Romance Comes Along".

KEEP SELLING WAR BONDS FIGHT BY THE SIDE OF THE TROOPS WHO NEVER STOP!

DREAMS FOR FEMMES by that reckless new heart-breaker ...the he-man lover with the torrid technique—PHILLIP TERRY

GAMS, GLAMOUR and GAIETY by your new pin-up champ—ANNE SHIRLEY. She's been hiding plenty, boys—and here it is!

SIGHS and SONGS and SILLY SALLIES by that problem child of Jack Benny's radio show—DENNIS DAY

anhattan

with

ANNE SHIRLEY • DENNIS DAY • PHILLIP TERRY

and Raymond Walburn • Jane Darwell • Patti Brill

CHARLIE BARNET *and his ORCHESTRA* NILO MENENDEZ *and his RHUMBA BAND*

Produced and Directed by JOHN H. AUER • Screen Play by Lawrence Kimble

R K
RADI
PICTUR

The Production Delirium and The Great Ego Inflation in Movieland

by TERRY RAMSAYE

WITH the obtrusion of the over-long picture, the pride and ambitions of producers have brought the motion picture to a crisis of trend. War box office prosperity has created a very real inflation—the inflation of ego. Some leading picture makers and their pictures are getting too big for their breeches—which is to say the business of the motion picture theatre.

It will be necessary that the masters of Hollywood give consideration to making the product fit the market and the marketing machine—putting aside the costly and delirious pursuit of the power and the glory—and Oscars. Much of the product which has absorbed a large proportion of capital, creative effort and star values, has taken assets out of the main stream in behalf of these colossals which in their selling disturb the entire mechanism—and to no ultimate profit to anyone.

It has happened, in lesser degree, before. Once upon a time there was a picture entitled "The Ten Commandments" which got so big that when it was done the studio had to shut down to get its breath.

As has been set down here before, the process reminds one of Abe Lincoln's story of the steamboat with a twenty-horse power engine and a forty-horse whistle. Every time they blew the whistle they stopped the boat.

The situation has developed to a degree outwardly unrecognized, save in the attentions given in the pages of this journal. Yet it is a subject of large concern among the merchandisers of the pictures.

● Only the other day there was a conclave including several of the most important theatre showmen of the land, held most guardedly in a mountain retreat, from which production executives got a message which said in effect: "We shall not make exhibition over to fit the product. Our authority for this is experience and the customers."

The sales managers are feeling the pressures, too. They know that when effort is concentrated in the super-task of seeking a super-gross to cover a super-budget production the cost comes out of the rest of the product and the annual net—which is quite as true also of the theatre operation. It is a feast-and-famine operation, only slightly obscured by the war-payroll spenders, buying not because of what they want but because of the jingling money in their pockets. Demands for preferred paying time, demands for advanced admissions in the face of an already high scale, demands for extended runs—all these are confessions of the abnormal, all these are reflections of the insatiable hunger of the Chase of the Oscars.

They seek to make over the business to fit their product. If they should be right the product would create its own theatre.

● The temper of the condition is reflected in a whimsy now entertaining New York. A certain sales manager, a very certain one, having been through the launching of a colossal with much travail and endless counsellings from the seat of production, was sitting happily at his desk regarding an array of glowing reviews. For the moment there was calm, relief. But as he sat there came another telegram, twelve pages of it. He considered it a spell, then dictated a reply: "Suggest you let picture alone now and cut ten minutes out of your wires."

It is a fever. The producers work on benzedrine. The salesmen keep up on Scotch, and the exhibitors take aspirin.

To remedy all this is going to take a bit of doing. Some affiliated circuit executives are finding that, in the diplomacies of their correspondence and conferences.

The problem reposes in the fact that the producers to be brought under discipline are among the most important possessors of the greatest single asset, the creative and administrative skill upon which the industry exists. What is done must not appear discipline, or there will be a set of costly little wars.

Hollywood has been in the saddle for some years. As long ago as 1936 your editor on excursion there ventured to write that Hollywood was taking over and would be callin the tune. That was recorded, too, mayb you will remember, in certain essays abou that pretty, willful wrench, "Lady Hollywood," petulant out there under the palms, with he jewels and orchids. She has gone in fo tiaras now, because her sugar-daddy has war fortune. Such mistresses have drive some men to fortune, but more of then have quit, gone broke and gone home to thei wives and moved into the gardener's cottage wiser and subdued.

Riches, personal riches, are part of th problem. Picture makers enjoying independent fortunes are ever inclined to seek th power and the glory as the only pursuit tha beckons. Having achieved that state thei real value to their industry wanes long before fame fades. This industry, and this world would be in a sad way if able young successors were not waiting behind them.

The pursuit of business success is better fo the business than the pursuit of glory an prestige. It was neatly stated some year ago in an observation of Mary Pickford's quoted here before under similar provocation lunching one day in her expansive suite at th Sherry Netherlands:

"This industry would be a lot better of if a lot of us went broke and had to go t work."

● It is perhaps appropriate about here t renew our suggestion of some years past that a specially large Oscar be made a annual award to the producer who made th picture delivering the highest box office gros in relation to the production cost. Tha would pertain to the real aims of the industry. It would also be inevitably a service t the retailing exhibitor and his patrons.

It is of incidental significance that wartim production costs on one of the big lots o Hollywood have reached an average o $1,600,000 per picture. Meanwhile there i one healthy and decidedly successful company, well rated among the purveyors o entertainment, which is exultant when one o oetter pictures reaches a gross take of as :h as $1,200,000 in rentals.

ome managements have been taking nizance of the expanding whims of Lady lywood for a considerable time, and there been some placement of control by per- of important exhibition experience. They making progress—often under large, but cealed difficulties. More is indicated.

Part of the current, and cautious pro- ure, plans to avoid direct and destructive uff of the ambitious makers of the colossals maneuvering them into situations of ation wherein they share, in cash or lit, with the studio in their pretentious and culative high budget undertakings. This ce has the merit of some financial pre- ion, but its larger significance is in its omacy. It is desired to keep these gen- en of great skill engaged in the service ne industry, and it is calculated that it will oeneficial if Lady Hollywood knows she has arn her lavish keep.

ne partner can be under more control than ilfully proud son with an unlimited allow- e.

ne editors of this paper came in when "The of a Nation" was making precedents by day, when Mr. Adolph Zukor was breaking bonds of a short program concept for the en and Mr. Harry E. Aitken was promot- Triangle Films Corporation with proclama- s of $2 a seat pictures. We are aware of great contribution which has been made he creative concept of bigger-and-better. screen was then addressed at the task of ing its place in the world of entertain- t. Its constructive leaders had their eyes he stage, with its glories and its kudos. then, in let us say 1915, the screen's ıal gross, won by serving the commonality ow buying power, was greater than the s of the stage, from Broadway to the least ne roadshow stands. Largely it tapped a et which could only be served by the ial advantages of its mechanism, a show could be shipped in a can and sold at a e.

ie largest component of the screen's audi- in that era of development was vaude- minded. It still is. Both the legitimate e and the vaudeville or variety show had hed their ceilings of development, con- ned by material available to the media the facts of distribution and presentation, heir period.

he preponderant audience of this Amer- in the opinion of this editor and many a man of more intensive service to the box e, is still and always will be vaudeville- led. That means that the typical custo- do not enjoy that intellectual approach h permits them to be interested for a period in any one theme, subject or natic manifestation. That is indicated of se by the fact that many years of experi- made the average variety turn last about een or fifteen minutes. It is recognized, n, in a fashion by the picture makers who monly give even their more serious pro- ions swift and frequent changes of scene and tempo. Therein is a special capacity of the camera.

EXHIBITORS SAY

"'A' pictures will continue longer until a few new rich necks are broken, as 'Profitless.' —*E. V. RICHARDS, Jr. Paramount-Richards Theatres, Inc., New Orleans, La.*

"Our industry would do well to keep the running time of 'A' pictures close to the 100-minute mark." —*A. H. BLANK, Tri-States Theatre Corp., Des Moines, Iowa.*

"As an individual I think there frequently is entirely too much padding in big pictures." —*JOHN J. FRIEDL, Minnesota Amusement Co., Minneapolis, Minn.*

"It seems silly to continue trying to make them better just by making them longer, with the inescapable result of getting lower grosses." —*J. H. HARRISON, Wilby-Kincey, Atlanta, Ga.*

"The 'A' pictures are getting longer and more boring."—*HARRY C. ARTHUR, Jr., Fanchon and Marco, St. Louis.*

"Have enough film to tell the story in the most entertaining fashion without extra footage."—*E. C. RHODEN, Fox Midwest Amusement Corp., Kansas City, Mo.*

"There are very few top attractions that would not be equally satisfactory as entertainment in 90 minutes maximum."—*EARL J. HUDSON, United Detroit Theatres Corp., Detroit, Mich.*

That brings one to the reflection that some part of the provocation, real or imagined, of ultra long and utterly colossal pictures is in the design to make a double bill in one piece. It can not be done. The best attempt at it is a picture so diffuse and variegated of content and texture that it is a marathon, not a drama. If it is made as a consistent artistic unit is requires an audience from a minority, and made up of such persons as might spend an evening with a serious stage play or stay home and read a book. There are not enough of them to support an art of three million dollar negatives.

Unhappily, for the utopians anyway, neither the taste nor the buying power for the intellectual, or even moderately serious products of this or any art, is widely distributed among the multitudes. This is a vaudeville-minded world. Even the great Roxy used to say, "They want a cocktail, a dash of this and a dash of that. Shake it up."

● Another and basically controlling factor is price. A few months ago a check-up on the record of a great circuit which serves all manner of American communities in many diverse regions found that even in its selected locations the average price of admission was about 28 cents. One is not to be misled by the figures of metropolitan first runs, the figures which get all the publicity. And in some places, conspicuously Broadway, there is an hour to hour jockeying of prices which makes the announced scales meaningless. One theatre in Broadway playing a highly successful bill was reported recently to have moved its top admission up and down, as the waiting line indicated, from a top of $1.50 to 75 cents within four hours.

● No national policy can be ordained by the reactions of Broadway, or any other "Midway". Before this war, and considering what used to be called the dollar, there was a considerable body of expert opinion among exhibitors that this is "a two-bit business," meaning that the common customer will reach for 25 cents a seat with nonchalance and no internal argument or weighing of values. "To get thirty cents," remarked one of those showmen," is to encounter sales resistance costing money to overcome. As you go up, selling costs rise and there's a point where there's no profit in it." Maybe that is why the average we found the other day was 28 cents.

Progress, it may be said, is never had shooting at the average. There is, however, a ceiling on all things. Now that the motion picture has taken dominance and dominion over entertainment these many years, it may be considered to have explored its domain. Nibbling at the bottom and in the far places, sixteen millimeter is finding a dime audience. Interestingly, too, it is exploring a cognoscenti audience of those who like cinematographic rendition of material which is not sufficiently popular to use the costly 35 millimeter of the collectively rich commonality.

Today's colossals from Hollywood are obviously addressed at a theatre which does not exist. Their production is parasitic upon and invasive of the flow which serves the popular theatre. Their presentation, while often defended as contending for the creation of a new audience, is obviously, painfully disruptive. The motion picture is dependent for its continued prosperity and success upon a national motion picture habit. The habit is not made or supported by the intermittent colossal. If the colossal is to persist it must make its own theatre—on three million dollar negatives.

● Against all this may be cited the magnificent gross take of "Gone With the Wind," a project abnormal in all of its aspects. Those figures do not, however, take into balance the great array of indirect costs to the American box office, to what was taken from other product and what was done to operating policies in thousands of situations. Each of those little costs, being little, has been obscure, like the myriad of little costs and little lives that went into the building of Cheop's pyramid. Nothing remains to history but the pyramid. But Egypt and Egyptians, and their captives, paid, everything.

Maybe it was worth it—but not now at the price of having exhibition knocked for a row of pyramids.

An able showman, responsible for a big fraction of the nation's gross, commenting on some recent advertising about a colossal producer's four-year absence from the screen, observed: "Since he went away, we have been doing all right."

Latin Americans Buy More U. S. Pictures

Expanding Native Product Develops New Patrons, UA Managers Say

Rapidly expanding and improving domestic production in the Latin American market has brought compensation in a greatly increased audience which now is eager for Hollywood product as well. That, in summary, is the opinion of United Artists Latin American managers who met at a sales convention in New York this week.

On Monday of this week, Joseph Goltz, manager in Mexico; Jorge Suarez, of Chile, and Henry Weiner of Cuba met the trade press at the home offices in New York. Mr. Goltz said that the bonanza of Mexican produced films over the past five years had added greatly to the interest in Hollywood-made pictures.

He explained that before Mexico produced her own pictures a large percentage of the population had never ventured into a film house. With added cash in their pockets and Spanish-speaking home made pictures in their theatres, the industry added several million new patrons and they now are in the habit of viewing Hollywood product along with the domestic screen fare. He said that in Mexico City in the past two years "a good 10 new theatres have been built, a couple of them deluxe houses."

Reissues Popular in Mexico

"Reissues," said Mr. Goltz, "of both American and Mexican pictures are very popular in Mexico. Mexicans will return time and again to see a popular film." He spoke of the Mexican Government's close cooperation with the United States Government, which, he said, had been a great help to Hollywood.

Mr. Weiner, who went to Cuba to lend a hand in the fighting of the Spanish-American War, remained to become the dean of foreign branch managers. He said Cubans now frown on war pictures out of Hollywood, like Spanish-speaking films and American pictures both, especially those starring Carmen Miranda. He said that Cubans, about five years ago, discovered the delights of their myriad of beaches, and that before then Cuban exhibitors prayed it would not rain on Saturday and Sunday. "Now," said Mr. Weiner, "they pray for rain."

Jorge Suarez, up from Chile, wore a Palm Beach suit, but explained that when he left Chile two weeks ago, it was snowing, which was apropos, because that country is one of the three cold weather nations of South America and weather plays a definite role in the theatre.

Class Audience in Chile

He said the industry there had "a class audience, a cultivated audience," and they would go to see only the very best in screen fare, whether it be domestic—and Chile produces on the average of eight to 10 films a year—Mexican, Argentinian or American. He said that since Argentine and Mexico, especially Mexico, had increased production and improved the quality, playing time of Hollywood-produced films in first run houses had been reduced from 75 to 80 per cent to 40 to 50 per cent, but that more Chileans were attending film houses than ever before. He said the motion picture was the nation's major form of entertainment.

Thursday of last week two United Artists Latin American managers, Enrique Baez of Brazil, and Victor J. Schochet, representative in Peru and Bolivia, met the trade press.

Mr. Baez said that business in Brazil was good despite inflation. Taxes on admissions, he explained, varied in the several states, with 20 per cent prevailing in Rio de Janeiro and 15 per cent in Sao Paulo, the most thickly populated of the states. Of the American product, he said, action, musicals and classical pictures were most popular.

Must Show National Shorts

He said exhibitors in Brazil were required by law to show national shorts made under the supervision of the government, and one Brazilian produced-feature a year on a 50 per cent payment basis. He said there was a strict wartime censorship exercised by the Press and Propaganda Department. As a result of a scarcity of materials there is but one first run theatre under construction, in Sao Paulo.

Mr. Schochet said that in spite of transportation difficulties in Peru there was no shortage of films for the nation's 200 theatres, 85 of which are in Lima and its suburbs. He said the pictures were on a one-print and two-print basis in Peru, the films shown in Bolivia after their run there. He said that while Mexican and Argentinian product had greater running time in subsequent runs, American pictures occupied about 90 per cent of the running time in first run situations.

All the branch managers spoke of the American films supplied Latin American countries by the Office of the Coordinator of Inter-American Affairs, which, they said, were being distributed widely and were highly popular and highly effective.

Monogram Holds Sales Meetings

More than 100 franchise holders and exchange personnel representing all territories in the United States except the Pacific Coast, are assembling in Chicago this weekend for a Monogram Pictures Corporation sales convention.

The two-day session—Saturday and Sunday—is being held in the Blackstone Hotel. Saturday morning those assembled were to attend screenings of new pictures ready for next season's program. In the afternoon they were to hear talks by Samuel Broidy, vice-president and general sales manager; Irving Mandel, Chicago franchise holder; Harry H. Thomas, eastern district manager; Lloyd Lind, contract department head; J. S. Harrington, manager of prints and accessories; Edward Morey, supervisor of exchanges; Sol Francis, midwest district manager; Arthur Greenblatt, special representative; Max Fellerman, New York representative of Banner Productions; and Oscar Hanson, head of Monogram distribution in Canada.

On Sunday morning Mr. Broidy will give a complete review of the product for the 1944-45 season, and the afternoon session will be an open meeting for discussion.

Ealing Envoy Coming to U. S.

Reginald Baker, president of the British Kinematograph Renters Society and managing director of Ealing Studios, will be unable to make his scheduled visit to the United States, but instead, will send his envoy, Sir Edward Villiers, to initiate the U. S. sale of Ealing's latest product.

U. A. Will Relea Films in Spanis In Latin Americ

Announcement of United Artists' new line
product, including several foreign features
disclosure of the company's plans for theatr
pansion in Latin America with special em
on the post-war period, were the highligh
the opening address made by Walter Gould,
foreign manager, at the initial session of the
meeting of the company's Latin-American
agers in the Warwick Hotel, New York, Tu

The business session was preceded by a l
eon attended by home office executives and f
department staff members, producers' repre
tives, trade paper representatives and the six
managers: Sam Seidelman, Argentina; E
Baez, Brazil; Joseph Goltz, Mexico;
Schochet, Perú; Jorge Suarez, Chile, and
Weiner, Cuba. Guy C. Smith, manager in
Zone, was scheduled to arrive Wednesday, h
been delayed by transportation difficulties.

Discussing the forthcoming lineup, Mr.
announced that during the next 12 months
would distribute in the Latin-American mar
minimum of four Spanish-language films,
French picture, and a jungle feature, in ad
to more than 40 Hollywood pictures, plus a
series of Technicolor cartoons.

The quartet of Spanish films—the first of
"Alma de Bronco," is already completed—w
produced by Dudley Murphy in Mexico

Convinced that a world interchange of p
is inevitable in the post-war period, Mr.
emphasized that the company intended to me
competition from native producers by offering
its international distribution facilities, rather
by fighting them. "We must face the fact
said, "that Hollywood no longer has a mo
of good product. Like it or not, we now find
selves sharing the playing time with the top
product produced in Mexico and Argentina.
American audiences are shopping for entertai
and their only yardstick is quality, regardle
the country of origin."

The French-language feature is "Une F
Disparait," the first French picture to be
since the fall of France. It was produce
Switzerland by Guyot, directed by Jacques F
and stars Francoise Rosay. U.A. will distrib
not only in all Latin-American countries, bu
in Turkey, Portugal and the Dominion of Ca

Turning to the company's plans for theatr
pansion, Mr. Gould said that as a result o
successful operation of its showcase theatr
Sao Paulo, Brazil and Bogota, Colombia,
were under way for the acquisition of more
tres in Central and South America.

United Artists Holds Two Regional Meetings

United Artists Canadian sales meeting
held Thursday and Friday at the Mount
Hotel in Montreal, with A. J. Jeffrey, Can
sales manager, presiding. Branch managers
salesmen from Calgary, Montreal, St. John,
ronto, Vancouver and Winnipeg attended.

They attended screenings of David O. Selz
"Since You Went Away" and Edward S
"Abroad With Two Yanks," both United A

In San Francisco the company held a sales
ing Wednesday for branch managers and sale
from Denver, Los Angeles, Salt Lake City, S
and San Francisco. J. J. Unger, western di
manager, and W. E. Callaway, district man
presided.

Street Railway Strike Hits Montreal Houses

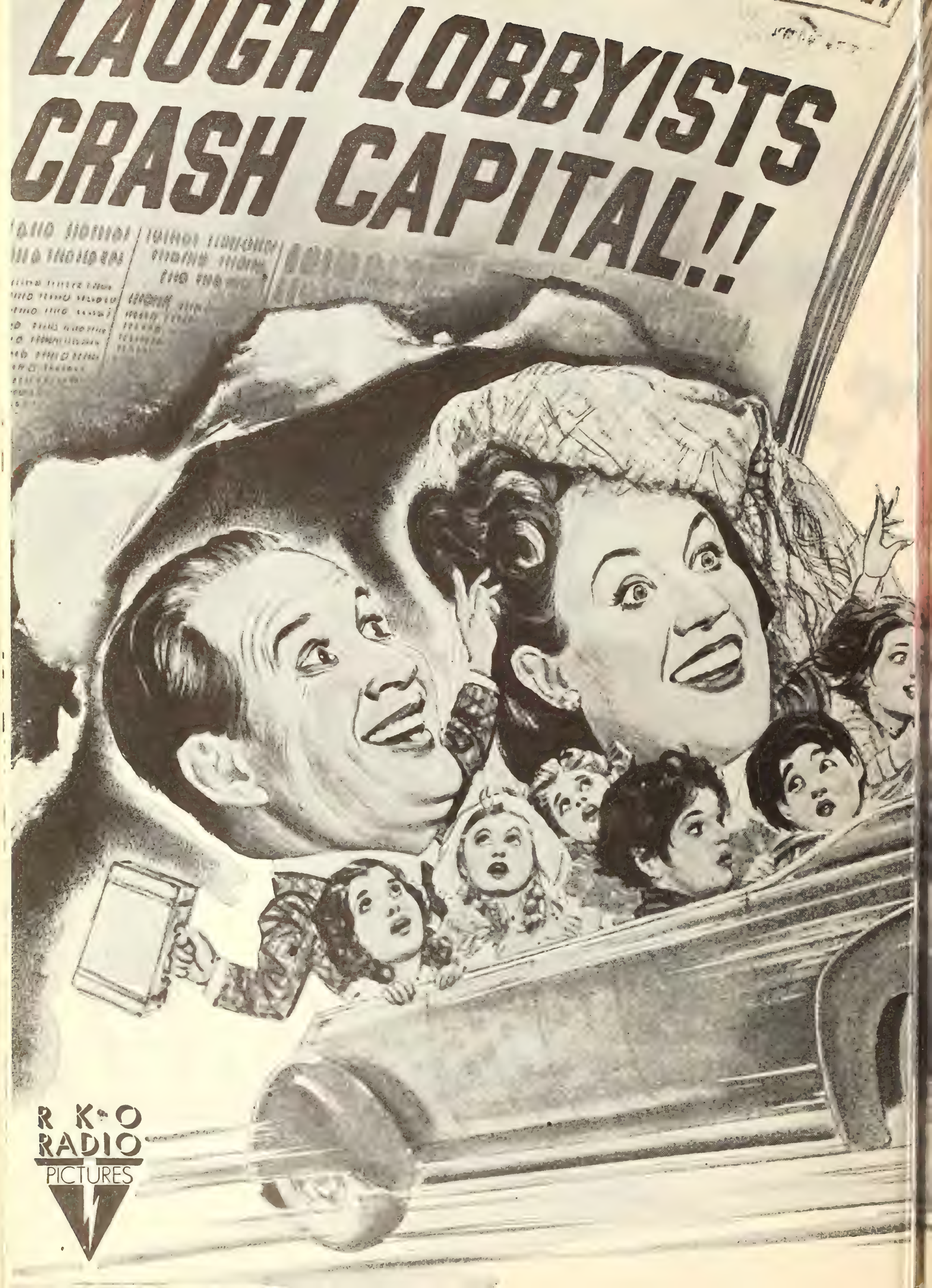
As a result of a street railway strike A
3, workers in film exchanges and theatres in
treal were transported to and from their jo
company trucks and private cars. Box offic
ceipts dropped, especially at evening shows.

For

Heavenly Days

at your theatre

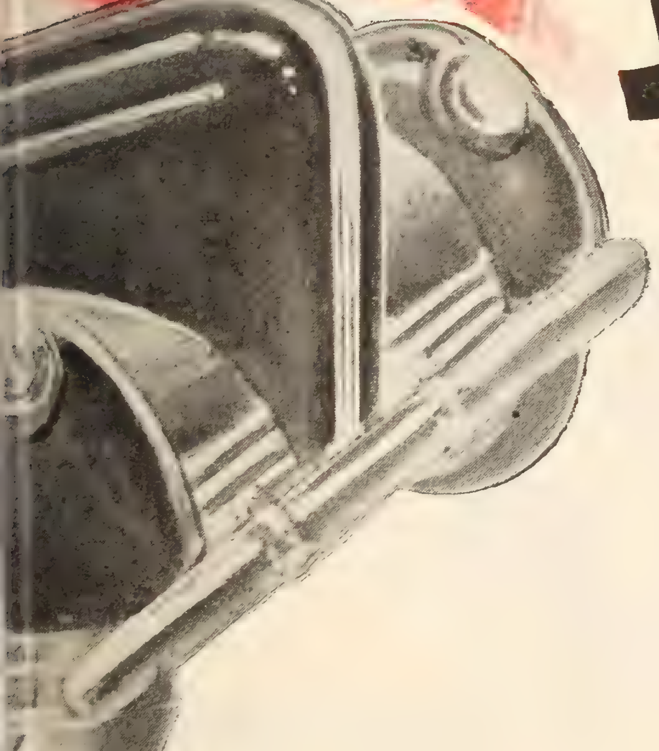
CONTACT RKO


LAUGH LOBBYISTS
CRASH CAPITAL!!
R K-O
RADIO
PICTURES

What a politickle panic—when the nation's favorite radio comics storm the halls of Congress to tell the boys what's wrong (and what isn't?) . . . A full-blast fun riot, built to bring big laughing crowds to theatres everywhere!

Fibber McGee & Molly

Heavenly Days



with

EUGENE PALLETTE
GORDON OLIVER
RAYMOND WALBURN
BARBARA HALE
DON DOUGLAS
FRIEDA INESCORT
IRVING BACON
and the
KING'S MEN

PRODUCED BY ROBERT FELL
DIRECTED BY HOWARD ESTABR
Screen Play by Howard Estabrook and Don Quin
Original Story by Howard Estabrook

KEEP SELLING WAR BONDS. FIGHT BY THE SIDE OF THE TROOPS WHO NEVER STOP!

Sixth Bond Drive Set; Brandt Is Chairman.

4,267 of 16,000 Theatres Report $327,924,309 in Fifth War Loan

Last weekend the War Activities Committee announced that the forthcoming Sixth War Loan would have Harry Brandt heading the industry's drive. Mr. Brandt is president of the Independent Theatre Owners Association of New York, and his appointment is an official nod of appreciation for the results accomplished in past War Loans by the independent exhibitors of the nation. The drive opens Armistice Day, November 11, and closes Pearl Harbor Day, December 7.

On Tuesday of this week it was made known by Robert J. O'Donnell, national chairman of the Fifth War Loan drive, that the 4,267 theatres of the some 16,000 participating theatres to report, showed a sale of 1,462,248 Bonds with a maturity value of $327,924,309. In announcing the figures, Mr. O'Donnell made a plea to delinquent theatres to send in Fifth War Loan reports.

Said Mr. O'Donnell: "The Treasury has saluted our effort. Now we have to solidify the salute with statistical reports. Let's go, showmen!"

Columbia Exceeded Quota

Harry Cohn, president of Columbia, announced this week that the company exceeded its Fifth War Loan quota by 12½ per cent. The quota was $3,250,000, with complete purchases at the end of the campaign totaling $3,654,437. The total, he said, included the purchase of $2,000,000 in Bonds by the company, as well as sales made by Columbia employees, who had set as their quota the price of a completely equipped 1,500-bed overseas hospital.

Home office purchases of Bonds by employees and executives of Loew's, MGM and Station WHN, resulted in a total figure of $505,681. Max Wolff, chairman for Loew's home office, had set a goal of $325,000 to finance the purchase of a completely equipped hospital train.

Bert Herman, who manages the Marlboro theatre in Upper Marlboro, Maryland, in the District of Columbia territory, reported a final figure for the drive showing his theatre topping its quota by 1,100 per cent. The whole of the town of Upper Marlboro, 412 persons, could crowd into Mr. Herman's theatre and leave eighty seats vacant. Mr. Herman sold 515 Bonds totaling $81,000 in value, all but $12,000 of which were in "E" Bonds. He averaged close to $200 for every citizen in his community.

Washington Unions Contributed

In Washington, D. C., the Musicians' Protective Union, Local 161, American Federation of Musicians and the Motion Picture Operators Protective Union, Local 224, contributed to the industry's efforts to the tune of $11,000 in Bond purchases. The musicians purchased $5,000 in Bonds, the projectionists $6,000.

Harry C. Arthur, Jr., general manager of Fanchon & Marco and WAC chairman in St. Louis, announced that seven theatres holding simultaneous premieres on July 29 got 21,053 persons to purchase Bonds valued at more than $2,000,000.

Staff Photo

HARRY BRANDT

The District of Columbia Bond quota for "E" Bonds of $2,285,000 was exceeded by $925,000, with total sales for Bonds of all classes coming to $4,500,550, Sidney Lust, chairman, has reported. For the best selling job done in Washington, Roland Robbins of the Trans-Lux theatre was awarded a $100 Bond contributed by Mr. Lust. Ten other exhibitors won $50 Bond awards, and nine others $25 Bond awards as runners-up, one of whom was John J. Payette, who received an added $50 Bond for the best campaign by a Warner manager. George R. Shepp, area chairman, won a $50 Bond award because his area showed the greatest percentage increase over its quota, and Fred Kogod, an area chairman, contributed a $50 Bond as an award to Kenneth R. Davis for having done the best job in Mr. Kogod's area.

Ohio Area Far Over Goal

Last weekend it was announced that Cincinnati and Hamilton County in Ohio Bond sales totaled $215,193,724, which was $91,100,724 over the quota. "E" Bonds representing 95.33 per cent of the total. Sales in 22 counties in southern Ohio amounted to $324,524,491, or 159.07 per cent of the quota.

The battle of the boroughs in the New York metropolitan area ended with the Borough of Queens on top, selling the equal of 56.7 per cent of its total seating capacity. The Bronx was in second place with 45.5.

Secret Service on Trail Of Theatre Bond Thieves

Loew's Theatres home office this week released a story reporting the Secret Service department of the U. S. Treasury would set its sleuths to work investigating thefts and irregularities in connection with the sale of War Bonds in theatres. According to Oscar Doob of Loew's, the Secret Service is currently trailing an erstwhile Loew employee in a Memphis house who disappeared simultaneously with theatre deposits of some $7,000, of which more than $800 represented Bond sales. Robert Coyne, Field Director of the War Finance Division of the Treasury, has expressed the opinion that the theatres of the nation are entitled to whatever cooperation the Secret Service can offer exhibitors participating in War Loans.

NameRank,Kord
To British Counci

In what is regarded as a repudiation by
president, Hugh Dalton, of the recent monop
committee recommendations that the British
dustry concentrate on medium priced producti
the British Board of Trade named J. Arthur Ra
and Sir Alexander Korda as producer represen
tives on the new Films Council. Both men
known for their lavish productions, comparable
those of Hollywood.

The Council, naming Lord Drogheda as cha
man, contains as new independent representati
Professor Ivor Evans, Mrs. Mary Agnes Ham
ton, Creech Jones, M.P., William Quin and
Geoffrey Shakespeare, M.P., all belonging to f
ward-looking sections of the various political p
ties, and indicative of Mr. Dalton's determinat
to make the Council a more expressive cross-s
tion of the whole nation's life. Other independe
named are Lady Apsley, M.P., Sir William Citri
Albert Palache and Professor Arnold Plant.

Appointed distributor representatives are Ma
Reginald Baker, and Joseph Friedman, Columbi
European supervisor. Exhibitor appointees
R. J. Hinge, Commander Arthur Jarratt,
Alexander King and C. P. Metcalfe. Tom O'Br
and G. H. Elvin were reappointed as employ
representatives.

The new Council will hold its first meet
August 21.

PRC Reports 1,11
New Accounts

Leon Fromkess, in his first statement since
recent election as president of PRC Pictures, In
announced that the company added 1,116 new
counts during July for a total of 6.500 accoun

He said that the objective for next season w
9,000 accounts, and added that two district ma
agers already functioning were augmented
three more for the purpose of aiding exchanges.

Mr. Fromkess said the company planned
spend $103,000 on its annual trade budget,
counting specials. The over-all budget next seas
covering all phases of activities including prod
tion, is $7,385,000. He said the company is e
panding its foreign distribution and now has
own unit in Cuba and another covering the ent
west coast of Chile. He spoke of impending de
for four features in Mexico City for Latin-Ame
can consumption.

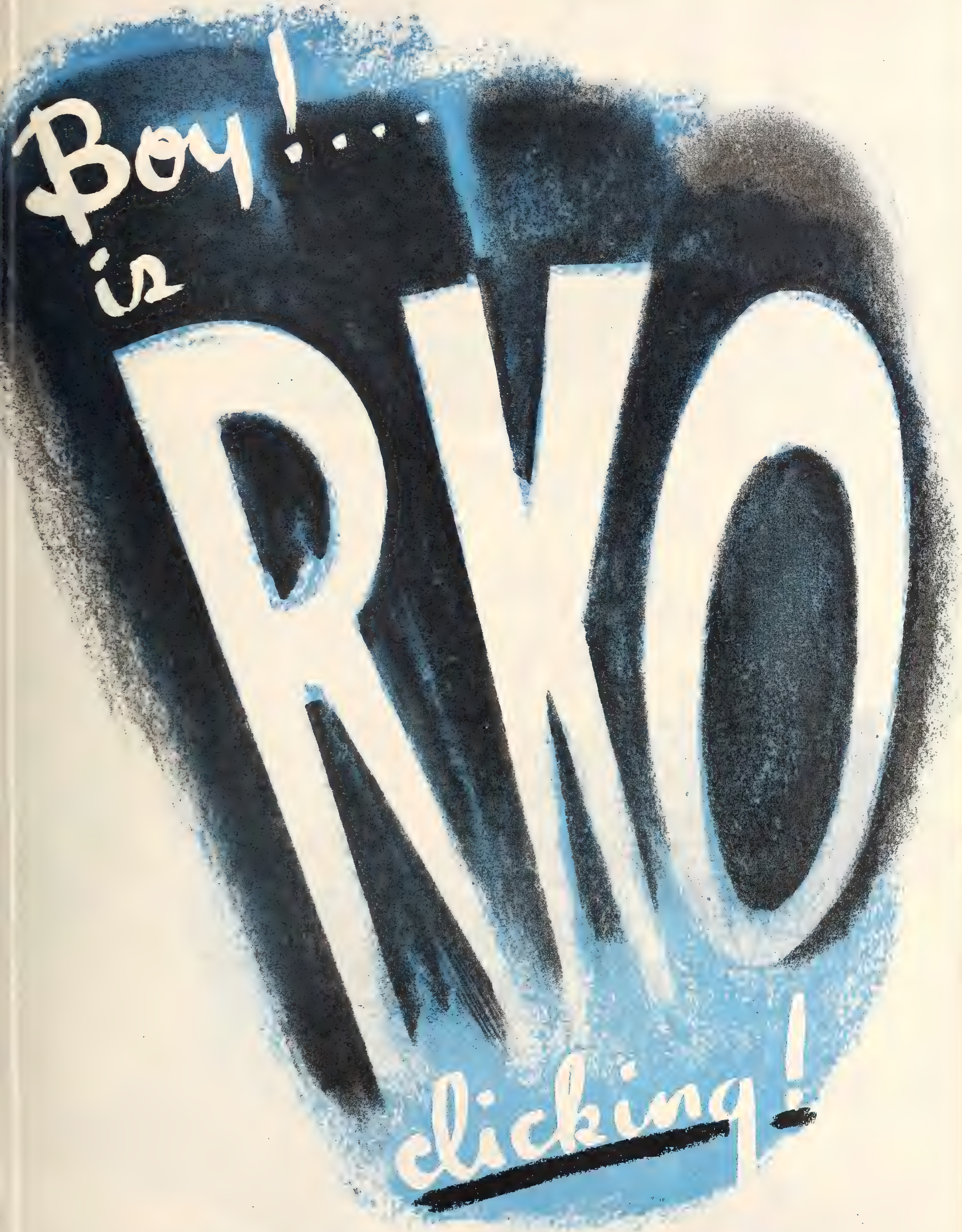
Last weekend the company held a regional sa
meeting in Boston, with Leo J. McCarthy, gene
sales manager, presiding. He was accompanied
Sidney Kulick, eastern division sales manager, w
continued on for a trip through the New Engla
and Midwest territories.

Eberle Operations Head At International

William Goetz, president of International P
tures, has placed Edward Eberle in charge of
erations for the company, effective August 1.
Eberle was production manager at Paramount s
dios for three years and was associated with
Goetz when he served in a similar capacity
Twentieth Century-Fox studios. Mr. Eberle's n
work will embrace all phases of production, w
direct supervision over the production departme

Report Rank Buys Regal Theatre for $1,000,000

Negotiations are reported from London co
pleted for the purchase by J. Arthur Rank of t
2,500-seat Regal theatre, London, from A.
Abrahams for $1,000,000. During the past 16 yea
the house has been under lease to Hyde Pa
Cinemas, a subsidiary of Associated British P
tures Corporation.


Boy!...
is
RKO
clicking!

LOOK WHAT'S HERE NOW! . .

A SWELL ROMANT
Bride By

ALAN MARSHAL
LARAINE DAY

in

BRIDE BY MISTAKE

with

MARSHA HUNT
ALLYN JOSLYN
EDGAR BUCHANAN

Produced by Bert Granet · Directed by Richard Wallace
Screen Play by Phoebe and Henry Ephron

R K O
RADIO
PICTURES

KEEP SELLING WAR BONDS. FIGHT BY THE SIDE OF THE TROOPS WHO NEVER STOP!

UGH SHOW WITH THAT RISKY-FRISKY FEELING!

e limit in love-tests by a knockout million-heiress knee deep in handsome pilots!...
hayride of hysterics until she gets the right one hooked!... Big-time names in a big-
e show for TOP-DRAWER BOX OFFICE!

TUNE IN!
CASH IN!

RKO's great radio program . . . Now selling seats for YOU! 15 minutes daily Coast to Coast over 177 stations of the Blue Network.

HOLLYWOOD STAR TIME

12:15 P. M. daily
Monday through Friday
Pacific Coast time

Rank to Overhaul His Promotional Units

Plans Coordinated Division with Official in Charge to Eliminate Overlapping

by PETER BURNUP
in London

The latest probe ordained by J. Arthur Rank for the purposes of his purge of British picture making is concerned with the exploitation and publicity apparatus utilized by the many units of his command.

Like most other departments in Britain's film industry until Mr. Rank took a firm hand with them, insisting the while on something with a semblance of coordination in other activities, there was an astonishing haphazardness about British motion picture publicity. At the base of operations was the producer's private press agent concerned often with a loud extolling of his employer's merits rather than the ultimate box office destiny of the product of the moment.

Many Axes Being Ground

Followed the distributor's publicity department. Followed later the exhibitor laboring to sell the picture to the local customer; in the case of a circuit with the aid of a considerable exploitation department, in the case of the independent with the scanty campaign sheet issued to him by the distributor. There was also a motley company of publicity camp-followers, recruited by individual actors and the like, vociferously endeavoring to ensure that their respective masters achieved a due share of the public plaudits.

Over-lapping of endeavor was, and still is, inevitable. Hitherto, there has been no over-all coordinating authority, even in the Rank organization, powerful enough to ensure that each of those diverse, inordinately busy tillers of the publicity field should have his—more often her—activities focussed exclusively on their true job; namely, the merchandising of the product to the very last, humblest, remotest potential patron.

True it is that the showing of a Rank picture, particularly since John Davis took over immediate command of the Odeon Circuit, is precluded by a solemn convening of all the propaganda interests concerned. True it is also, however, that those occasions have often been characterized by harsh debate concerned with the degree of prominence in publicity matter vouchsafed or not to some personality on the production side rather than a calculated, scientific approach to the task of merchandising.

Rank Envoys Far Afield

Extreme urgency in the matter has developed with Mr. Rank's announced determination to assault the world markets immediately hostilities cease. Some indication of the pattern of his present thought is to be seen in the dispatch of his envoys into hitherto unexplored markets; notably John Davis to Canada and the United States, E. T. Carr to India and the Far East.

Doubtless both Mr. Davis and Mr. Carr have been charged expressly, as considerable part of their respective missions, with the amassing of as much evidence as may be of the most appropriate means of propagandising the Rank products in the new fields. For none knows better than the film chief, with his past experience as this land's outstanding mill owner, not to say his remarkable achievements in other industrial fields, that coldly efficient, scientifically devised publicity is a prime essential in any balanced economy of marketing.

Appositely, comes a new witness to that essential, Gradwell Sears, currently engaged in close conversations with Mr. Rank. United Artists' vice-president says that British motion picture people haven't yet begun to dream of efficient exploitation of their product in America. To date, "In Which We Serve," says Mr. Sears, has grossed in the States something like two million dollars. It wouldn't have made a quarter of a million unless he had not devoted four whole months of promotion, not to say a quite considerable basket of dollars, to the business of making known to the great American public the merits of the picture.

Redundancies Are Disclosed

The depositions of Mr. Sears are very welcome, but well before their making the Rank inquest into propaganda machinery was in being.

Disclosed to date are a number of redundancies in the setup. The report of the Rank inquiry incorporates ruthless suggestions: as it should seeing that Rank embodies within himself (or his organization) producer, distributor, exhibitor. That tripartite function, also the selling of British pictures overseas, is of the essence of the present recommendations.

Envisaged is some officer who will take charge of the whole operation; someone who will sit in on a production from the time of its conception and advise on marketing angles both at home and abroad.

Also, it is recommended that the official in charge have two principal aides: one charged with the procuring of all stills he thinks necessary, the other to watch that nothing occurs which will disturb the picture's marketing in Mexico City or Buenos Aires or Moscow or wherever else the picture will play.

Odd though it may seem across the Atlantic, neither of those two offices has its incumbent in orthodox production lineups here. But very soon, if Mr. Rank adopts the suggestions of his appointed investigators, they will have.

Should Improve Marketing

The rest is easy. The official will have the say-so, the design of marketing of the picture. He will lay out the pattern of propaganda; will assign the studio press agent, the distributors' advertising department, the exhibition exploiteer, its or his part in the picture. More significantly, will have in mind (and action) overseas potentialities. The radical revolution proposed, so it is said, will save money. It should have also the merit of improved marketing.

Publicity people have themselves foreseen the need of some advancement of their craft. Six months ago they banded together under the charter-title of Film Industry Publicity Circle. President of the Circle is veteran Alfred Ernest Newbould, sometime president of the Cinematograph Exhibitors Association, ex-Member of Parliament, director of one of the Gaumont-British subsidiaries. Other officers are MGM's Mervyn McPherson, United Artists' Joseph Pole, Korda's Hugh Findlay.

It is suggested in many quarters that the Circle might include in an early agenda the study of motion picture marketing in its widest application.

Ask Permission t Rebuild Bombed Warner Studio

London Bureau

Max Milder, Warner managing director in I
land, has been busy seeking to persuade W
hall to let him rebuild the devastated Teddin
Studios, recently bombed. But that, at the
ment, seems a very unlikely event. For one t
every available building-operative in the cou
has been "directed" into the London area—t
are 24,000 of them at present working in
capital—to help patch up the robot-bombed d
ing houses and business premises. That, cle
is Number One priority over all else.

Board of Trade officials pointed out that
Ministry of Works had been firmly against
large-scale building operations except thos
armament plants. Most likely contingency is
part at least of the A.B.P.C. plant at Elstree–
B.I.P.—will be released from requisition so
the gap in production may be filled.

There remains the question of the bombed
dio's staff. The day the blow fell, J. Arthur R
emissaries went to convey to Mr. Milder
chief's concern at the loss and to suggest tha
whole of the staff should be sent "on loan,
to say, to the Rank studios. The Rank p
pointed out that they didn't want to poach
labor; their one concern being that highly sk
workmen should not be lost to the industry
the duration of hostilities.

Cineguild Move Excites Interest

The desertion from the Two Cities fold of
Cineguild team—Anthony Havelock-Allan, D
Lean, Ronald Neame—disturbed a good many
servers. The team had made two of Del Giud
greatest successes, "In Which We Serve"
"Happy Breed." Currently they are putting
finishing touches to another Noel Coward e
"Blithe Spirit," which, experimental to a de
is reputed to be one of those pictures which,
inevitably go. Despite official pronouncements
both sides declaring that the parting was amic
it was widely said that this was a blow at
pre-eminence which Filippo del Giudice has
for himself in the production field here.

Known only to the informed few, more
was the circumstance that J. Arthur Rank
insisting on a realignment of Two Cities' pro
tion financing. Havelock-Allan and his coadj
have joined the loosely knit Independent
ducers' Organization wherein they feel they
have the greater freedom to exploit their
production ideas.

Mr. Rank deliberately has fashioned Inde
dent Producers on his own lines. He wants
producers to have as much freedom of expre
as is consistent with his vaguely laid down
cies; wants them, moreover, to share in a po
ideas, artists, scenarists, and so forth, whic
has created for them.

Del Giudice Case by Himself

Mr. Del Giudice, on the other hand, is rega
as a case by himself. His astonishing exuber
has resulted in a striking succession of pict
some of them admittedly just plain bad, ot
rising to hitherto unattained heights in the
ish field. The problem which Mr. Rank l
has faced is how best to curb certain of the
florid aspects in the Two Cities' fiscal setup,
out putting an undue restraint on the Del Gi
gift of expression.

Originally it was the intention that Mr. F
himself should become chairman of Two C
be supported on the board by his two most
mate associates, G. I. Woodham-Smith and L
W. Farrow. This course has been abandone
least for the time being.

Instead, Mr. Rank is putting his other as
ate, Barrington Gain, into Mr. Del Giudice's
ganization, there to maintain a watchful eye on
spending of the Rank money. Mr. Gain, who
in New York six months ago on an explora
mission, has a reputation for shrewd discreti

pleted
MBIA
Knew Her Apples

om Arkansas

OUNT
for Benny

ADIO
in Hollywood
a

LIC

CENTURY-FOX
Grows in Brook-

UNITED ARTISTS
Tomorrow the World (Cowan)

Started

COLUMBIA
Phantom Outlaws

MGM
Autumn Fever
The Clock
Dr. Red Adams

MONOGRAM
They Shall Have Faith
Frontier Frame-Up

PRC
Here We Go Again

RKO RADIO
Pan-Americana

REPUBLIC
Faces in the Fog
Lake Placid Serenade

UNIVERSAL
Mike Goes to a Party
Renegades of the Rio Grande

Shooting

COLUMBIA
Dormant Account (Darmour)
Tonight and Every Night
Untitled Dunne-Boyer

MGM
Anchors Aweigh
Airship Squadron 4
Music for Millions
Son of Lassie
Ziegfeld Follies
Picture of Dorian Gray

MONOGRAM
Little Devils
Ghost of Indian Springs
Army Wives

PRC
I Accuse My Parents
Town Went Wild

PARAMOUNT
Kitty
Out of This World
Here Come the Waves

RKO RADIO
Isle of the Dead
Experiment Perilous
Betrayal from the East
It's a Pleasure (International)
Wonder Man (Goldwyn)

REPUBLIC
Flame of Barbary Coast

20TH CENTURY-FOX
Nob Hill
Sunday Dinner for a Soldier
Winged Victory
Thunderhead

UNITED ARTISTS
Great John L (Crosby)
House of Dr. Edwardes (Vanguard)

UNIVERSAL
Queen of the Nile
Can't Help Singing
Mummy's Curse

WARNERS
Of Human Bondage
Corn Is Green
Roughly Speaking
Objective Burma
Hollywood Canteen

9 Features in Work, with MGM Starting Three

wood Bureau

ivity at the studios increased last week as w features went before the cameras. Eight were completed, bringing the total num- work up to 49, as compared with a total the week preceding.

ee were started at MGM, standout among is "The Clock," Judy Garland film, in Robert Walker and Hume Cronyn have tant parts. It's a love story about a girl soldier who cram the experiences which mal times would encompass many months he soldier's 48-hour furlough. Fred Zin- is directing for Arthur Freed, producer. er new films at MGM are "Autumn " and "Dr. Red Adams." The first is an ation of the Ferenc Molnar play, "Deli- with the locale changed from continental e to Lake Tahoe. Philip Dorn, Mary , Gloria Grahame, Felix Gressart and all Thompson are in the cast. It's Rich- Vhorf's first directorial assignment, and m H. Wright is the producer.

ymore and Johnson in "Gillespie" Film

. Red Adams" is another in the "Dr. pie" series, with Lionel Barrymore, Van on, Marilyn Maxwell and Gloria DeHaven cast. Carey Wilson is the producer, Goldbeck the director.

ublic trained its cameras on two. The "Lake Placid Serenade," concerns a slovakian girl who comes to the United and skates her way to fame and for- The cast includes Vera Hruba Ralston, Vague, William Frawley and Eugene e. Steve Sekely directs; Harry Grey es.

ublic's second venture is "Faces in the a delinquency picture, though this time the parents who are delinquent rather e juveniles. Jane Withers heads a cast includes Paul Kelly, John Lytell, Lee , Dorothy Peterson and Katherine Mi- John English is directing for Associate er Herman Millakowsky and Executive er Armand Schaefer.

ersal also started work on two films. Goes to a Party" is a comedy about two radio announcers, and presents Gloria Jean, Kirby Grant, Milburn Stone and Samuel Hinds. Harold Young is the director, Gene Lewis the associate producer.

"Renegades of the Rio Grande" is a Western which Howard Bretherton is directing for Associate Producer Oliver Drake. Rod Cameron, Fuzzy Knight, Eddie Dew, Ray Whitley and Jennifer Holt have the principal parts.

Monogram started two, "They Shall Have Faith" and "Frontier Frame-Up." The first is a story of a young girl stricken with infantile paralysis, and presents Gale Storm, Sir Aubrey Smith, Mary Boland, Conrad Nagel, Johnny Mack Brown, Frank Craven and Johnny Downs. William Nigh is directing, Jeffrey Bernerd producing.

Columbia, RKO and PRC Each Start One Picture

The second at Monogram is a Western with Hoot Gibson, Bob Steele, Beatrice Grey, Ralph Lewis, Ed Cassidy and George Morell. Vernon Keyes is directing for Lindsley Parsons, producer.

Columbia, RKO Radio and PRC Pictures started work on one new feature apiece.

"Pan-Americana," at RKO Radio, is a musical whose setting comprises several South American countries. John Auer is producing as well as directing, and Philip Terry, Audrey Long, Robert Benchley and Eve Arden have the principal parts.

Columbia's new film is a Western titled "Phantom Outlaws," which Derwin Abrahams is directing for Colbert Clark, producer. The cast includes Charles Starrett, Jean Stephens, Tex Harding and Walter Taylor.

Universal Plans to Start Five in August

At PRC, work began on the American Productions feature, "Here We Go Again," with Donald McKean producing and Albert Herman directing. Among the players are Frank Jenks, Robin Raymond, Ray Walker and Jack LaRue.

In addition to those mentioned, Universal plans to start five features during August. The first to go will be "Arsene Lupin," with George Korvin, J. Carroll Naish, Gale Sondergaard and George Dolenz. Ford Beebe will be the associate producer-director. Others coming up include "Musical Roundup," a period Western with music, "Swingaroo Sweethearts," in which Judy Clark will have the comedy lead, "Swing Out, Sister" and "Jungle Captive."

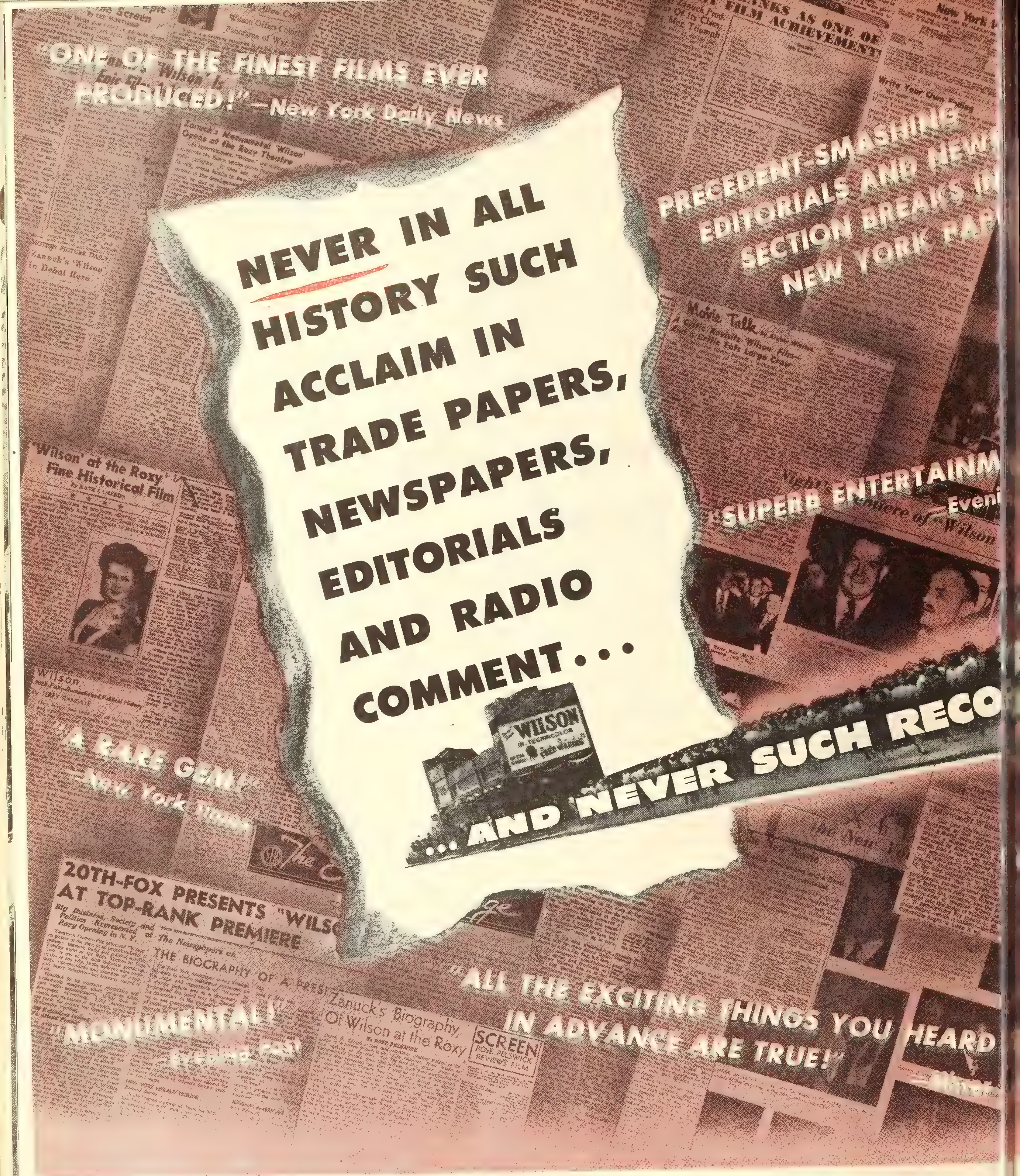
Personnel Intelligence About Hollywood

James B. Cassidy has returned from a six-week tour of South America, during the course of which he arranged for cooperation from the governments of several Latin-American countries in the filming of his forthcoming production, "Green Mansions," an adaptation of the W. H. Hudson classic. . . . Damon Runyon has been signed to a new long term writer-producer contract at Twentieth Century-Fox. . . . Jerry Hoffman has resigned from Columbia's publicity department to join Sol Lesser's organization as director of advertising and publicity. Bernie Kamins, whom he replaces, will join Charles R. Rogers as publicity director. . . . A tribute to General Lesley J. McNair, recently killed in action in France, will be included in a special sequence in Lester Cowan's production of "The Story of G. I. Joe." General McNair was responsible for the idea of the picture, and it was he who arranged a meeting between war correspondent Ernie Pyle and Mr. Cowan with the idea of instigating production of a film based on the activities of the infantry.

Charles Barton Joins Universal As Producer-Director

Herbert Marshall has been signed by RKO Radio to co-star with Dorothy McGuire and Alan Marshal in "The Enchanted Cottage," which is scheduled to go before the cameras the latter part of August under the direction of John Cromwell. . . . After two years on Broadway, Virginia Gilmore returns to the screen in Samuel Goldwyn's Technicolor comedy, "The Wonder Man," starring Danny Kaye.

Universal has signed Charles T. Barton to a term deal as producer-director. . . . Henry Levin has been named by Columbia to direct "Tonight We Dance." . . . Anita Loos has been signed to write an original screenplay titled "Merry, Merry Marriage" for Deanna Durbin at Universal. . . . Richard Fluornoy has been engaged by Hal Wallis to write the screenplay of "The Affairs of Susan." . . . James Craig is set for the leading masculine role in MGM's "Gentle Annie." . . . Patrick Michael Cunning Television Productions has completed "The Adventures of Tom Sawyer," an 88-episode serial based upon the Mark Twain character.


"ONE OF THE FINEST FILMS EVER PRODUCED!" —New York Daily News
PRECEDENT-SMASHING EDITORIALS AND NEW
SECTION BREAKS IN
NEW YORK PAP
"SUPERB ENTERTAINM
"A RARE GEM!" —New York Times
"MONUMENTAL!" —Evening Post
"ALL THE EXCITING THINGS YOU HEARD IN ADVANCE ARE TRUE!"
'Wilson' at the Roxy Fine Historical Film
Zanuck's 'Wilson' in Debut Here
Movie Talk
20TH-FOX PRESENTS "WILS AT TOP-RANK PREMIERE
THE BIOGRAPHY OF A PRESI
Zanuck's Biography Of Wilson at the Roxy
SCREEN
WILSON IN TECHNICOLOR

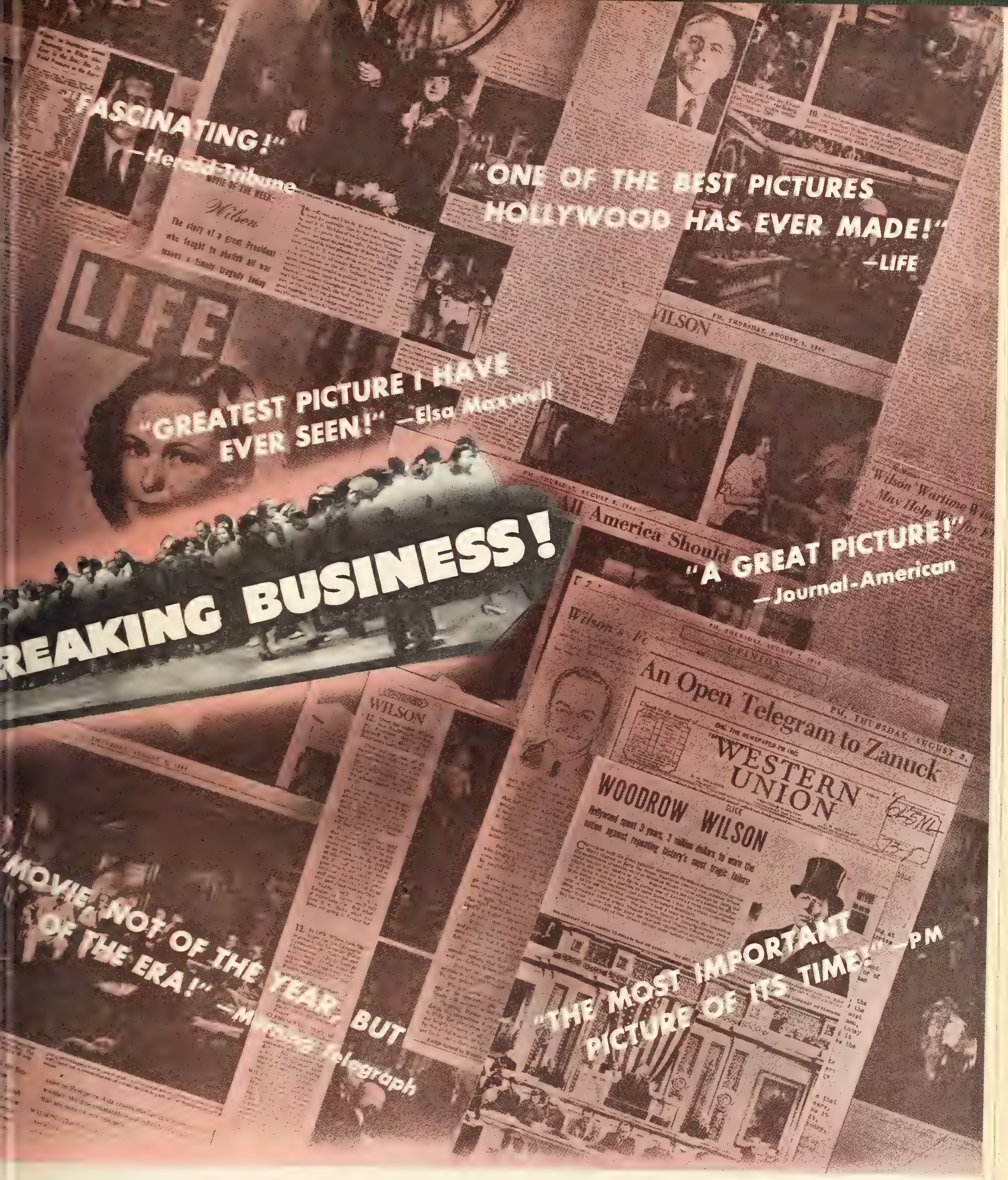
NEVER IN ALL HISTORY SUCH ACCLAIM IN TRADE PAPERS, NEWSPAPERS, EDITORIALS AND RADIO COMMENT...

... AND NEVER SUCH RECO

Darryl F. Zanuck's **WILSO**

IN TECHNICOLOR

Directed by Henry King • Written by Lamar


"FASCINATING!" —Herald-Tribune
"ONE OF THE BEST PICTURES HOLLYWOOD HAS EVER MADE!" —LIFE
"GREATEST PICTURE I HAVE EVER SEEN!" —Elsa Maxwell
REAKING BUSINESS!
"A GREAT PICTURE!" —Journal-American
"MOVIE, NOT OF THE YEAR, BUT OF THE ERA!" —Morning Telegraph
"THE MOST IMPORTANT PICTURE OF ITS TIME!" —PM
LIFE
MOVIE OF THE WEEK:
Wilson
The story of a great President who fought to abolish all war makes a timely tragedy today
WILSON
All America Should
Wilson Wartime
An Open Telegram to Zanuck
WESTERN UNION
WOODROW WILSON
Hollywood spent 3 years, 3 million dollars to warn the nation against repeating history's most tragic failure

N truly the Picture of the Century from 20th Century-Fox

THEY DON'T STOP FIGHTING! KEEP SELLING WAR BONDS FOR VICTORY!

Silverstone Asks Joint Effort in Foreign Market

Before leaving on a business tour of South and Central America, Friday, Murray Silverstone, vice-president in charge of foreign distribution for Twentieth Century-Fox, was host at a trade press luncheon Tuesday and made a plea for industry cooperation which, he said, was necessary if American film companies were to build a firm foundation of foreign markets now and after the war.

Speaking informally across the luncheon table, Mr. Silverstone advocated sending now to the nations to the south and after the war to the countries the world over, nothing but the cream of Hollywood product.

"This way, and this way only, can we get the reputation the industry must have to expand. Right now the industry stands at the crossroads of Latin America. We, as an industry, must work together."

Mr. Silverstone is taking with him promotional plans for the pictures "Wilson" and "The Song of Bernadette." He said the latter would open in Buenos Aires early in September with superimposed subtitles and to the accompaniment of an all-out publicity and advertising campaign.

Combine Titles and Dubbing

"Wilson," Mr. Silverstone said, would open in a South American capital shortly after "The Song of Bernadette." He said the company was working on a combination of superimposed subtitles and dubbing which, if it proved successful, would be used for all showings beyond United States borders where foreign languages are spoken.

"It is the spirit of 'Bernadette' that counts," said Mr. Silverstone, "but with 'Wilson' the dialogue is of cardinal importance and we are aiming to get the point of the story over in South America. 'Wilson' transcends the motion picture; it is a message for all Republics."

Mr. Silverstone said the primary purpose of his visit to South and Central America was to gather information that would benefit the whole industry.

Sees Cooperation Vital

"The information I gather will be placed at the disposal of every company. Twentieth Century-Fox cannot prosper if other companies do not prosper, and that goes for every other company. I feel we can prosper only by cooperating. I plan to go, as far as is possible, directly to the South American theatregoer, find out what he wants, what he likes and what he doesn't like. I want to find out if they want American pictures dubbed or simply shown with superimposed titles. And then, I am going to propose to the industry that we give the South and Central American theatregoer what he wants."

Mr. Silverstone said that before the war his company had 151 foreign offices, now cut to 102. He said he looked for a considerable expansion in the post-war period, "especially after the war-torn countries such as France and Italy are back on their feet."

Ohio Admission Tax Total $1,237,845 in Six Months

The Ohio admission tax, computed on three per cent of grosses, amounted to $1,237,845 for the first six months of this year, compared with $1,034,340 for the comparable period of 1943, an increase of approximately 20 per cent, it was announced by Don H. Ebright, State Treasurer, in Columbus. Collection of the three per cent retail sales tax for the first six months of 1944 amounted to $30,359,312. The yield for the same period of 1943 was $28,189,490, the report shows.

Plan House in Hartford

Under consideration by interests in West Hartford, Conn., is the erection of a new theatre to seat 700.

Staff Photo

MURRAY SILVERSTONE

Greenblatt Is Appointed RKO Midwest District Manager

Herbert H. Greenblatt, manager of RKO Radio's Pittsburgh branch, will succeed L. E. Goldhammer as midwestern district manager, it was announced last week by Robert Mochrie, general sales manager, prior to his departure for Hollywood.

Effective immediately, Mr. Greenblatt's new post gives him supervision over the Chicago, Milwaukee, Minneapolis, and Sioux Falls branches, with headquarters in Chicago.

Two other promotions were announced. Maurice E. Lefko, branch manager at Indianapolis, will assume charge of the Pittsburgh branch, succeeding Mr. Greenblatt, and Russell L. Brentlinger, Indianapolis salesman, becomes branch manager, succeeding Mr. Lefko.

Powers Named Home Office Attorney of 20th-Fox

William T. Powers has been appointed home office attorney of Twentieth Century-Fox, succeeding Felix A. Jenkins, it was announced this week by Spyros P. Skouras, president. Mr. Powers has been with the company and National Theatres since 1932 and was for many years with Paramount. Mr. Jenkins continues as secretary of the corporation and will perform other duties of an executive character.

Juvenile Delinquency in Chicago on Decline

Closer supervision on the part of theatre owners and stricter enforcement of the law have improved the juvenile delinquency problem in theatres in the Chicago area. Few exhibitor complaints on damages caused by unruly children are received. Typical of the method employed by circuits and independents in combatting the problem, which reached its peak about a year ago, is a campaign developed by the Balaban and Katz circuit. More lights are used throughout the theatres, and civilian guards are on hand to meet any emergency. Balcony furniture has been removed from all B&K houses.

Warners Showing Two Films September 11

Warners' "Arsenic and Old Lace" and "The Last Ride" will be nationally tradeshown September 11, it was announced by Ben Kalmenson, general sales manager. Cary Grant and Priscilla Lane head the cast of "Arsenic," a Frank Capra production. "Last Ride" has Eleanor Parker, Jack LaRue and others.

Joins PRC in Cleveland

Joseph Swee, Universal shipper and booker in Cleveland for 19 years and for the past year Republic booker, has joined PRC as salesman there.

Raw Stock Is C 65 Million Feet Current Quarte

The industry, during the current quarter e September 30, will face the necessity of g along with 255,000,000 feet of raw film, represents a curtailment of 65,000,000 feet the previous quarter's allotment of 320,000,0 was indicated this week.

The reduction in raw stock available durin current quarter is now slightly over 20 per The situation is described as "critical" wit reserves available in the laboratories, and pro ing functioning on what is described as "a ha mouth basis."

Companies, however, have received assura from the War Production Board that the pr 20 per cent cut is only a temporary one and plies only to allotments for the present quarte is expected that the present acute situation be relieved by the manufacture of additional stock by the final quarter of this year.

Last weekend film company executives m the Paramount home office to discuss the situa Statistics on the current use of raw stock being assembled to determine how the cut be assimilated without disrupting release dat current films.

Hold Four Screenings of "An American Romance"

Four more special screenings and lunch were held of "An American Romance," on MGM's three anniversary attractions. Brian levy appeared at each of the screenings luncheons, which were attended by steel execu newspapermen and special writers.

Following the double event in Chicago last the film was screened August 7 at the Va theatre, Milwaukee, with luncheon following screening was held August 8 at the Loring tre, Minneapolis, and on August 9 at the N Shore theatre, Duluth. On August 11, a sc ing was held at the Fisher theatre, Detroit.

Mr. Donlevy, accompanied by Ted Morris o MGM publicity staff, was scheduled to arri New York August 12.

Warners Order 320 Prints For Release of "Janie"

A record domestic print order of at least is being turned out by the Warner Bros. la tories for "Janie," which starts off the 19 releasing schedule for the company. Main pu of the unusual number of prints for the come in order to make "Janie" available to as many hibitors as possible before high school and co students return to their classes, the company In addition to regular prints, the laboratory is rushing 16mm reels for service men and w overseas. The film had its world premiere a New York Strand August 4.

Hunt to Remodel Two New Jersey Houses

William C. Hunt, president of Hunt's E prises, has announced that he will remodel, en and modernize two of his Wildwood, N. J., b walk theatres which heretofore have been only in the summer season. Work will sta the autumn. The Regent will be lengthene feet, with the stage enlarged for road shows television. The Strand will be enlarged more seats, television accommodations and improvements. Both will be air conditioned.

Goldwurm Buys Theatre

Gilbert Josephson, operator of the World tre, New York, has negotiated the sale of will and equipment of the theatre to Jean wurm, recent purchaser of the theatre pro The house was closed July 9 for the summer, ing which time alterations will be made.

'CALCULATED TO RAISE BLOOD-PRESSURE!"

HERALD TRIBUNE

'ENTERTAINING!"

N. Y. TIMES

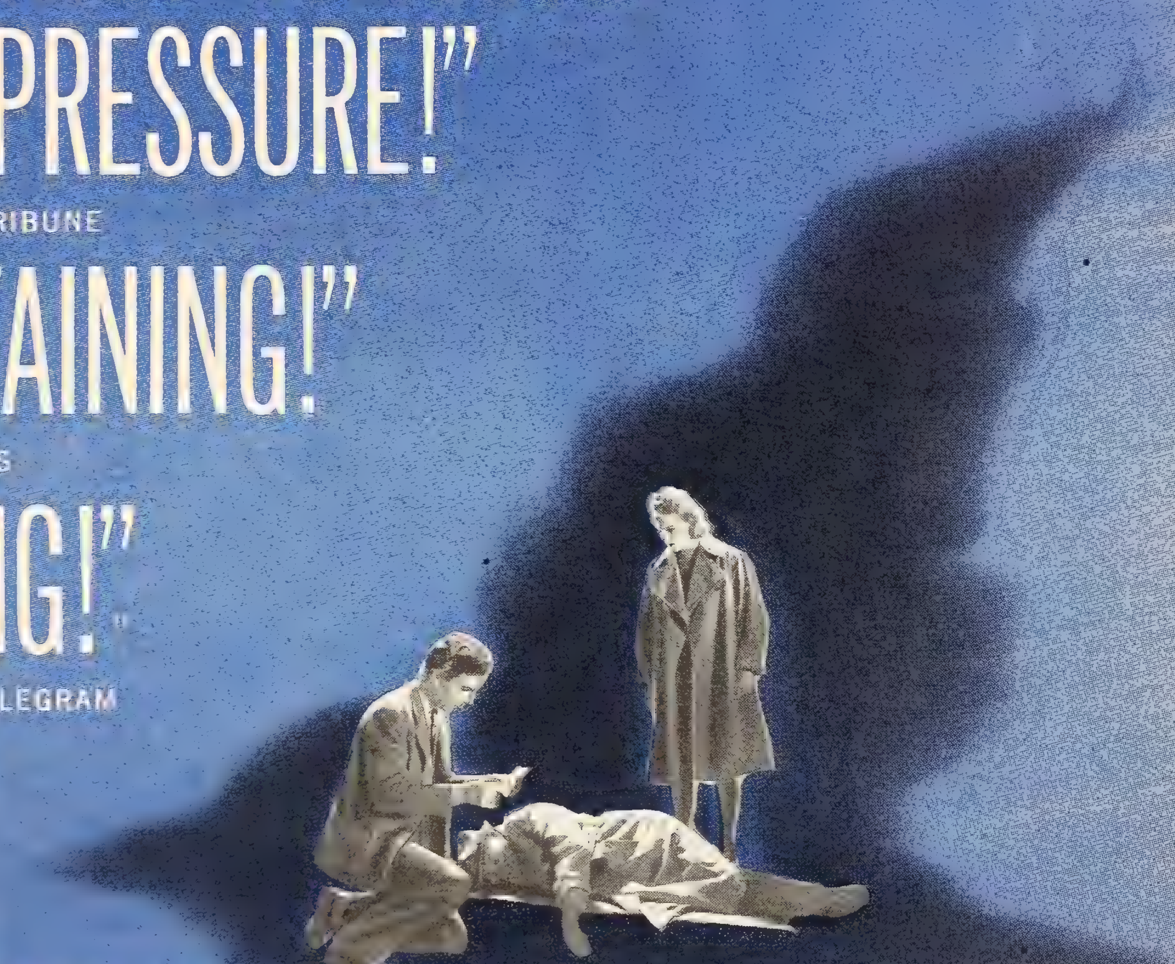
'EXCITING!"

WORLD-TELEGRAM

'FAST!"

MIRROR

that's what the New York critics say about he new adventure-romance that's doing well business on Broadway at the Victoria!



CANDLELIGHT IN ALGERIA

JAMES MASON · CARLA LEHMANN
in "CANDLELIGHT IN ALGERIA"
with Raymond Lovell · Enid Stamp-Taylor
Walter Rilla · Directed by GEORGE KING
Screen Play by Brock Williams and Katherine Strueby
From the Story by Dorothy Hope · Additional Dialogue
by John Clements : A British Lion Production

Released by 20th Century-Fox

EY DON'T STOP FIGHTING! KEEP SELLING WAR BONDS FOR VICTORY!

French Decrees Protective Plan, Duvivier Says

Charles De Gaulle's French Provisional Government is not a dictatorship stranding all elements of the French film industry; it is merely taking precautions necessary to that industry's welfare in a period during which it must be nurtured carefully after the Germans depart.

This summation is from Julien Duvivier, French producer, who for the past four years has made successful pictures in Hollywood, and who envisions the post-war possibility of making pictures again in France. Mr. Duvivier, interviewed in his Hotel Waldorf-Astoria suite in New York, where he is writing a film "treatment" of the play, "Decision," decried the critical comment following two decrees issued in Algiers recently by the French Provisional Government.

The decree will prevent the acquisition of theatres by foreign capitalists—a worthy objective, Mr. Duvivier thinks. He explained that especially American dollars, unless prevented, at present exchange rates, could buy all of Algeria, and that the example is one also holding in reoccupied France. No Frenchman, he added, believes the decree permanent. French theatres will be available to foreigners when the French scene has been adjusted to the satisfaction of Frenchmen, he said.

To Control Receipts Only

The other decree, control of theatre receipts by the Government, is merely that—control of receipts, not of the theatres—Mr. Duvivier asserted. And the reason it was imposed now, Mr. Duvivier said, was because it was necessary for a country where "before the war, producers were always being cheated by theatre owners," and where the checking system as used in America, was, according to Mr. Duvivier, unsuccessful and for the most part unknown.

The Germans, who kept the French film industry running, applied the receipts control immediately upon occupying France, he said. And French producers for years had been asking their own government for such a measure. The decree merely asks from the theatre owner a daily accounting of receipts.

He also pointed out that the two decrees were virtually the only ones extant for the reestablishment of the industry. Other plans, so far as he knows, are awaiting military events. He did, however, predict the need for much studio equipment, and asked that it be realized now that every country would need equipment, and that only America would be able to supply it.

No Plans for French Production

Mr. Duvivier said he would like to produce both in France and the United States. He has made no plans for production in France, and said former French film industry figures in this country lacked really reliable information about the state of the industry under the Germans.

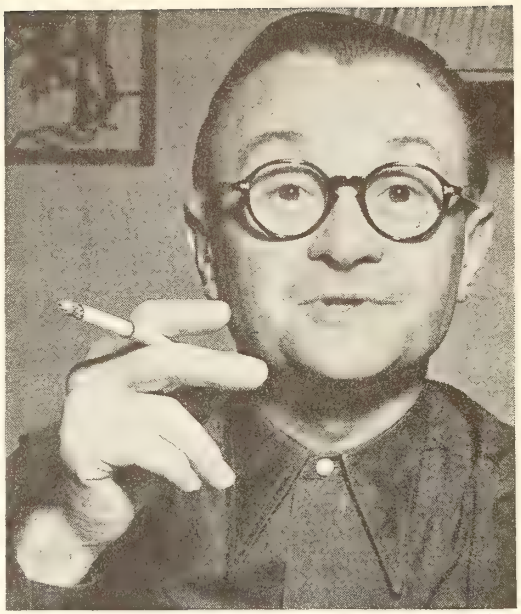
He may film his own treatment of the play, "Decision," Mr. Duvivier said. He has not found a suitable writer. "It is a very difficult job to handle," he said. "It has all sorts of angles, many involving censorship problems."

The play is described as "anti-Fascist," he said. It was acquired by him and Samuel Bronston, after negotiations by Edward Alperson, who also sought the Edward Chodorov vehicle for a United Artists production, his first.

Mr. Duvivier and Mr. Bronston also will release through United Artists. Their contract calls for two pictures, he said. The second has not been chosen. The two men will produce under the corporation title, Samuel Bronston-Julien Duvivier, he indicated.

McCall Resigns Post

Mary C. McCall, Jr., resigned as president of the Screen Writers Guild, due to impending maternity. Lester Cole will replace her for the remainder of the term, which ends in November.



Staff Photo

JULIEN DUVIVIER

Exhibitors Guests of 20th-Fox At New York Luncheon

The majority of the 350 exhibitors who came to New York for the premiere of Darryl F. Zanuck's "Wilson" at the Roxy theatre, New York, returned to their respective territories this week. Tom Connors, vice-president in charge of sales for Twentieth Century-Fox, was their host at a buffet luncheon at the Movietonews studio, prior to their departure.

Twentieth Century-Fox executives who participated with Mr. Connors in the farewell luncheon included W. J. Kupper, W. C. Gehring, L. J. Schlaifer, A. W. Smith, Jr., Martin Moskowitz and William J. Clark.

Among the exhibitors who attended were: Harry Arthur, A. H. Blank, Ralph Branton, Col. H. A. Cole, Irving B. Dollinger, Nick Dipson, Fred Dolle, Col. Arthur Frudenfeld, John Friedl, J. J. Fitzgibbons, L. C. Griffith, Karl Hoblitzelle, John Harris, Jack Kirsch, Robert J. O'Donnell, Walter Reade, E. C. Rhoden, E. V. Richards, Edward Rowley, Jules Rubens and R. B. Wilby.

"Janie"—Treasury Tieup To Promote Bond Sale

For the first showing of "Janie" following the New York world premiere, the Warner theatre. Atlantic City, has arranged a Treasury Department tieup for a "Janie War Bond Hop," designed to promote the sale of "E" Bonds, with national adoption of the idea to be taken up when the picture goes into general release next month.

The "Janie" Hop calls for single girls between the ages of 18 and 25 to buy a $25 Bond, which entitles them to a serviceman date at the Hotel Claridge ballroom, from 7 to 9 P.M. on the opening day of the picture, August 11, followed by attendance at the 9:30 P.M. performance of "Janie."

Newspapers, radio and the local publicity directors of the War Finance Committee are cooperating in the promotion.

Leaves Warner Circuit

Edward Feinblatt has resigned as out-of-town booker for the Warner circuit in Philadelphia to join PRC Pictures in that city as a salesman. Frances Flammer moved over from the Warner short subject department to replace him with Mickey Greenwald becoming the short subject booker for the Philadelphia theatres and Jane Hendler as booker for the shorts at the out-of-town theatres.

Plan Two in Nebraska

Two new theatre buildings have been approved in the Omaha area, the Moon theatre at Neligh, Neb., to replace the building recently destroyed by fire, and the Bancroft at Bancroft, Neb., to be built by the Bancroft Theatre Building Company and leased by W. W. Troxell.

Details Set on 1 OWI Subjects fo WAC Distributio

Hollywood Bureau

Post-war and international planning are to taken up in the next 16 Office of War Informat films produced by Hollywood studios for War tivities Committee distribution, according to statement issued by the Hollywood Division of WAC last weekend following a series of meeti at which topics and assignments of production sponsibilities were decided.

Attending the meetings were Stanton Grif chief of the domestic film bureau of OWI; Fr cis Harmon, executive vice-chairman of WAC; John C. Flinn, Hollywood co-ordina of the WAC; Tom Baily, Mr. Flinn's associa Taylor M. Mills, assistant to Mr. Griffis, and H man Gluckman, WAC treasurer.

Five Newsreel Bulletins

The 16-picture program consists of 11 sh subjects and five newsreel bulletins, to be writ by members of the Hollywood Writers Mobili tion and enacted by members of the Screen Act Guild.

The 11 short subjects are:

"His New World," an MGM production Frank Whitbeck to assist in Army and Navy Cadet recruiting; Spencer Tracy will speak narration.

"It's Murder," a Columbia film to be made Hugh McCallom from a script by Henry Blar fort, for the security branch of the Army, Na and FBI.

"The Story with Two Endings," a film desigr to present post-war inflation, to be written by Ha old Buchman and Lou Solomon, with Sam D simer as technical director.

"When He Comes Home," a Darryl F. Zanu production on which Col. Jason Joy and Tayl Mills are working with writer Paul Trivers; will deal with the problems of the returni wounded.

"Two Way Street," an explanation of len lease by Ranald MacDougall, upon which Wil Foote and Al Davidson will serve as consultan

"So Far So Good," a film telling of this natio progress to date in international relations; Hen Blankfort is writing the script with the techni assistance of Walter M. Kotschnig, of the Sta Department.

"UNRRA," on relief and rehabilitation, writt by John Larkin with Monroe Salisbury advising.

"Air Transport Command," revealing the wo of the military transport forces in blazing post-w sky trails; Oscar Saul will write the script.

Subject on World Trade

"World Peace Through World Trade," design to show what industry is doing to handle the afte the-war-job problem.

"Angel of Mercy," a subject for use in the n tional Red Cross drive.

The five newsreel bulletins include "A Back-t School Tip from Bing Crosby," made by Par mount with a view toward encouraging youngste to return to school, William Meikeljohn producin and Carroll Carrool supplying the script; and su jects on Red Cross home nursing, Nurses' Aide car-sharing and food surpluses.

In addition, Jack L. Warner and Gordon Ho lingshead are working with Marine Corps office on "Saipan," the Marine-Army conquest of t Marianas, which will be a two-reel subject.

Hopkins Returns to Columbia

William K. Hopkins, who resigned as region director of the War Manpower Commission, r turns to his post with Columbia as labor relatio executive. B. P. Guild who substituted durin Mr. Hopkin's absence, continues in the depar ment.

M-G-M TRADE SHOWINGS

CITY	PLACE ADDRESS	DAY, DATE AND HOURS OF SCREENING			
		WATERLOO BRIDGE		(A) LOST IN A HAREM (B) KISMET	
ALBANY	20th-Fox Screen Room 1052 Broadway	MON. 8/21	8 P.M	MON. 8/28	8 P.M.
ATLANTA	20th-Fox Screen Room 197 Walton St., N.W.	MON. 8/21	10:30 A.M.	MON. 8/28	10:30 A.M.
BOSTON	M-G-M Screen Room 46 Church Street	MON. 8/21	10 A.M. *Also:* 2:15 P.M.	MON. 8/28	10 A.M. *Also:* 2:15 P.M.
BUFFALO	20th-Fox Screen Room 290 Franklin Street	MON. 8/21	8 P.M.	MON. 8/28	7:45 P.M.
CHARLOTTE	20th-Fox Screen Room 308 South Church Street	MON. 8/21	1:30 P.M.	MON. 8/28	1:30 P.M.
CHICAGO	H. C. Igel's Screen Room 1301 South Wabash Ave.	MON. 8/21	1 P.M.	MON. 8/28	1 P.M.
CINCINNATI	RKO Screen Room 16 East Sixth Street	MON. 8/21	7 P.M.	MON. 8/28	7 P.M.
CLEVELAND	20th-Fox Screen Room 2219 Payne Avenue	MON. 8/21	1 P.M.	MON. 8/28	1 P.M.
DALLAS	20th-Fox Screen Room 1803 Wood Street	MON. 8/21	2:30 P.M.	MON. 8/28	(A) 10:30 A.M. (B) 2:30 P.M.
DENVER	Paramount Screen Room 2100 Stout Street	MON. 8/21	2 P.M.	MON. 8/28	2 P.M.
DES MOINES	20th-Fox Screen Room 1300 High Street	MON. 8/21	1 P.M.	MON. 8/28	1 P.M.
DETROIT	Max Blumenthal's Sc. Rm. 2310 Cass Avenue	MON. 8/21	1:30 P.M.	MON. 8/28	1:30 P.M.
INDIANAPOLIS	20th-Fox Screen Room 326 No. Illinois Street	MON. 8/21	9 A.M.	MON. 8/28	9 A.M.
KANSAS CITY	20th-Fox Screen Room 1720 Wyandotte St.	MON. 8/21	1 P.M.	MON. 8/28	1 P.M.
LOS ANGELES	20th-Fox Screen Room 2019 South Vermont Ave.	→ MON. 8/21	2:30 P.M.		
	Boulevard Theatre 1615 W. Washington Blvd.			→ MON. 8/28	(A) 10:30 A.M. (B) 2:30 P.M.
MEMPHIS	20th-Fox Screen Room 151 Vance Avenue	MON. 8/21	1 P.M.	MON. 8/28	1 P.M.
MILWAUKEE	Warner Screen Room 212 W. Wisconsin Ave.	MON. 8/21	1:30 P.M.	MON. 8/28	1:30 P.M.
MINNEAPOLIS	20th-Fox Screen Room 1015 Currie Avenue	MON. 8/21	2 P.M.	MON. 8/28	2 P.M.
NEW HAVEN	20th-Fox Screen Room 40 Whiting Street	MON. 8/21	10:30 A.M.	MON. 8/28	10:30 A.M.
NEW ORLEANS	20th-Fox Screen Room 200 South Liberty	MON. 8/21	1:30 P.M.	MON. 8/28	1:30 P.M.
NEW YORK NEW JERSEY	M-G-M Screen Room 630 Ninth Avenue	MON. 8/21	10:30 A.M. *Also:* 2:30 P.M.	MON. 8/28	9:30 A.M. *Also:* 1:30 P.M.
OKLA'MA CITY	20th-Fox Screen Room 10 North Lee Street	MON. 8/21	1 P.M.	MON. 8/28	(A) 10 A.M. (B) 1 P.M.
OMAHA	20th-Fox Screen Room 1502 Davenport	MON. 8/21	1:30 P.M.	MON. 8/28	1:30 P.M.
PHILADELPHIA	M-G-M Screen Room 1233 Summer Street	MON. 8/21	11 A.M.	MON. 8/28	(A) 11 A.M. (B) 2 P.M.
PITTSBURGH	M-G-M Screen Room 1623 Blvd. of Allies	MON. 8/21	2 P.M.	MON. 8/28	1 P.M.
PORTLAND	B. F. Shearer Screen Room 1947 N.W. Kearney St.	MON. 8/21	1 P.M.	MON. 8/28	1 P.M.
ST. LOUIS	S'Renco Screen Room 3143 Olive Street	MON. 8/21	2:30 P.M.	MON. 8/28	1 P.M.
SALT LAKE CITY	20th-Fox Screen Room 216 East First Street, So.	MON. 8/21	1 P.M.	MON. 8/28	1 P.M.
S. FRANCISCO	20th-Fox Screen Room 245 Hyde Street	MON. 8/21	1:30 P.M.	MON. 8/28	1:30 P.M.
SEATTLE	Jewel Box Preview Theatre 2318 Second Ave.	MON. 8/21	1 P.M.	MON. 8/28	1 P.M.
WASHINGTON	20th-Fox Screen Room 932 New Jersey, N.W.	MON. 8/21	1 P.M.	MON. 8/28	1 P.M.

"WATERLOO BRIDGE"—*Vivien Leigh, Robert Taylor* • "LOST IN A HAREM"—*Bud Abbott, Lou Costello*
"KISMET"—*Ronald Colman, Marlene Dietrich*

Navy Shows Two New Industrial Incentive Films

The manpower, industrial and scientific skills and diabolic direction behind Nazi Germany over Europe; and the warring lives of the Navy's PBY "flying boats" in the South Pacific—these two film subjects were brought vividly to the attention of assembled industrial executives and workers' representatives, and the press, at showings last Tuesday and Wednesday in the Museum of Modern Art, New York. The showings were given by the Navy's Industrial Incentive Division.

The pictures are "Behind Nazi Guns," 22 minutes long, and "The Black Cats," 18 minutes. In charge of the showings was Lieutenant Douglas George, former film company exploiteer, with Twentieth Century-Fox just before entering the Navy.

"Behind Nazi Guns," assembled and edited in Washington, is a grim picture of grim people hoping to outlast their enemies, using every trick and every last bit of working strength in the process, and they are "old hands at this war business," as a speaker in German puts it. In all, it is a lesson of import for the American worker who will see it shown in the war factories to which its showings, like all of the Division's films, are limited.

"The Black Cats" has the novelty of having been filmed and edited in the South Pacific, and sent to the Division in Washington in completed form. The processing was done in Australia, it is understood. The flying boats, "Catalina" models, are seen in nightly forays against the Japs, and in their secret daytime lairs. The editing has given suspense; that is, the repairing, the idling, the messes, the bomb-loading, the ship preparations, these all are shown; and then a night attack on a Jap convoy. Ships are sunk, and one flying boat fails to return.—F. E. S.

Hearings Open in Ascap Suit Against Five Theatres

Hearings were begun last week in Minneapolis Federal Court in the suit brought by the American Society of Composers, Authors and Publishers against five local theatres for alleged copyright violations by the theatres in using the copyrighted songs on their sound tracks without paying licensing fees. Ascap collects an annual fee of 10 cents per seat from small theatres and 15 cents from large theatres, with some 13,000 theatres in the U. S. paying the fee.

Warner Bros. Cartoons New Title for Comics

Starting with the 1944-45 releasing schedule next month, all Warner Bros. animated comedies formerly known as Merrie Melodies and Looney Tunes will be called Warner Bros. Cartoons, it was announced by Norman H. Moray, short subject sales manager. The change follows the recent taking over of cartoon production activities from Leon Schlesinger, who retired because of ill health. These shorts hereafter will be made by a new Warner unit set up at the Burbank Studio by Jack L. Warner, executive producer.

Latta Named to WAC Post

C. J. Latta, head of Warner Brothers theatres in Albany, has been appointed exhibitor chairman for the War Activities Committee in the Albany territory. Mr. Latta succeeds Lou Golding, who has left Albany to take charge of the Wilmer and Vincent circuit for Fabian theatres.

Sudekum Elected Housing Head

Tony Sudekum, president of Crescent Amusement Company, Nashville, Tenn., has been elected vice-president of the newly formed Tennessee Association of Housing Authorities at a meeting held n Knoxville.

IN NEWSREELS

MOVIETONE NEWS—Vol. 26, No. 97—Return to Guam—U. S. forces retake first American soil lost to Japs in 1941. . . . 26 G.O.P. governors confer in St. Louis. . . . Army takes over in Philadelphia transit strike. . . . General Somervell warns of shortage in war production. . . . Latest pictures of Allied push in Normandy.

MOVIETONE NEWS—Vol. 26, No. 98—Pope blesses Allied troops at special audience. . . . General Clark is host to distinguished visitors in Italy. . . . Along Broadway, "Wilson" premiere. . . . Baseball honors its grand old man, Connie Mack. . . . Spectacular films of two bomber planes crashing in mid-air.

NEWS OF THE DAY—Vol. 15, No. 295—Old Glory flies again in Guam. . . . General Somervell's message to home front. . . . Transport strike in Philadelphia. . . . Dewey starts G.O.P. political pot boiling. . . . Churchill see Allied drive on road to Paris. . . . Putt-putt regatta.

NEWS OF THE DAY—Vol. 15, No. 296—Pope Pius blesses Allied liberators. . . . Chinese in mass exodus as Japs open new drive. . . . New president of Philippines. . . . News flashes from Italy. . . . King George at front. . . . U. S. Japanese honored. . . . Official Army films as bombers collide in air. . . . Baseball hails Connie Mack. . . . Parisian treat for Yanks.

PARAMOUNT NEWS—No. 98—Allies sweep into Brittany. . . . Dewey lines up G.O.P. . . . Food for Fortresses. . . . "Miss America" goes to Boston. . . . Guam. . . . For the home front.

PARAMOUNT NEWS—No. 99—Connie Mack, 50 years of baseball. . . . Manuel Quezon is buried. . . . Army ends transport strike. . . . Goodness Snakes Alive. . . . Italy, behind the lines.

RKO PATHE NEWS—Vol. 15, No. 100—Dewey on first campaign tour. . . . First pictures of invasion of Guam. . . . General Somervell warns of grave war shortages.

RKO PATHE NEWS—Vol. 15, No. 101—King George visits 5th Army. . . . President Quezon buried at Arlington. . . . Chinese flee Kweilin before Japs. . . . Pope Pius blesses Allied forces. . . . Honor Jap American fighting men. . . . Army show, bomber crash kills four.

UNIVERSAL NEWSREEL—Vol. 17, No. 317—The Yanks storm Guam. . . . From Normandy to Brittany. . . . General cites shortage. . . . Philadelphia strike. . . . Dewey in Springfield. . . . Republican governors meet. . . . Speed boats—no gas. . . . My beautiful sister.

UNIVERSAL NEWSREEL—Vol. 17, No. 318—With the victorious Fifth. . . . Normandy fighting and diversion. . . . Army settles strike. . . . Bombing of Surabaya. . . . Philippines' president. . . . Pope blesses troops. . . . Spokane air crash. . . . Connie Mack honored.

ALL AMERICAN NEWS—Vol. 2, No. 94—Major Roberts guest at CIO event in Detroit. . . . Name Negro to Louisville civic board. . . . Last rites for composer in New York. . . . G. I. Joes get swimmin' hole at Ft. Knox. . . . Gobs learn to box at Great Lakes. . . . Old Glory flies over Rome. . . . Noble Sissle and Billie Holliday grant interview.

CBS Six-month Profit Is $2,295,865

The consolidated statement of income of Columbia Broadcasting System, Inc., and subsidiary companies, issued this week, reports net income of $2,295,865 for the six months ended July 1, 1944, compared with $2,204,499 for the same period in 1943. Gross income from sale of facilities, talent, lines, records, etc., for the six months was $42,627,666, compared with $35,288,314 for 1943. Earnings per share were $1.34 compared to $1.28 for the same six-month period in 1943. The board of directors has declared a dividend of 40 cents per share on class A and class B stock of $2.50 par value.

Warner Executives Assemble At Burbank Studio

Key Warner Brothers executives of the home office, studio, sales and theatre departments will meet Monday at the company's Burbank studio to discuss production activities, sales policies and other plans. The company announced that it had decided against holding its large annual sales convention this year.

Named City Manager

Jerome Shinach, formerly manager of the RKO Lyric in Cincinnati, has been transferred to Columbus, Ohio, as city manager in charge of the Palace and Grand, replacing C. Harry Schreiber, who was promoted to assistant division manager at Chicago. Harry Simon, previously assistant manager at the Palace, in Columbus, takes over the Lyric post in Cincinnati.

Occupation Army Will See Films, Says Seidelman

The continuation after the war of the 16mm film service for occupation troops, now operate by the Overseas Motion Picture Service branc of the Army Pictorial Service for troops overseas, was announced by Joseph H. Seidelman Universal foreign sales vice-president, and civilia consultant to the War Department on oversea film distribution.

Mr. Seidelman said he anticipated no trouble i continuing Universal's foreign operations insofa as personnel was concerned. Declaring that hi was "the easiest business in the world to revitalize," Mr. Seidelman said that once product wa ready, it would be relatively easy to man th territory. He said that when the Army reache Rome, the company received 16 cables from peopl there seeking to represent Universal.

Universal operated no theatres in Europe, h said. The two it owned in Germany were confiscated by the Nazi government.

Flinn May Be Offered Post as Society for Americas Head

John C. Flinn will be offered the presidency o the Motion Picture Society for Americas to succeed Harold Hopper, whose appointment as general manager of the MGM studio will be followe by his resignation of the MPSA post, it is understood in Hollywood. In case Mr. Flinn's responsibilities as Hollywood co-ordinator of the War Activities Committee and executive secretary of the Society of Independent Motion Picture Producers preclude his assuming additional duties, an appropriate executive from outside the industry wil be sought.

The selection of a successor to Mr. Hopper was discussed last week at several meetings between Francis Alstock, Coordinator of Inter-American Affairs representative, and the MPSA board o directors. Mr. Alstock was in Washington this week.

$10,000,000 to Army Relief From "This Is the Army"

Army Emergency Relief has received more than $8,000,000 from Warner Bros. in receipts for the film, "This Is the Army," and an additional $2,000,000 from the proceeds of the stage play, Irving Berlin, producer of the play, disclosed in an interview in New York this week. He had returned from a tour with the show in Italy where it played for four months for British and American troops. Mr. Berlin said that the show was now bound for other theatres of war and eventually will be seen by American troops throughout the world.

Charter Theatre Company

Avon Theatre Amusement Corporation and Stamford Theatre Amusement Corporation, operators of the Avon and Stamford theatres, Stamford, Conn., have filed certificates of organization with the Connecticut Secretary of State, with the following officers: Samuel Weiss, president; Abraham Wofsey, treasurer and Samuel Gordon, secretary.

Alexander Rejoins Columbia

Sidney G. Alexander has been released from his duties as lieutenant in the United States Maritime Service to inactive duty and returned to his former position with Columbia Pictures. Mr. Alexander is in charge of national cooperative advertising and radio for Columbia.

Bowman in Red Cross Post

Marc Bowman, for a number of years connected with Portland, Ore., first run theatres, later with Station KOIN, has been appointed chief of radio for the Red Cross.

250 SIMULTANEOUS BOOKINGS!

TO THE BOX-OFFICE

Welcome Back **YOUR FAVORITE FUN-STARS..**

THEIR FIRST PICTU
THE FUNNIEST OF

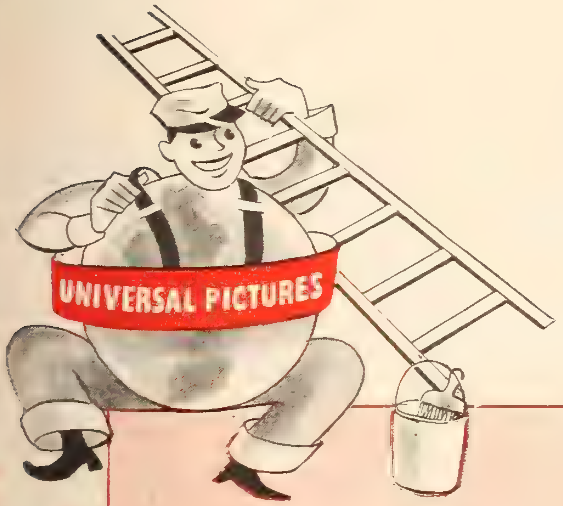
BUD
ABBOTT *and*

LOU
COSTELLO

IN SOCIETY

with
ARTHUR TREACHER · MARION HUTTON · KIRBY GRANT
THOMAS GOMEZ · ANNE GILLIS
and WILL OSBORNE AND ORCHESTRA
The Three Sisters: Margie, Bea and Geri
Directed by JEAN YARBROUGH
Produced by EDMUND L. HARTMAN

E IN A YEAR...
HEIR CAREER!



Watch them break their own records in these theatres—some of the 250 who are playing it right on release date Aug. 17th.

R-K-O Memorial, Boston, Mass.
R-K-O Palace, Chicago, Ill.
R-K-O Albee, Cincinnati, O.
R-K-O Palace, Columbus, O.
R-K-O Keiths, Dayton, O.
R-K-O Keiths, Lowell, Mass.
R-K-O Palace, Rochester, N. Y.
R-K-O Keiths, Syracuse, N. Y.
R-K-O Lincoln-Palace, Trenton, N. J.
R-K-O Keiths, Washington, D. C.
Palace, Akron, O.
Strand, Albany, N. Y.
Earle, Allentown, Pa.
Strand, Altoona, Pa.
Plaza, Ashville, N. C.
Hollywood, Atlantic City, N. J.
Keiths, Baltimore, Md.
College, Bethlehem, Pa.
Strand, Binghampton, N. Y.
Lafayette, Buffalo, N. Y.
Ohio, Canton, O.
Hippodrome, Cleveland, O.
Liberty, Cumberland, Md.
Majestic, Dallas, Tex.

Denver-Esquire, Denver, Colo.
State, E. Liverpool, O.
Plaza, El Paso, Tex.
Colonial, Erie, Pa.
Victory, Evansville, Ind.
Emboyd, Ft. Wayne, Ind.
Worth, Ft. Worth, Tex.
Strand, Greensburg, Pa.
Senate, Harrisburg, Pa.
Majestic, Houston, Tex.
Indiana, Indianapolis, Ind.
Cambria, Johnstown, Pa.
Uptown-Esquire-Fairway, Kansas City, Mo.
Capitol, Lancaster, Pa.
Lincoln, Lincoln, Nebr.
Hillstreet-Pantages, Los Angeles, Calif.
Rialto, Lousiville, Ky.
Orpheum, Madison, Wisc.
Malco, Memphis, Tenn.
Lincoln-Miami-Capitol, Miami, Fla.
Warner, Milwaukee, Wisc.
Orpheum, Minneapolis, Minn.
State, New Bedford, Mass.
Roger Sherman, New Haven, Conn.
Criterion, New York, N. Y.
Cataract, Niagara Falls, N. Y.
Newport-Colley, Norfolk, Va.

Paramount, Omaha, Nebr.
Fox, Philadelphia, Pa.
Union Square, Pittsfield, Mass.
Civic, Portland, Me.
Majestic, Providence, R. I.
Astor, Reading, Pa.
State, Richmond, Ind.
Byrd-State, Richmond, Va.
Utah, Salt Lake City, Utah
Orpheum, Seattle, Wash.
Hollywood, Sioux Falls, S. D.
Granada, Spokane, Wash.
Roxy, Springfield, Ill.
Gillioz, Springfield, Mo.
Grand, Steubenville, O.
Fox, St. Louis, Mo.
Rivoli, Toledo, O.
Jayhawk, Topeka, Kans.
Troy, Troy, N. Y.
Orpheum, Tulsa, Okla.
Manos, Uniontown, Pa.
Court, Wheeling, W. Va.
Orpheum, Wichita, Kans.
Capitol, Williamsport, Pa.
Warner, Wilmington, Del.
Strand, York, Pa.
Warner, Youngstown, O.

War Bullet
Have your b
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"WHAT THE PICTURE DID *FOR ME*

. . . the original exhibitors' reports department, established October 14, 1916. I theatremen serve one another with information about the box-office performance product — providing a service of the exhibitor for the exhibitor. ADDRESS REPOR What the Picture Did for Me, Motion Picture Herald, Rockefeller Center, New York

Columbia

COVER GIRL: Rita Hayworth, Gene Kelly—This picture is a honey, and redeems Columbia from a multitude of sins. The parade of fashions with the Cover Girls justified all the free advertising for the magazines involved. Our women patrons raved over the picture, with its lovely Technicolor. Played Sunday-Tuesday, July 9-11.—N. W. Huston, Liberty Theatre, Galena, Kan. General family patronage.

ONCE UPON A TIME: Cary Grant, Janet Blair—There doesn't seem to be any middle ground here. They either liked it tremendously or thought it one of the worst pictures of the year. As an exhibitor don't try to judge the picture all by yourself. Let the audience make up its mind and the divergent comments will pay off. Played Sunday, Monday, July 16, 17.—Lt. Herbert S. Nusbaum, Naval Air Station Theatre, Navy 117, Care FPO, N. Y. Naval Air Station. Free to Naval personnel.

SHE'S A SOLDIER, TOO: Beulah Bondi, Nina Foch—This is a charming little "B" picture which will win over an audience in a quiet unsuspecting way. It will appeal more to the middle age group rather than the youngsters. Many men said they thought it a welcome relief from the usual run of lesser productions. Played Thursday, Friday, July 20, 21.—Lt. Herbert S. Nusbaum, Naval Air Station Theatre, Navy 117, care FPO, N. Y. Naval Air Station. Free to Naval personnel.

Metro-Goldwyn-Mayer

BROADWAY RHYTHM: Ginny Simms, George Murphy—Very good and pleased all customers. Consider this one of the best of the year as its variety and timing were excellent. Orchids to the Ross Sisters and Dean Murphy for their acts.—B. R. Johnson, Roxy Theatre, Nipawin, Sask. Rural patronage.

BROADWAY RHYTHM: George Murphy, Ginny Simms—This picture is very good. Owing to infantile paralysis, we did not do the business the picture deserved. Played Thursday-Saturday, July 13-15.—M. Bailey, Strand Theatre, Dryden, Ont. Small town patronage.

BROADWAY RHYTHM: Ginny Simms, George Murphy—This broke my house record for this year. A swell small town show. Technicolor excellent. Played Sunday, Monday.—Harold S. Smith, Dreamland Theatre, Carson, Iowa. Rural patronage.

GASLIGHT: Charles Boyer, Ingrid Bergman—What is one man's meat is another man's poison. That is what any picture that we have played with Boyer as head of the cast means. This one is good and the cast is perfect, especially Miss Bergman and Joseph Cotten. But I believe that Boyer has failed at the box office in every picture we have played. Hence, the picture did not gross what it should have. They do not like his accent, or his personality. We have no one that ever has a good word for him.—A. E. Hancock, Columbia Theatre, Columbia City, Ind.

A GUY NAMED JOE: Spencer Tracy, Irene Dunne—Good picture. Above average draw. Played Sunday, Monday.—Harold S. Smith, Dreamland Theatre, Carson, Iowa. Rural patronage.

A GUY NAMED JOE: Spencer Tracy, Irene Dunne—A weird war story, principally concerning the crash of a flyer, and his imaginary doings after being killed. Several studios have tried their hands at this kind of a plot, dealing with the Great Beyond. In spite of Spencer Tracy's reputation, this picture fell short of expectations, and also short of the split figure. And why should a flyer who made the supreme sacrifice be referred to simply as a "Guy Named Joe." Played Sunday, Monday, June 25, 26.—N. W. Huston, Liberty Theatre, Galena, Kans. Family patronage.

A GUY NAMED JOE: Spencer Tracy, Irene Dunn—I agree with previous reports. This is a very good picture.—B. R. Johnson, Roxy Theatre, Nipawin, Sask. Rural patronage.

LOST ANGEL: Margaret O'Brien, James Craig—Very good business on this one, but the picture appeals more to women and kids. Men were not interested much. Played Thursday-Saturday, July 17-19.—M. Bailey, Strand Theatre, Dryden, Ont. Small town patronage.

RATIONING: Wallace Beery, Marjorie Main—This pleased the folks and personally I thought it amusing. Business good.—B. R. Johnson, Roxy Theatre, Nipawin, Sask. Rural patronage.

TWO GIRLS AND A SAILOR: June Allyson, Gloria DeHaven—This is one of the very best of musicals. Everyone liked it immensely and many came back to see it over. For sheer delight and grand entertainment this can't be beat. For days afterward the men kept asking who the two sisters were. Metro can count at least two new popular young ladies as having arrived and welcome back Jimmy Durante. Van Johnson is rapidly becoming a great favorite. Played Sunday, Monday, July 9, 10.—Lt. Herbert S. Nusbaum, Naval Air Station Theatre, Navy 117, care FPO, N. Y. Naval Air Station. Free to Naval personnel.

Monogram

HOT RHYTHM: Dona Drake, Robert Lowery—Pretty silly but a welcome relief from so many war pictures. Did O.K. at the box office. Played Wednesday.—Harold S. Smith, Dreamland, Carson, Iowa. Rural patronage.

LADY, LET'S DANCE: Belita, James Ellison—Here is one swell picture. This girl can really dance and skate. Business average with excellent remarks from patrons. Played Thursday, Friday.—Harold S. Smith, Dreamland Theatre, Carson, Iowa. Rural patronage.

Paramount

HENRY ALDRICH HAUNTS A HOUSE: Jimmy Lydon, Charlie Smith—Fine little program film. House packed and everyone satisfied. Could use five or six of these Aldrich pictures a year at a profit.—B. Bennett, Victory Theatre, Calhoun, Ky. Small town patronage.

HOUR BEFORE THE DAWN, THE: Veronica Lake, Franchot Tone—Unusual type of picture which was well acted and interesting enough to hold the attention. Favorable comments and good box office. A good "B" attraction.—B. R. Johnson, Roxy Theatre, Nipawin, Sask. Rural patronage.

THE NAVY WAY: Robert Lowery, Jean Parker—Just another picture which got by. Business off on this.—B. R. Johnson, Roxy Theatre, Nipawin, Sask. Rural patronage.

RIDING HIGH: Dick Powell, Dorothy Lamour—A natural for small towns. Good business and it satisfied customers.—B. Bennett, Victory Theatre, Calhoun, Ky. Small town patronage.

SO PROUDLY WE HAIL: Claudette Colbert, Veronica Lake—We played this late as the exchange pulled it once on us and we moved it back once. Yet, it stood up and did swell business. Leave it to Paramount to make product that really gets the business. They just know how to do it. Played Sunday, Monday.—B. Bennett, Victory Theatre, Calhoun, Ky. Small town and rural patronage.

THIS IS THE LIFE: Donald O'Connor, Peggy Ryan—This is not the best of the O'Connors; it is only fair. It still did business, but did not please as the others have done.—A. E. Hancock, Columbia Theatre, Columbia City, Ind.

TRUE TO LIFE: Mary Martin, Franchot Tone—A five-cent picture sold for a dollar. Absolutely no draw. Paramount producers don't know how to bring them out. Played Wednesday, July 5.—Rudolph J. Covi, Covi Theatre, Herminie, Pa. War workers patronage.

RKO Radio

ACTION IN ARABIA: George Sanders, Virginia Bruce—Good comments on this picture indicated it pleased most of the customers. Business fair.—B. R. Johnson, Roxy Theatre, Nipawin, Sask. Rural patronage.

FALLEN SPARROW: Maureen O'Hara, John Garfield—Good picture which did above average business.—B. R. Johnson, Roxy Theatre, Nipawin, Sask. Rural patronage.

GOVERNMENT GIRL: Olivia de Havilland, Sonny Tufts—Good picture. Played to above average business.—B. Bennett, Victory Theatre, Calhoun, Ky. Small town patronage.

HIGHER AND HIGHER: Michele Morgan, Frank Sinatra—"The Memphis Belle," which I billed with this feature, saved the program from being a complete flop. Did not hear a single good comment on the Sinatra show.—B. R. Johnson, Roxy Theatre, Nipawin, Sask. Rural patronage.

SHOW BUSINESS: Eddie Cantor, George Murphy—From burlesque through vaudeville and down to the present time, with the old songs and various acts, this and "Shine On, Harvest Moon" is just what the public want. The gratified feeling, that you know they have relaxed and forgotten the war for a short time, wa the cockles of an exhibitor's heart. This business built on the idea of entertainment, and when that is longer true, and the producers ignore that fact, then that soon the business will start to retrogress. And pictures are a way to that end.—A. E. Hancock, Col bia Theatre, Columbia City, Ind.

Republic

JOHNNY DOUGHBOY: Jane Withers, Henry coxon—We had a nice crowd and everybody seemed be pleased with the picture. Played Monday-Wednes July 10-12.—M. Bailey, Strand Theatre, Dryden, Small town patronage.

MARSHAL OF RENO: Bill Elliott, Bobby Bla The kids turned out big to see Red Ryder and Li Beaver and were pleased. Played Friday, Saturday, 28, 29.—E. M. Freiburger, Paramount Theatre, Dev Okla. Small town patronage.

YELLOW ROSE OF TEXAS: Roy Rogers, Dale Ev —Believe it or not, the sailors are actually beginning enjoy Roy Rogers (and so are the officers). While one had less action than some of the others, it's entertainment with some excellent music. Played Tu day, Wednesday, July 18, 19.—Lt. Herbert S. Nusba Naval Air Station Theatre, Navy 117, care FPO, N. Naval Air Station. Free to Naval personnel.

Twentieth Century-Fox

BERMUDA MYSTERY: Preston Foster, Ann Rut ford—Program picture which pleased on Family Ni Played Tuesday, July 25.—E. M. Freiburger, Paramo Theatre, Dewey, Okla. Small town patronage.

BUFFALO BILL: Joel McCrea, Maureen O'Ha Good show for the small town. Did the best busi for some time. Technicolor excellent. Played Sund Tuesday.—Harold S. Smith, Dreamland Theatre, Car Iowa. Rural patronage.

DANCING MASTERS, THE: Laurel and Hard Pleased all the way through and made excellent do bill material with a Western.—B. R. Johnson, R Theatre, Nipawin, Sask. Rural patronage.

GANG'S ALL HERE: Alice Faye, Carmen Mirand These big Technicolor musicals are what make 20th- a great company to do business with. Picture well li and business great.—B. Bennett, Victory Theatre, C houn, Ky. Small town patronage.

GANG'S ALL HERE: Alice Faye, Carmen randa—Just another musical in the same groove. Bu ness down on this as there was too much color and enough story. Benny Goodman as a singer was positiv nauseating and spoiled what good work Alice Faye di B. R. Johnson, Roxy Theatre, Nipawin, Sask. Rural p ronage.

GUADALCANAL DIARY: Preston Foster, Willi Bendix—This is a war picture that they really went Picture well liked and business was fine. This pro that the right kind of war pictures will entertain and do the business expected of a picture. Played Wednesd Thursday.—B. Bennett, Victory Theatre, Calhoun, Small town and rural patronage.

THE EVE OF ST. MARK: Michael O'Shea, A Baxter—To my surprise, the men enjoyed this despite fact that it is a "war" picture with a somber the Mr. Anderson's dialogue did not go over their heads a they particularly relished the "southerner." Sailors serious pictures, too. Played Friday, Saturday, July 8.—Lt. Herbert S. Nusbaum, Naval Air Station Theat Navy 117, care FPO, N. Y. Naval Air Station. F to Naval personnel.

HAPPY LAND: Don Ameche, Francis Dee—Pictu liked very much by all who came. However, busin was not quite up to what was expected. Played Wedn day, Thursday.—B. Bennett, Victory Theatre, Calho Ky. Small town and rural patronage.

HOME IN INDIANA: Walter Brennan, Lon McAl ter—Here's a crackerjack of a picture—marvelous co and beautiful scenery, feminine and otherwise. It has good plot, too. The sailors ate this one up and ask for more with many encouraging comments about new players. Equally as good as "My Friend Flick

(*Continued on opposite page*)

(*Continued from opposite page*)

bound to please everyone. Played Friday, Satur- July 21, 22.—Lt. Herbert S. Nusbaum, Naval Air ion, Navy 117, care FPO. N. Y. Naval Air Station. to Naval personnel.

DGER, THE: George Sanders, Merle Oberon—By tretch of the imagination does it warrant "A" rating. R. Johnson, Roxy Theatre, Nipawin, Sask. Rural onage.

RIS AFTER DARK: George Sanders, Brenda Mar- —Terrible. Played Wednesday, July 12.—Rudy Covi, Theatre, Herminie, Pa. War workers patronage.

IE PURPLE HEART: Dana Andrews, Richard Con- ery much over-rated. Not so well liked. Friday, rday, July 7, 8.—Rudy Covi, Covi Theatre, Herminie, War workers patronage.

JRPLE HEART: Dana Andrews, Richard Conte— is one war picture that did the business. Very al and it made the audience fighting mad. Maybe is why they produced it.—B. Bennett, Victory Thea- Calhoun, Ky. Small town patronage.

IE PURPLE HEART: Dana Andrews, Richard Con- late booking, because I would not play it per- ige and also I was not successful in cancelling it out. brutal and leaves the audience all worked up and essed.—A. E. Hancock, Columbia Theatre, Columbia Ind.

IE SULLIVANS: Thomas Mitchell, Anne Baxter— e of the most pleasing pictures we have shown in ths. Business was good. Played Sunday, Monday, 23, 24.—E. M. Freiburger, Paramount Theatre, Dew- Okla. Small town patronage.

IE SULLIVANS: Anne Baxter, Thomas Mitchell— ar picture that really struck a responsive chord in family. Did excellent business on Sunday, Mon- and no kicks, but many compliments. Played Sun- Monday, July 9, 10.—N. W. Huston, Liberty Thea- Galena. Kan. General family patronage.

ited Artists

HNNY COME LATELY: James Cagney, Grace ge—Business was better than average, but not ex- onal. The picture was satisfactory but produced no . Played Wednesday, Thursday, July 19, 20.—A. C. rds, Winema Theatre, Scotia, Cal. Small lumber

ICKERBOCKER HOLIDAY: Nelson Eddy, Charles rn—Lowest gross of the year, even though double- . You can't take people back 200 years and expect ep them interested. Played Tuesday-Thursday, July —N. W. Huston, Liberty Theatre, Galena, Kan. ral patronage.

iversal

I BABA AND THE 40 THIEVES: Jon Hall, Maria tez—This was a delightful spectacle that certainly no one a headache to follow the plot. Miss Mon- nust have learned to act from a correspondence course easy lessons. Business faint. Played Sunday, Mon- July 23, 24.—A. S. Edwards, Winema Theatre, a, Cal. Small lumber town patronage.

BRA WOMAN: Maria Montez, Sabu—This Techni- picture pleased my patrons and business was above ige. Played Wednesday, Thursday, July 26, 27.— M. Freiburger, Paramount Theatre, Dewey, Okla. l town patronage.

RVETTE K-225: Randolph Scott, James Brown— picture. Business below average. Played Wednes- Thursday—B. Bennett, Victory Theatre, Calhoun, Small town patronage.

IP OFF THE OLD BLOCK: Donald O'Connor, y Ryan—This was in the groove. Both young and ere laughing all during the picture. Business good. d Friday, Saturday, July 21, 22.—A. S. Edwards, ma Theatre, Scotia, Cal. Small town patronage.

R PRIMITIVE MAN: Robert Paige, Louise All- n—Not as good as expected. This pair have made ; some good comedy, but not as much as people ex- l. Played Thursday-Saturday.—Harold S. Smith, nland Theatre, Carson, Iowa. Rural patronage.

BUTLER'S SISTER: Deanna Durbin, Pat O'Brien took a licking on this one, and how! The turnstile idn't click and the picture didn't either. Don't know why, for the picture had its good moments, but wasn't enough action. Played Sunday, Monday, 16, 17.—N. W. Huston, Liberty Theatre, Galena, General family patronage.

OSTOR: Jean Gabin, Ellen Drew—Although a war e in theme, this is a good show and drew above ge. Played Thursday-Saturday.—Harold S. Smith. land Theatre, Carson, Iowa. Rural patronage.

ANTOM LADY: Franchot Tone, Ella Raines—Fair e which had no draw. Played Sunday, Monday.— S. Smith, Dreamland Theatre, Carson, Iowa. patronage.

TH OF DIXIE: David Bruce, Anne Gwynne— ne had a good idea for this picture but they didn't through. It is not up to the standard for these sal musicals, which are usually enjoyed. The was not keen enough to prevent the men from at the southern dialect. However, the music it together for moderately pleasant results. Played y, Tuesday, July 17, 18.—Lt. Herbert S. Nusbaum, Air Station Theatre, Navy 117, care FPO, N. Y. Air Station. Free to Naval personnel.

SHORT PRODUCT PLAYING BROADWAY

Week of August 7

ASTOR	
Movie Pests	MGM
Travel Talk	MGM
Feature: Bathing Beauty	MGM
CRITERION	
Idle Roomers	Columbia
Grandpa Called It Odd	MGM
Feature: Mr. Winkle Goes to War.	Columbia
GLOBE	
Song of the Rain	Warner Bros.
Porky the Pig	Warner Bros.
Feature: Canterville Ghost	MGM
GOTHAM	
Duck Soup to Nuts	Vitaphone
Ozzie Nelson	Vitaphone
Battle Stations	OWI
Feature: Dead End	Film Classics
HOLLYWOOD	
Russian Rhapsody	Vitaphone
Our Frontier in Italy	Vitaphone
Winner's Circle	Vitaphone
Feature: Mr. Skeffington	Warner Bros.
PARAMOUNT	
Winged Courier	Paramount
We're on Our Way to Rio	Paramount
Feature: And the Angels Sing	Paramount
RIALTO	
Open Fire	Paramount
Bellboy Donald	RKO
Little Lulu Gets the Birdie	Paramount
Feature: Falcon in Mexico	RKO
RIVOLI	
Your Pet Problem	Paramount
Feature: Story of Dr. Wassell	Paramount
STRAND	
Colorado Trout	Vitaphone
Brother Brat	Vitaphone
Feature: Janie	Warner Bros.

SPIDER WOMAN: Basil Rathbone, Nigel Bruce—Fair for weekend of double bill. Acting of Rathbone and Bruce very good but picture did not go over. Played Friday, Saturday, July 21, 22.—A. S. Edwards, Winema Theatre, Scotia, Cal. Small town patronage.

THIS IS THE LIFE: Donald O'Connor, Peggy Ryan —The Donald O'Connor pictures are great favorites here, and this is no exception. Light, airy and with crackling dialogue, it's in the groove. Sole complaint: The men said, "We want more of Donald O'Connor and less of Susanna Foster." But she does a grand job anyway in a part that is not the most sympathetic. (The Commanding Officer saw the picture twice.) Played Wednesday, Thursday, July 19, 20.—Lt. Herbert S. Nusbaum, Naval Air Station Theatre, Navy 117, care FPO, N. Y. Naval Air Station. Free to Naval personnel.

Warner Bros.

THE ADVENTURES OF MARK TWAIN: Fredric March, Alexis Smith—This is not a second "Sergeant York" or "Yankee Doodle Dandy," but it is very good piece of entertainment with a surprising amount of humor in it. The men liked it very much despite its overlength. Incidentally it is another example of Warners' superb job of musical scoring. Played Sunday, Monday, July 23, 24.—Lt. Herbert S. Nusbaum, Naval Air Station Theatre. Navy 117, care FPO, N. Y. Naval Air Station. Free to Naval personnel.

MAKE YOUR OWN BED: Jack Carson, Jane Wyman —This is a nice comedy that should have been funnier than it is. Everyone seems to work just a little too hard—but it's worth playing—and only 82 minutes for the Brothers Warner this time. Played Friday, Saturday, July 14, 15.—Lt. Herbert S. Nusbaum, Naval Air Station Theatre. Navy 117. care FPO, N. Y. Naval Air Station. Free to Naval personnel.

SHINE ON, HARVEST MOON: Ann Sheridan, Dennis Morgan—This musical show rang the bell, with its tuneful melodies and sweet love story. Ann Sheridan is charming, and Dennis Morgan surprised everyone with his singing. The Technicolor reel at the end was a gorgeous finish to a splendidly directed picture. Played Sunday, Monday, July 16, 17.—N. W. Huston, Liberty Theatre, Galena, Kan. General family patronage.

THIS IS THE ARMY: Joan Leslie and Army Cast—Best picture we ever played. Holds the all time record for grosses. We will give half of the gross anytime for pictures like this.—B. Bennett, Victory Theatre, Calhoun, Ky. Small town patronage.

THIS IS THE ARMY: George Murphy, Joan Leslie —Very good picture, but no business; no fault of the feature. Infantile paralysis scare spoiled our run. Played Thursday-Saturday, July 6-8.—M. Bailey, Strand Theatre, Dryden, Ont. Small town patronage.

UNCERTAIN GLORY: Errol Flynn, Paul Lukas—Pretty fair picture which got by and seemed to please many of the customers. It's worth its rating.—B. R. Johnson, Roxy Theatre, Nipawin, Sask., Rural patronage.

WATCH ON THE RHINE: Paul Lukas, Bette Davis —Business down, many walkouts. We lost money on this. No good for small towns and I am not sure that it is good for big towns.—B. Bennett, Victory Theatre Calhoun, Ky. Small town patronage.

McIntyre Tendered Farewell By Universal Executives

Universal executives last week tendered a farewell luncheon at the 21 Club, New York, to Herc McIntyre, Australian managing director for the company, on the eve of his return to his post in Sydney.

Joseph H. Seidelman, vice-president and foreign sales manager, paid tribute to Mr. McIntyre, who has been associated with Universal for the past 24 years.

Those present were: Charles D. Prutzman, J. J. O'Connor, W. A. Scully, Budd Rogers, Sam Machnovitch, Maurice Bergman, Charles Kirby, Al Daff, Adolph Schimel, E. T. Gomersall, Tom Mead, F. J. A. McCarthy, Eugene Walsh, Fred Meyers, E. L. McEvoy, A. J. O'Keefe, James Jordan, J. H. Murphy, Hank Linet, Al Horwits, Morris Alin and Fortunat Baronat.

RCA 6-Month Gross Income Up to $156,166,006

The consolidated statement of income of the Radio Corporation of America and subsidiaries for the first six months of 1944 was issued this week by Lieut. Gen. J. G. Harbord, chairman of the board. Total gross income from all sources amounted to $156,166,006 in the first half of 1944, compared with $141,001,366 in the same period in 1943.

Provision for Federal income taxes amounted to $14,290,650 for the first half of 1944, compared to $14,204,800 for the corresponding 1943 period.

Net income, after all charges and taxes, was $4,440,214 for the first six months of 1944, compared with $4,918,794 in 1943.

The board of directors of RCA has declared a dividend of 87½ cents per share on the outstanding shares of $3.50 cumulative first preferred stock, for the period from July 1, 1944, to September 30, 1944. The dividend is payable October 2, 1944, to holders of record September 8.

MGM Will Hold "Harem" Trade Show August 28

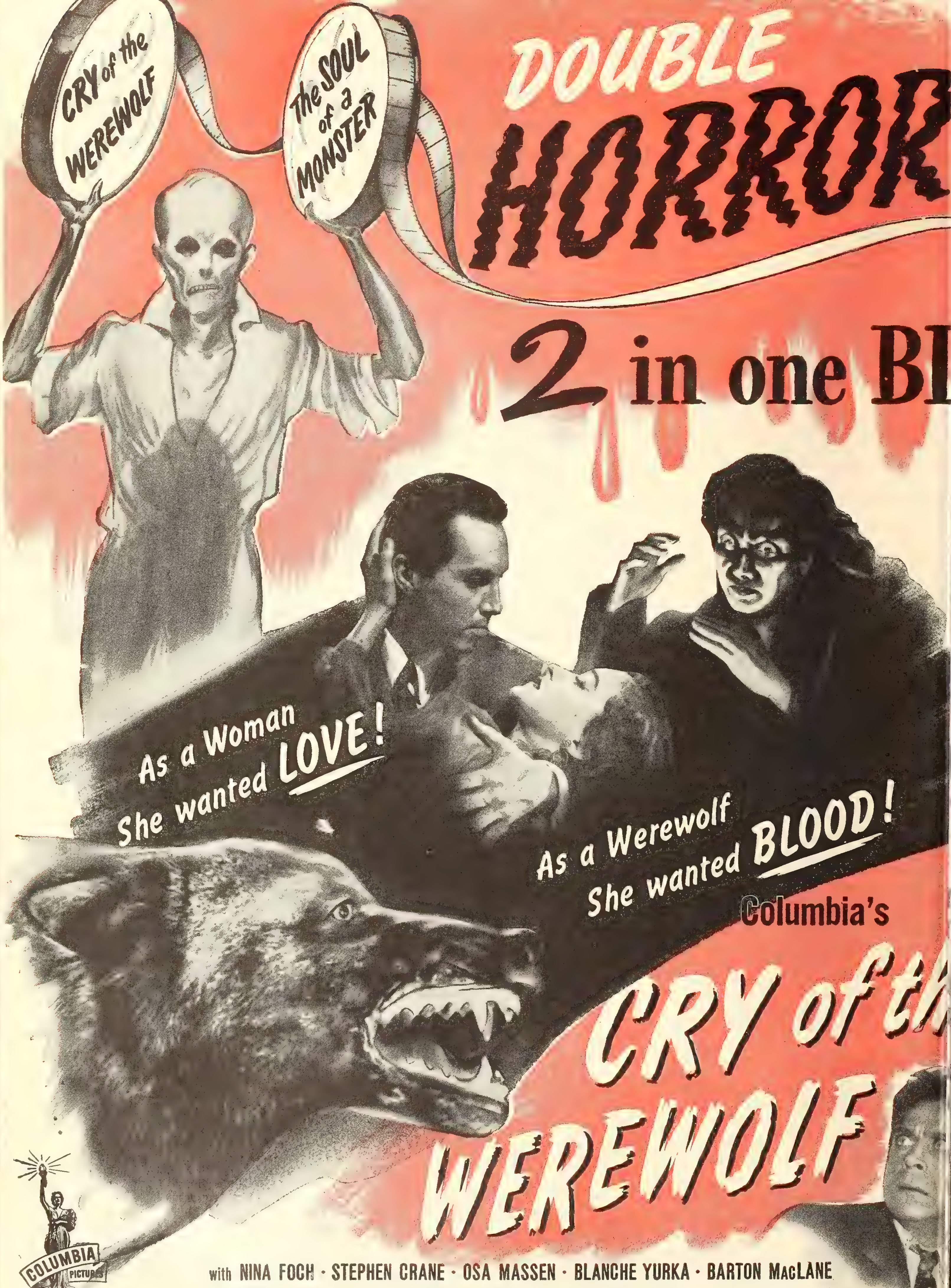
MGM's "Lost in a Harem," originally scheduled to be tradeshown in all exchanges August 10 instead will be shown to exhibitors around the country August 28. The August 28 trade showing date for "Kismet" and "Mrs. Parkington" has been indefinitely postponed.

"Maisie Goes to Reno" was shown at all exchanges August 10; "Marriage Is a Private Affair" on August 14. "Waterloo Bridge" is set for August 21. No date has yet been set for "Naughty Marietta." "The Seventh Cross" was tradeshown July 19, and "Barbary Coast Gent" August 1.

This completes MGM's ninth block consisting of nine pictures, including two return engagements.

Television Market Prospects Discussed at Seminar

Television market prospects for the advertiser and methods of creating public demand for television sets was the subject of a television seminar of the Radio Executives Club, New York, last week. Carlos Franco, manager of the station relations department of Young and Rubicam advertising agency, spoke on the topic, "Selling the Public on Television." Lewis Winner, editor of *Communications* magazine, spoke on "Public and Press Relations of the Television Industry."


CRY of the WEREWOLF
The SOUL of a MONSTER
DOUBLE HORROR
2 in one BI
As a Woman She wanted LOVE!
As a Werewolf She wanted BLOOD!
Columbia's
CRY of th
WEREWOLF
COLUMBIA PICTURES

with NINA FOCH · STEPHEN CRANE · OSA MASSEN · BLANCHE YURKA · BARTON MacLANE

Screen Play by Griffin Jay and Charles O'Neal • Produced by WALLACE MacDONALD • Directed by HENRY LEVIN

KEEP SELLING WAR BONDS! FIGHT BY THE SIDE OF THE TROOPS WHO NEVER STOP!

DOUBLE DOUBLE

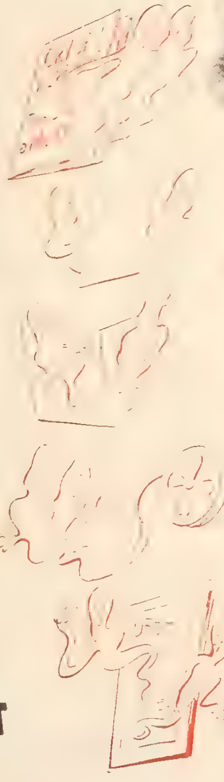
ERROR! CHILLS!

OLUMBIA Package!

'S NEW!

'S DIFFERENT!

MEANS BUSINESS!



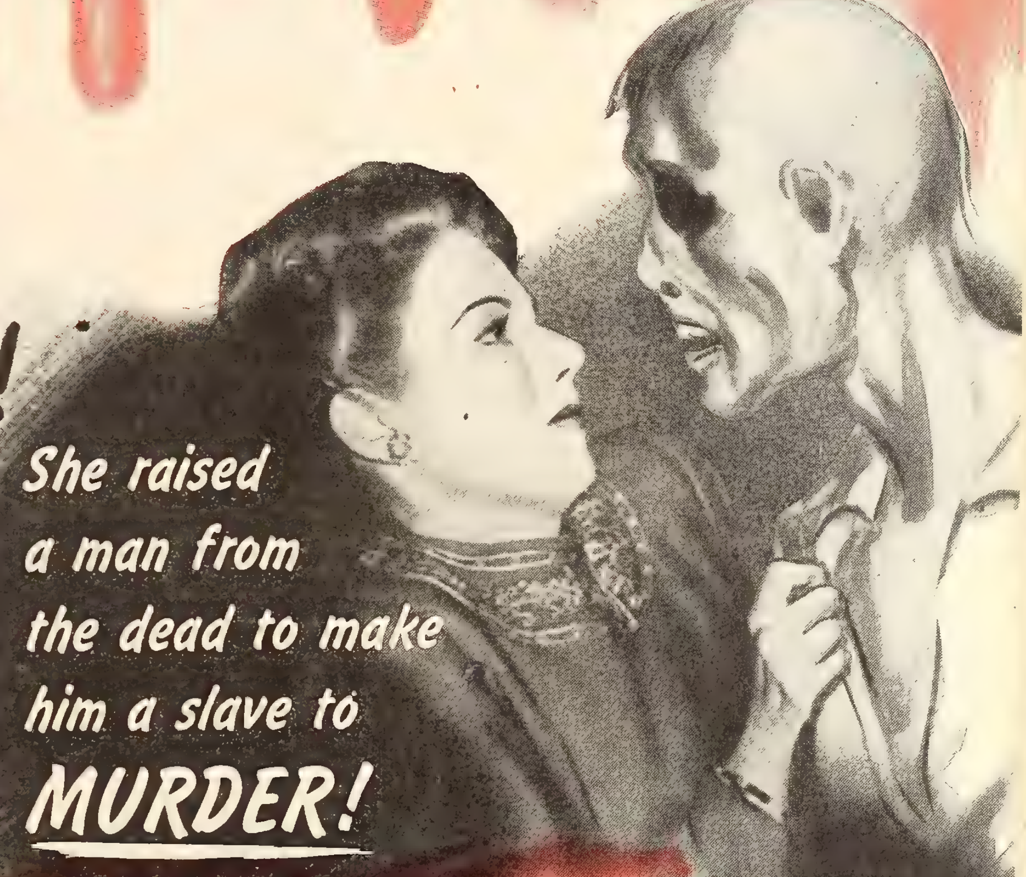
UBLE BILL
RESS SHEET

UBLE BILL
ADS

OUBLE BILL
HERALD

OUBLE BILL
TRAILER

OUBLE BILL
ONE-SHEET



She raised a man from the dead to make him a slave to MURDER!

Columbia's

The Soul of a MONSTER

with ROSE HOBART · GEORGE MACREADY
JIM BANNON · JEANNE BATES · ERIK ROLF

Original Screen Play by Edward Dein • Produced by TED RICHMOND • Directed by WILL JASON

PICTURE GROSSES

A statistical compilation and comparison of Box-Office Performance in first-run theatres

Figures directly below picture title compare dollar gross with average gross and show relative percentage of all engagements tabulated.

Figures opposite theatre names represent percentage of tabulated grosses to average weekly business based on the six months' period ending July 31, 1944.

SYMBOLS: (DB) Double Bill—associate feature title; (SA) Stage Attraction; (MO) Move-Over Run; (AA) Advance Admission.

INDEX: Over-all performance percentage figures from previously published final reports appear in Service Data section of Product Digest. See last column of Release Chart for Index.

AND THE ANGELS SING (Para.)

Final Reports:

Total Gross Tabulated	$572,400
Comparative Average Gross	577,000
Over-all Performance	99.1%

BALTIMORE—Stanley, 1st week	106.5%
BALTIMORE—Stanley 2nd week	85.7%
BUFFALO—Buffalo	85.1%
CINCINNATI—RKO Albee	81.6%
CINCINNATI—Keith's, MO 1st week	112.2%
CLEVELAND—Loew's State	83.3%
CLEVELAND—Loew's Ohio, MO 1st week	72.4%
INDIANAPOLIS—Indiana (DB) Hitler, Dead or Alive (Para.)	97.6%
INDIANAPOLIS—Lyric, MO 1st week (DB) Hitler, Dead or Alive (Para.)	115.3%
KANSAS CITY—Newman, 1st week	108.5%
KANSAS CITY—Newman, 2nd week	108.5%
LOS ANGELES—Paramount Downtown	149.3%
LOS ANGELES—Paramount Hollywood	128.1%
MINNEAPOLIS—Radio City	77.0%
MINNEAPOLIS—Century, MO 1st week	112.8%
NEW YORK—Paramount, 1st week (SA) Perry Como and Jerry Wald Orchestra	103.0%
NEW YORK—Paramount, 2nd week (SA) Perry Como and Jerry Wald Orchestra	94.7%
NEW YORK—Paramount, 3rd week (SA) Perry Como and Jerry Wald Orchestra	94.6%
OMAHA—Orpheum (DB) Weekend Pass (Univ.)	100.0%
PHILADELPHIA—Stanley, 1st week	94.0%
PHILADELPHIA—Stanley, 2nd week	89.0%
PHILADELPHIA—Karlton, MO 1st week	135.7%
PITTSBURGH—Penn	89.5%
PITTSBURGH—Ritz, MO 1st week	83.3%
SAN FRANCISCO—St. Francis, 1st week (DB) Gambler's Choice (Para.)	99.0%
SAN FRANCISCO—St. Francis, 2nd week (DB) Gambler's Choice (Para.)	91.2%
SEATTLE—Paramount, 1st week (DB) Henry Aldrich Plays Cupid (Para.)	105.2%
SEATTLE—Paramount, 2nd week (DB) Henry Aldrich Plays Cupid (Para.)	87.5%
SEATTLE—Blue Mouse, MO 1st week (DB) Henry Aldrich Plays Cupid (Para.)	117.7%
ST. LOUIS—Ambassador	112.1%
ST. LOUIS—Shubert, MO 1st week (DB) Henry Aldrich Plays Cupid (Para.)	100.0%
ST. LOUIS—Shubert, MO 2nd week (DB) The Eve. of St. Mark (20th-Fox)	95.0%

•

CHRISTMAS HOLIDAY (Univ.)

Intermediate Reports:

Total Gross Tabulated	$457,800
Comparative Average Gross	403,000
Over-all Performance	113.5%

BALTIMORE—Keith's, 1st week	142.8%
BALTIMORE—Keith's, 2nd week	123.2%
CINCINNATI—RKO Albee	79.2%
CINCINNATI—RKO Grand, MO 1st week	79.2%
DENVER—Denver (DB) Detective Kitty O'Day (Mono.)	80.7%
DENVER—Esquire (DB) Detective Kitty O'Day (Mono.)	60.0%
DENVER—Aladdin, MO 1st week (DB) Detective Kitty O'Day (Mono.)	129.2%
DENVER—Rialto, MO 2nd week (DB) Detective Kitty O'Day (Mono.)	143.6%
KANSAS CITY—Esquire, 1st week	136.2%
KANSAS CITY—Esquire, 2nd week	106.0%
KANSAS CITY—Uptown, 1st week	116.6%
KANSAS CITY—Uptown, 2nd week	83.3%
LOS ANGELES—Carthay Circle (DB) Allergic to Love (Univ.)	134.6%
LOS ANGELES—Chinese (DB) Allergic to Love (Univ.)	147.0%
LOS ANGELES—Loew's State (DB) Allergic to Love (Univ.)	128.7%
LOS ANGELES—Uptown (DB) Allergic to Love (Univ.)	136.7%
MINNEAPOLIS—Radio City	106.6%
NEW YORK—Criterion, 1st week	180.0%
NEW YORK—Criterion, 2nd week	140.0%
NEW YORK—Criterion, 3rd week	102.3%
NEW YORK—Criterion, 4th week	90.5%
PHILADELPHIA—Boyd, 1st week	106.0%
PHILADELPHIA—Boyd, 2nd week	84.8%
SAN FRANCISCO—Orpheum, 1st week (DB) Minstrel Man (PRC)	135.4%
SAN FRANCISCO—Orpheum, 2nd week (DB) Minstrel Man (PRC)	84.5%
ST. LOUIS—Ambassador, 1st week (DB) Yellow Canary (Wilcox-RKO)	128.2%
ST. LOUIS—Ambassador, 2nd week (DB) Yellow Canary (Wilcox-RKO)	82.2%
ST. LOUIS—Shubert, MO 1st week (DB) Jungle Woman (Univ.)	100.0%

•

STEP LIVELY (RKO)

First Reports:

Total Gross Tabulated	$142,700
Comparative Average Gross	118,400
Over-all Performance	120.5%

BALTIMORE—Hippodrome (SA) Vaudeville	107.1%
BUFFALO—20th Century (DB) Man from 'Frisco (Rep.)	132.5%
KANSAS CITY—Orpheum	91.4%
LOS ANGELES—Hillstreet	111.7%
LOS ANGELES—Uptown	82.2%
NEW YORK—Palace	203.4%
OMAHA—Brandeis (DB) The Curse of the Cat People (RKO)	101.3%
PHILADELPHIA—Fox	108.1%

•

MR. WINKLE GOES TO WAR (Col.)

First Reports:

Total Gross Tabulated	$172,200
Comparative Average Gross	160,900
Over-all Performance	107.0%

BALTIMORE—Hippodrome (SA) Vaudeville	93.4%
BUFFALO—Lafayette (DB) Stars on Parade (Col.)	76.9%
LOS ANGELES—Hillstreet, 1st week (DB) Pardon My Rhythm (Univ.)	117.3%
LOS ANGELES—Hillstreet, 2nd week (DB) Pardon My Rhythm (Univ.)	83.8%
LOS ANGELES—Pantages, 1st week (DB) Pardon My Rhythm (Univ.)	118.3%
LOS ANGELES—Pantages, 2nd week (DB) Pardon My Rhythm (Univ.)	76.9%
SAN FRANCISCO—Orpheum, 1st week (DB) Louisiana Hayride (Col.)	157.1%
SAN FRANCISCO—Orpheum, 2nd week (DB) Louisiana Hayride (Col.)	136.3%
WASHINGTON—Warner's Earle (SA) Vaudeville	109.5%
WASHINGTON—Warner's Metropolitan, MO 1st week	94.5%

NEW BASE LINE

Beginning in this issue, the average, or 100 per cent, line of these tabulations is the average weekly business of the theatres concerned for the six months ending July 31, 1944. The previous period ended April 30, 1944. This brings into the new base a recognition of current economic conditions as they affect box office performance.

U.S. Okays RKO Spanish Deal

The Spanish-made film, "Goyescas," now b
distributed in the Western Hemisphere by R
Radio, is being handled by that company with
full knowledge and approval of the U. S. Dep
ment of State and of the Office of War Infor
tion, Phil Reisman, vice-president in charge of
eign distribution, said this week.

On July 23 Walter Winchell in his Sunday
ning broadcast said Fascists in Spain would b
fit from a picture to be distributed by a m
American company. The following day John
Manus, film critic of the New York newsp
PM, identified the picture as "Goyescas" and
company as RKO Radio and repeated Mr. W
chell's charges of aid to the Fascists.

Facts Previously Published

The circumstances surrounding RKO's acq
tion of the picture and the history of the
duction itself were reported in MOTION PIC
HERALD May 13.

Mr. Reisman's statement of this week foll

"For the primary purpose of an attack
the Axis domination of the screens of Spain, R
Radio Pictures in 1942 entered into an arra
ment to insure the exhibition to the Spanish
lic of nineteen carefully selected RKO Radio
tures. As partial consideration for these nine
pictures, RKO Radio obtained the rights to
tribute in North, Central and South America
Spanish musical picture entitled "Goyescas."

"The arrangement for playing American f
in Spain was partially inspired by an expre
wish of the Department of State of the Un
States Government and at the urgent reques
the Office of War Information. It was offic
stated that the cause of the Allied Nations f
an imperative need to approach the Spanish pe
through the medium of American motion pict
RKO Radio, along with other American mo
picture companies, was very happy to coope
in the furtherance of this war purpose of the
ernment.

Approved by All Agencies

"The conditions under which RKO Radio
quired distribution rights to "Goyescas" were
proved by the U. S. Treasury and a license
the transaction was issued. The transaction
was approved by the U. S. Economic Adminis
tion. Immediately upon receipt of a print of
film in New York, it was submitted for exam
tion and approved by the Federal Bureau of
vestigation and by the United States Cens
office.

"RKO Radio entered into no agreement g
anteeing distribution of "Goyescas" in any t
tory. However, when screen examination
closed that the subject was one of dramatic
musical merit, set against a background of re
Spanish history and containing no political pr
ganda, it was decided to proceed with distr
tion."

Franconi Sells Monogram Dallas Interest to Rust

Lloyd Rust, former Dallas Republic man
has acquired John Franconi's half-interest in
Monogram exchange there, and will operate it
the other co-owner, Edward Blumenthal.
Franconi, in film distribution since 1915, this
thanked exhibitors for past cooperation, wi
prosperity to the exchange's new managers,
said he would issue a formal statement soon,
lining his plans.

Neilson Speaks at Dance Meet

Rutgers Neilson, RKO Radio publicity man
delivered his annual talk last Tuesday on danc
vertising and publicity, before the Dancing
ters of America, at their convention at the H
Henry Hudson, New York. On August 9, he
sented to the convention a popular social ve
of the Samba-Jongo, adapted from Walt Dis
"The Three Caballeros."

MANAGERS' ROUND TABLE

n international association of showmen meeting weekly
MOTION PICTURE HERALD *for mutual aid and progress*
STER FRIEDMAN, Editor GERTRUDE MERRIAM, Associate Editor

nowman-Actor

ana Andrews, Twentieth Century-Fox star, was one of the ind Table visitors during the past week.

Ar. Andrews' call was not designed as a publicity stunt conted by some of Hal Horne's bright lads. Rather, he took advane of an invitation extended recently when we met the persone young man in Providence.

Staff Photo

Ar. Andrews, like thousands of er showmen, began his theatre eer as an usher and it occurred us that some of his experiences ht prove of interest because of fact that his progress denotes two extremes of the business.

ack in the late 20's, when the n cost of sound equipment made advent prohibitive to so many ibitors, Sam Parrish was the local atre operator of two movie ses in Huntsville, Texas.

t was to Mr. Parrish that Dana drews applied for a position in er to supply funds with which to tinue his education. To a man with a jaw set as determinedly Andrews', the rise through the ranks of doorman, assistant manr and finally as manager did not take long.

Aixed up with his regular curriculum of advertising, supervising, , was the urgent need of supplying some form of sound to offset attraction of sound and talking pictures which local patrons ld get in nearby Houston.

ndrews recalls the early efforts to improvise "effects" of closing rs, trains, hoof beats and gun shots behind the screen while the rator attempted to synchronize musical recordings with somees startling results.

lthough the Hollywood star is quite content to leave the adverg of his pictures in the hands of those whom he feels are more lified, he indicates that he still possesses many of the requisites a good theatreman.

lis only criticism of modern exploitation and advertising is his nted observation that "frequently in his endeavor to obtain puby for a picture, a manager will execute a stunt that tends to e prospective movie-goers the wrong impression of a film. This etimes has the effect of keeping people away from the theatre ead of attracting them."

Ve asked Mr. Andrews if he could recall any outstanding camgn he had put over as a theatre manager.

Vith the same enthusiasm and gusto with which theatre manrs invariably respond to this question, he replied:

"Why we put on a campaign for 'Wings' that broke all records.

"We stencilled the sidewalks and buildings with wings and title; had footprints painted on the streets leading to the theatre; nailed arrows on street poles and trees all over town; used plenty of sniping and window cards and even upped our newspaper budget.

"We had a deal with the college, admitting students at special prices, got some fine plugs at the schools too, and for two weeks before the picture opened I talked myself hoarse at women's clubs, patriotic organizations and to anyone who would listen."

Mr. Andrews' description of his advertising exploits also emphasizes the fact that there has been little change in the methods of showmen during the past decade.

We doubt if, despite the long hours imposed by our peculiar calling, many managers would care to change places with Mr. Andrews. We have some fine recollections of how exhausting his schedule was in Providence with interviews, appearances and broadcasts in connections with the premiere of his latest release, "Wing and a Prayer."

This includes a mental picture of the star accompanied by a number of Boston newspaper critics surrounded by a host of admirers at three o'clock one morning attempting to eat with relish—and onions—some hot dogs purchased from a street vendor's cart.

▽ ▽ ▽

"V" Day Outlook

Letters received from three managers during the past week outline lists of activities and promotions they have readied for V Day.

It is doubtful if the news of victory in Europe will engulf the public in a wave of wild rejoicing such as the Armistice caused in 1918. People are still grieving for lost loved ones and the knowledge of others who are yet to make the supreme sacrifice is attendant. The mood may turn to prayer for consolation.

D Day has already afforded an insight of what to expect—also by way of decreased patronage. Exhibitors who have expressed regret for not closing their doors are undoubtedly of a mind to keep closed when V Day is announced.

The theatre has often been referred to as the hub of community activities. The ingenious manager, attempting to maintain this relationship will find the occason a model opportunty.

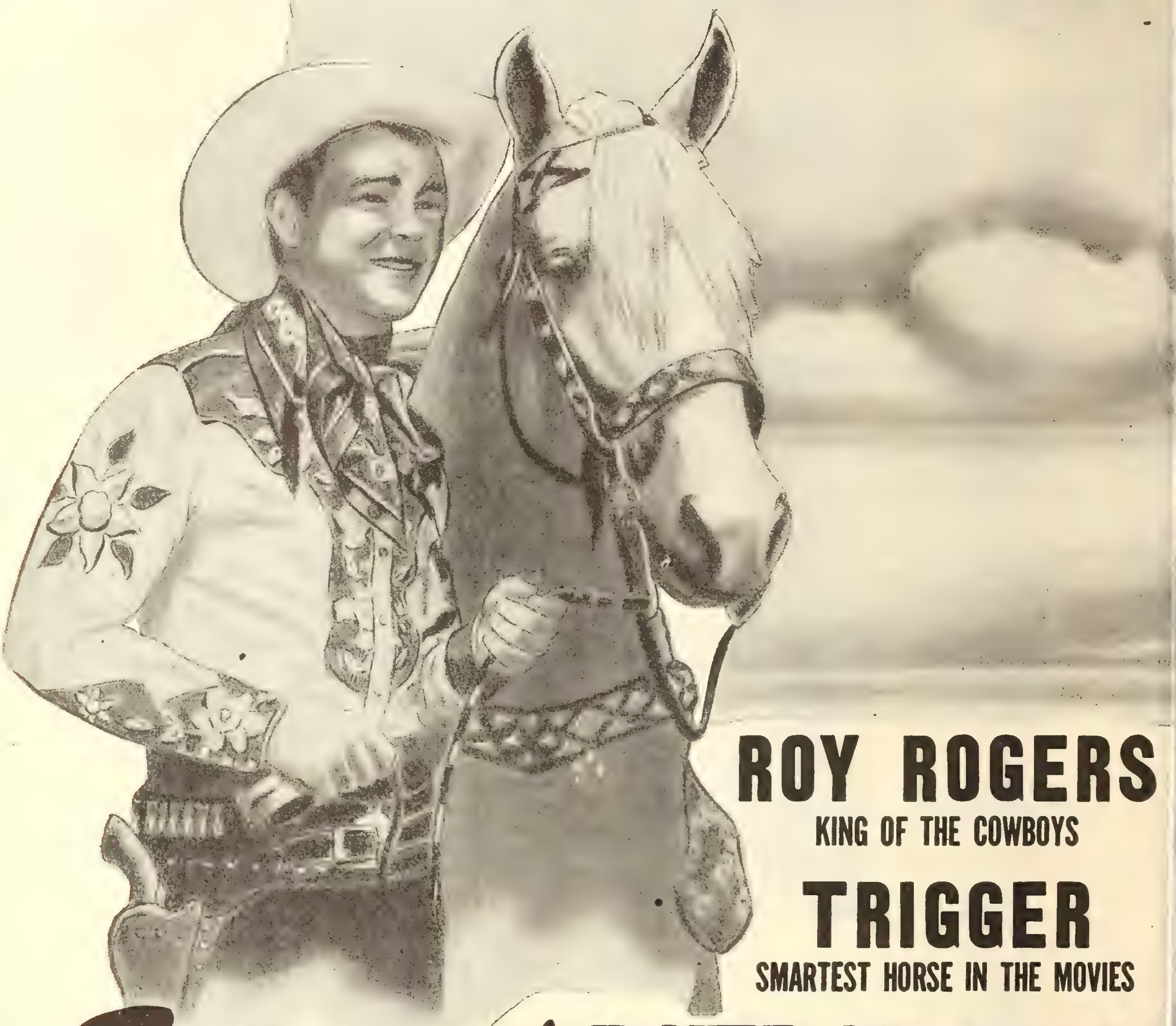
The theatre can be made avalable for services with clergymen from all sects invited to officiate. Schedules could be posted far in advance to acquaint the people.

The press undoubtedly would cooperate and civic officials would be glad to lend added support to the movement.

Considering how little the theatres stand to lose, there is obviously plenty to gain by such a project.

—CHESTER FRIEDMAN

"AN EXCELLENT JOB OF PICTURE MAKING...



ROY ROGERS
KING OF THE COWBOYS

TRIGGER
SMARTEST HORSE IN THE MOVIES

Song of NEVADA

Featuring **DALE EVANS** *and* **MARY LEE**
with **LLOYD CORRIGAN • THURSTON HALL**
BOB NOLAN *and the* **SONS OF THE PIONEERS**

A REPUBLIC PICTURE

THOROUGHLY ENJOYABLE ENTERTAINMENT"

BOXOFFICE

Musical Western

ong of Nevada F

epublic (—) 75 Minutes Rel. Aug. 5, '44

Here is something for which producers have been angling or a long time—a story which believably blends the elements of modern musicals with those of westerns, without too greatly sacrificing the atmosphere and credibility of the latter. Aside from which point, it's an excellent job of picture making—probably an all-time best for Roy Rogers. The crooning cowboy is given sterling support by Mary Lee and Dale Evans, who supply both music and pulchritude, the Sons of the Pioneers, and Lloyd Corrigan, from whom a considerable comedy content stems. The film boasts plenty of action and spectacle, beautiful natural scenic backgrounds, ample production values, fine songs and several additional assets. It should prove a popular package of thoroughly enjoyable entertainment. Joseph Kane directed.

Roy Rogers, Mary Lee, Dale Evans, Thurston Hall, John Eldredge, Lloyd Corrigan, LeRoy Mason.

BOXOFFICE

"SHOULD HIT THE JACKPOT IN ALL SITUATIONS"

"A well-knit, fast-paced and lavishly produced film that should hit the jackpot in all situations. Musical sequences are well staged and the entire production, which bears an expensive look, has been masterfully directed by Joseph Kane."

—WEEKLY VARIETY

"ANOTHER WINNER WITH ROGERS"

"Grey does another winner with Rogers . . . refreshing entertainment which promises to set a new standard in western filmusicals. It is lavish, eye-and-ear pleasing, has much real entertainment nicely balanced."

—HOLLYWOOD REPORTER

"AN OUTSTANDING ROY ROGERS CONTRIBUTION"

" 'Song of Nevada' is an outstanding Roy Rogers contribution . . . story progresses logically . . . offers some catchy Western and novelty tunes and strong support by Thurston Hall, Lloyd Corrigan, Dale Evans, and Mary Lee." —MOTION PICTURE DAILY

"A STERLING PRODUCT"

"Republic will put the Roy Rogers fans into the theatres to the last man with 'Song of Nevada.' Associate Producer Grey has worked a sterling product from the raw materials carefully selected for him by Armand Schaefer."

—VARIETY

"SHOULD APPEAL TO THE GENERAL AUDIENCE"

"A pleasing blend of story, song, comedy and stagecoach racing which should appeal to the general audience. Songs are many and varied. The original screenplay was an excellent job by Gordon Kahn and Olive Cooper."

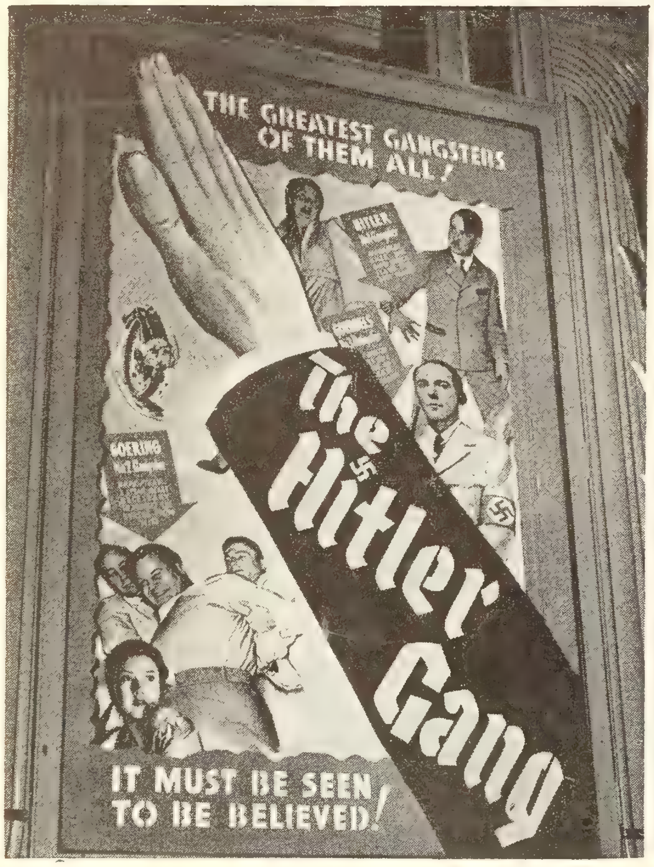
—MOTION PICTURE HERALD

"PLENTY OF PRODUCTION"

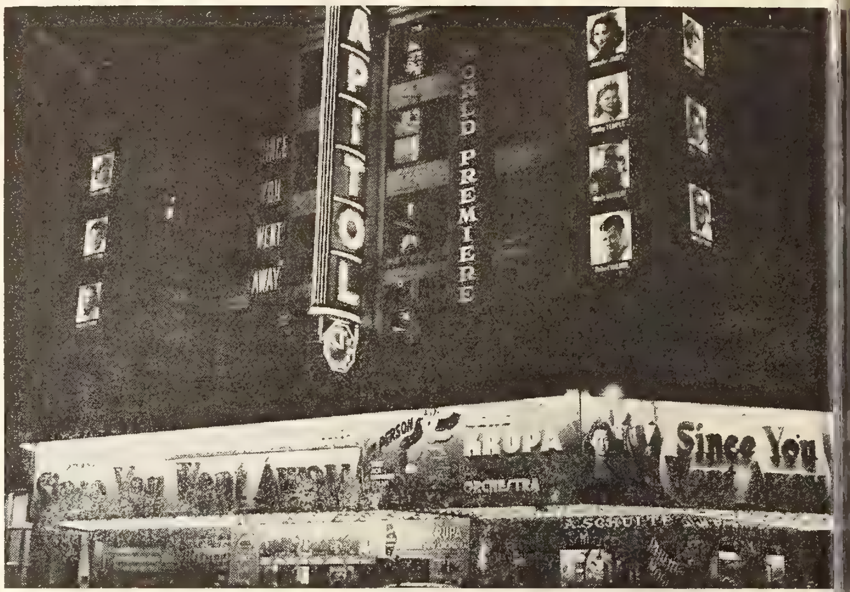
"Given plenty of production, this modern-day musical western has action mixed with romance, song numbers, and a final reprise with added acts . . . a chorus of cuties as elaborate as any musical . . . ace outdoor sets and top photography."

—THE EXHIBITOR

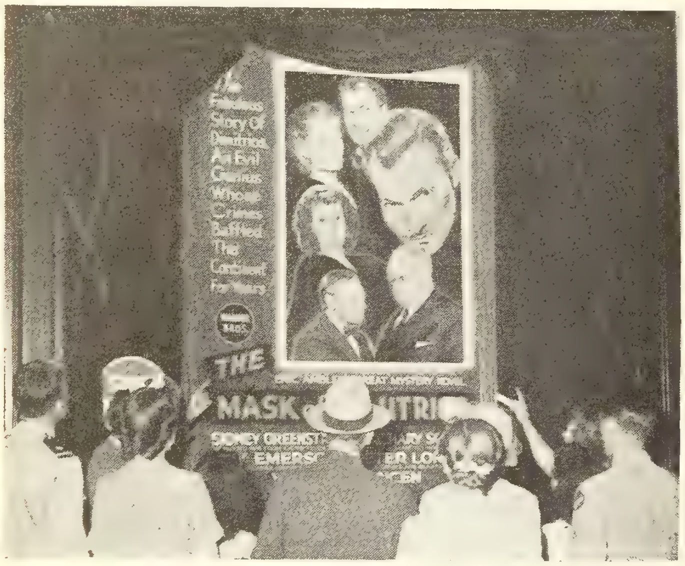
LOBBY AND WINDOW DISPLAY


THE GREATEST GANGSTERS OF THEM ALL!
HITLER
GOERING
The Hitler Gang
IT MUST BE SEEN TO BE BELIEVED!

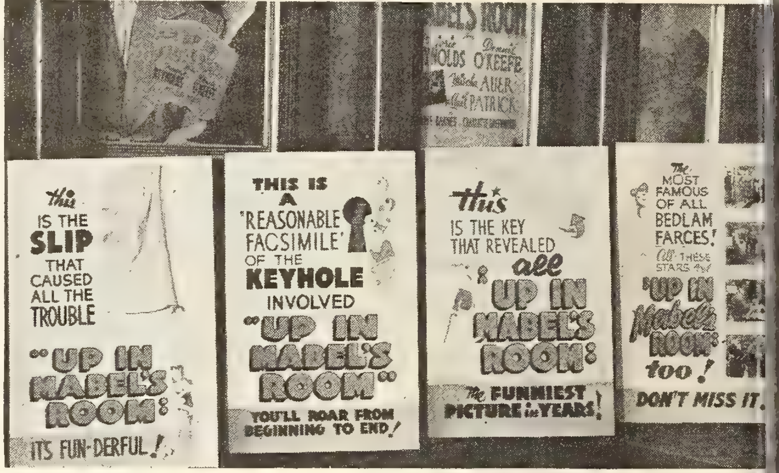
Here's a lobby panel that proved an effective attention-getter for manager Lou Colantuano at the Stanton, Philadelphia. Extended arm was painted, title transparent.


CAPITOL
WORLD PREMIERE
SINCE YOU WENT AWAY
KRUPA
ORCHESTRA
Since You Went Away

New York Capitol's flash front for "Since You Went Away" included tr parencies of the picture's stars on the building facade.


The Fabulous Story of Dimitrios An Evil Genius Whose Crimes Baffled The Continent For Years
THE MASK OF DIMITRIOS
SIDNEY GREENSTREET

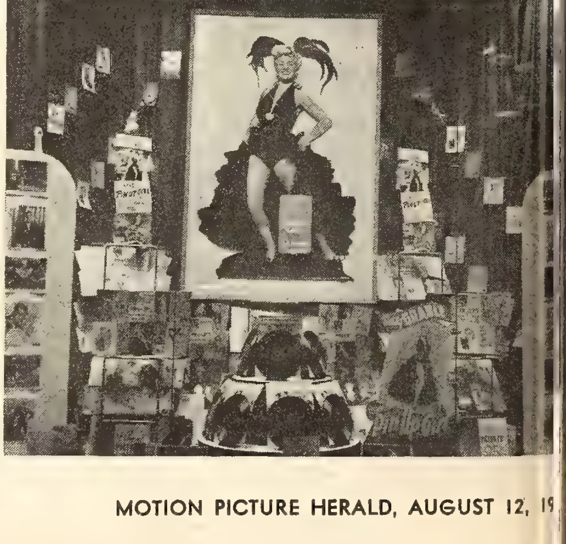
Publicity head E. V. Dinerman, RKO in Cincinnati, utilized advance art piece at the Palace, visible from street and lobby, for "Dimitrios."


this IS THE SLIP THAT CAUSED ALL THE TROUBLE
"UP IN MABEL'S ROOM"
ITS FUN-DERFUL!
THIS IS A 'REASONABLE FACSIMILE' OF THE KEYHOLE INVOLVED
"UP IN MABEL'S ROOM"
YOU'LL ROAR FROM BEGINNING TO END!
this IS THE KEY THAT REVEALED all
UP IN MABEL'S ROOM
The FUNNIEST PICTURE in YEARS!
The MOST FAMOUS OF ALL BEDLAM FARCES!
All THESE STARS
'UP IN Mabel's ROOM' too!
DON'T MISS IT.

Advance exploitation for "Up in Mabel's Room" the Stillman, Cleveland, used by manager Arn Gates, included these novel one-sheet teasers. signs were placed in the lobby and during curr showing of the film were spotted in merchant windo

'B' Comin
Mos' Comin
CARY GRANT
Once Upon a Time

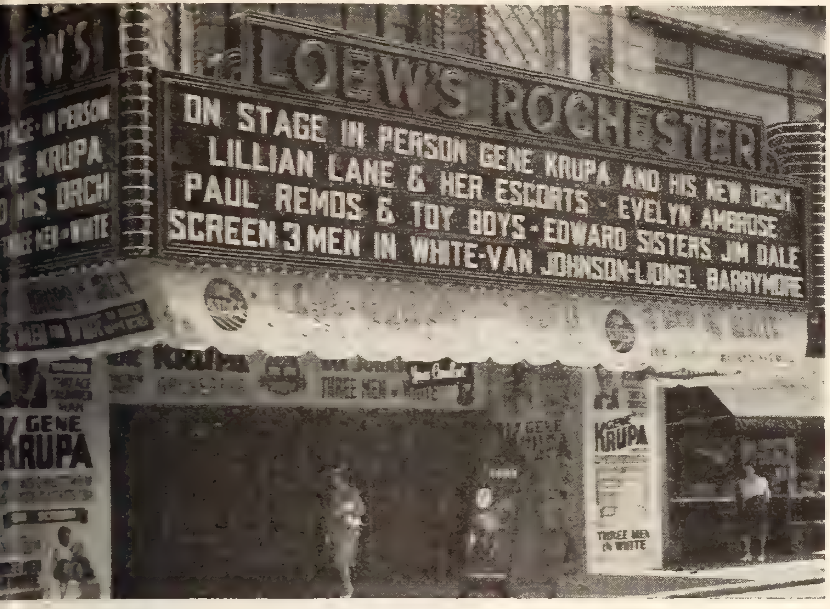
Manager Ray Robbins, Boyd theatre, Philadelphia, cashed in with a number of attractive windows for "Once Upon a Time", like the one above, at Snellenberg's, downtown.



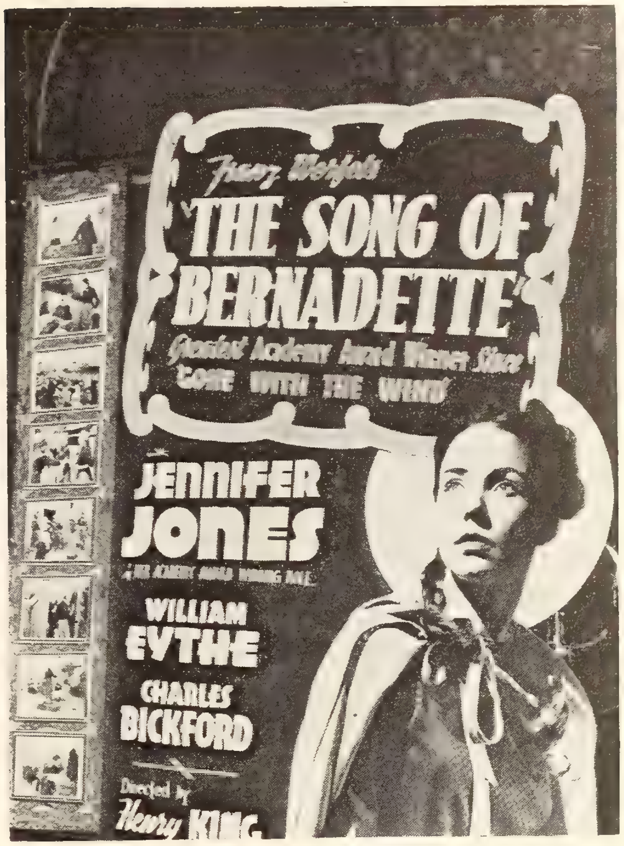
Right, Al Brevak, assistant to Ken Hoel, Harris Amusements in Pittsburgh, landed this full window display on "Pin-Up Girl" in local five-and-dime store.

XPLOITATION AND BALLYHOO

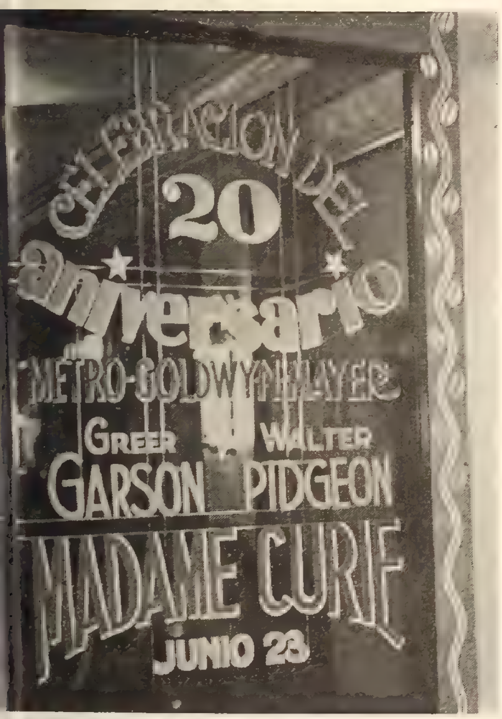
ices recently employed by theatremen are reproduced on this
ge. All of these promotions may be adapted to local needs.


LOEW'S ROCHESTER
ON STAGE IN PERSON GENE KRUPA AND HIS NEW ORCH
LILLIAN LANE & HER ESCORTS - EVELYN AMBROSE
PAUL REMOS & TOY BOYS - EDWARD SISTERS JIM DALE
SCREEN 3 MEN IN WHITE - VAN JOHNSON - LIONEL BARRYMORE
GENE KRUPA
THREE MEN IN WHITE

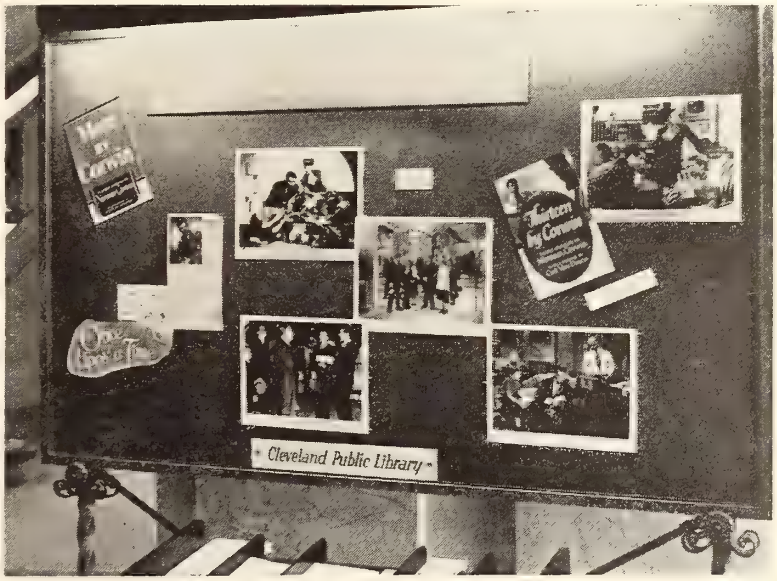
ager Les Pollock used this special front in connection with his engage-
t of Gene Krupa and his Orchestra at Loew's theatre, Rochester, N. Y.


Franz Werfel's
"THE SONG OF BERNADETTE"
Greatest Academy Award Winner Since GONE WITH THE WIND
JENNIFER JONES
WILLIAM EYTHE
CHARLES BICKFORD
Directed by Henry King

Decidedly effective was this lobby setpiece on "Bernadette" executed by Dale McFarland, Tri-States publicity director, in conjunction with the film's booking at the Paramount, Des Moines.


CELEBRACION DEL
20
Aniversario
METRO-GOLDWYN-MAYER
GREER GARSON
WALTER PIDGEON
MADAME CURIE
JUNIO 23

M-G-M's 20th Anniversary picture, "Madame Curie", is plugged on lobby mirror of the Metro theatre, San Juan, in Puerto Rico.


Cleveland Public Library

Right, Knox Strachan, Warner theatres ad head in Cleveland, obtained this fine plug for "Once Upon a Time" in the city's main library in conjunction with film's local engagement.

HORACE HEIDT
and his MUSICAL KNIGHTS
SAYS
Now is the Time to Drink
HIRES ROOT BEER

ice Heidt's appearance at the RKO Palace, Cleveland, was exploited by means of banners on 30 local delivery trucks. Manager Louis
layer made the tie-up.

Exploiting the New Films

How the recent pictures are being sold the first run and pre-release date showin

THE CANTERVILLE GHOST

Lou Cohen at Loew's Poli, Hartford, used a "headless dummy" parading around town with theatre copy reading: "I lost my head laffing at . . . etc." 5,000 imprinted teaser cards were distributed and distortion mirrors were promoted from the local amusement park, with copy reading: "If you think this is funny wait until you see." Permission was granted by the Chamber of Commerce to use their 200 lamppost signs with copy: "Be prepared to laugh. The Canterville Ghost is coming."

In line of lobby exploitation, trick, eye-catching posters were used in abundance as well as lettering on the theatre marquee and front being posted upside down. Parading the downtown streets was a lad fully costumed as Santa carrying theatre copy: "Just arrived from the North Pole in time to see."

Contests Find Favor 'n Local Press

The local press came through with a "Sour Puss" contest to find the city's five sour pusses who dared to sit through the film without laughing. Prizes awarded here were five pound boxes of Bicarb. The *Times* also ran a contest to find the "Scariest Ghost Story," with guest tickets as prizes.

George Freeman and his assistant, Sam Horwitz, at Loew's Poli, Springfield, Mass., tied up a local liquor dealer, who featured a card in his window with copy: "We carry a fine line of spirits, but for the funniest spirits of all see," etc. For a street ballyhoo a boy covered the business area wearing a sheet with copy: "I am going to Loew's Poli to see the wittiest ghost in years," etc.

Through the cooperation of a local children's dancing school, they exploited Margaret O'Brien's jitterbug number in the film with their regular ad, using the young star as an example of how wonderful it is to be able to dance.

A local spaghetti restaurant came through with a 22 by 28 card of Margaret O'Brien eating spaghetti, and copy: "Margaret O'Brien loves her spaghetti just as she loves the lovable 'Canterville Ghost' now playing at." 3,000 heralds plugging the comedy angle of the picture were distributed and local book stores were promoted for window and counter displays on the book.

Frank LaBar, Jr., at the Imperial theatre, Asheville, N. C., played "Canterville Ghost" five days, a day longer than usual, publicizing the date through the use of special panels, stills, inserts, and 40 by 60s in the lobby. Spot announcements were landed on Station WNNC two days in advance and three of the five-day showing. Frank also had spot announcements on the opening and close of the Nesbit program as he had the Nesbit subject, "Grandpa Called It Art," with this attraction.

Posting included standard on all pictures playing four days or more; two six-sheets and three 24-sheets posted Thursday before Sunday opening and current through fourth day of showing. Newspaper ads featured advance on Friday and Saturday before Sunday opening, large ad on opening day, ending with regular box ad last two days of showing.

DRAGON SEED

Lou Cohen of Loew's Poli and Fred Greenway at Loew's Palace, Hartford, formulated a campaign to sell Hartford's own Katharine Hepburn in "Dragon Seed."

The full cooperation of the *Courant* and *Times* was obtained for double trucks of art and feature coverage. Contests of the campaign were: an essay contest in the *Times* on "Post War Relations Between America and China," with a $25 Bond to the best 200-word entry; a "Sayings of Confucius" contest in the *Courant*, with guest tickets to 25 best entries and a "Make-Up Contest" with local Dramatic School members trying for prizes to those who made up to look as nearly Chinese as Miss Hepburn in her role of "Jade."

BUY WAR BONDS
MR WINKLE GOES to WAR
BONDS

George McKenna and Bill Brereton, Bas Lafayette, Buffalo, tied up with Army O nance for this display of equipment as a lo ballyhoo for "Mr. Winkle Goes to War."

Tieups were arranged with leading beauty salons, which featured elaborate co-ops and distribution to patrons of 8 x 10 stills of star with appropriate theatre copy. Spot nouncements were had on Stations WNBC a WTHT three times weekly in advance, and nouncements were made from the stage betwe shows to lend advance importance to the traction.

The *Times* and *Courant* covered the openi night, as both Miss Hepburn's family a Mayor William Mortensen were guests of t Poli management. In addition, Manager Co en invited members of the local Chinese colo and groups of Chinese officers and soldiers.

One week in advance an appropriately co tumed Chinese girl and man taxied around t downtown streets in a rickashaw. A Chine girl in native costume was stationed at t theatre's Bond booth with copy overhead rea ing: "Your first duty is to buy War Stam and Bonds. Your second duty is to see," et etc.

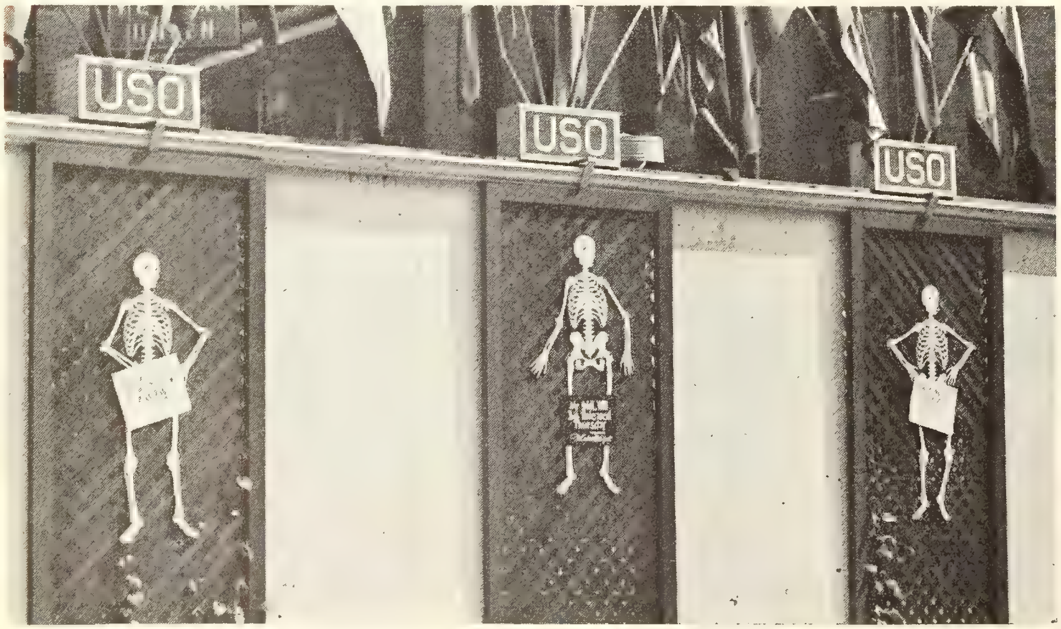
Bookshop, Department Store Tie-ups Consummated

Bookstores, department stores and librar were lined up on window displays and coun tieups plugging the book with appropriate th tre copy. In the downtown area, one of t department stores came through with a f window display consisting of their private c lection of Chinese art and costumes along w stills from the picture and theatre credits.

Joseph Boyle at Loew's Poli Broadway, N wich, Conn., arranged for a complete bo window display with theatre and playd credits at Cranston Company. 1,000 boo marks were printed and distributed to the lo library and lending libraries and a coun book display was arranged for at Gallup's G Shop and Lending Library.

A local Chinese restaurant was approach

(*Continued on following page*)



These teaser skeletons with appropriate copy and theatre credit were spotted through the downtown shopping area of Richmond, Va., by manager Jack Foxe on "Canterville Ghost".

'trong Campaigns)n "Dragon Seed"

(Continued from preceding page)

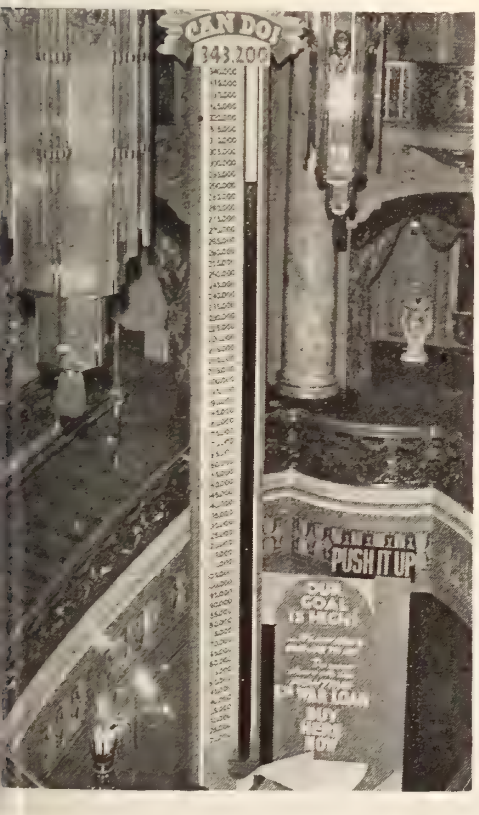
a novel display of tea tying in with the at- ction and herald inserts were used in all gazines by the Shea Company, local news alers. A classified ad tieup was set with the rwich *Bulletin* and *Record* and 50 window ds spotted at strategic points about the city. A week in advance 40 by 60s were used, com- sed of newspaper clippings dealing with the gress of the Chinese Army, together with propriate tiein copy on the attraction. As a ser, small envelopes were distributed con- ning seeds which were dubbed "Dragon ed"; tiein copy was used here, too.

As a teaser slant ahead of his date, Bob mey at Loew's Poli, New Haven, dressed of his usherettes in Chinese attire and had cover the downtown area distributing all cards bearing red Chinese letters at the , with copy at the bottom reading "Rub h pencil". When the pencil was applied the center of the card, the words, "This ans 'Dragon Seed' starts Thursday", ap- red in relief.

For lobby attention, Bob planted large cards ring picture copy on the rubber mats two eks in advance; a colorful card display was ced in the orchestra pit, with colored effects d with each change-over, and a huge card s planted on the base of the grand stairway th proper spotlight effects which patrons to chestra or balcony could not miss.

chman's Bond Ad

In East Chicago, Ind., Bob Bachman at the diana theatre took a three column ad in the ily with copy reading: "Buy War Bonds ere you work. During the Fifth War Loan ive the Indiana theatre is an official U. S. easury Department Issuing Agent."



iant thermometer measuring approximately feet in height was planted in the lobby of w's Capitol, Washington, by Hank Shields, licity director, to stimulate Bond sales.

Boston Introduces "Blind Date"

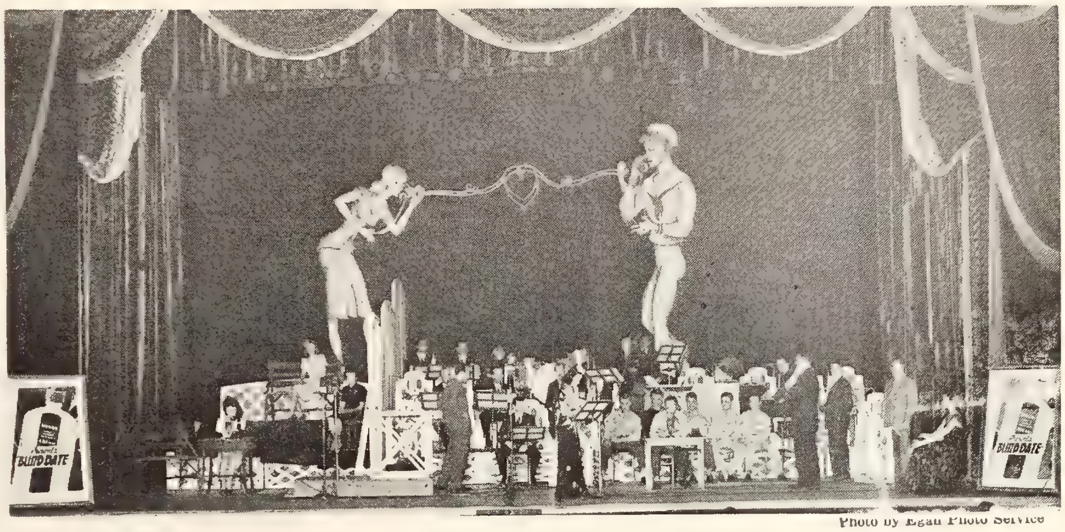


Photo by Egan Photo Service

James J. King, publicity director, RKO Theatres, in Boston, arranged this effective stage setting for the engagement of "Blind Date" at the RKO Boston.

Red King, publicity director for the RKO Boston theatres, put over an extensive campaign for the stage show of "Blind Date" at the RKO Boston theatre, featuring the star of the show, Arlene Francis. Opening gun of the campaign was a release to the local papers in which 100 girls were requested "as blind dates for hand-picked, lonesome G. I. Joes." The tieup offered an opportunity to appear on the air with the "Blind Date" program. A gift was presented to each girl selected and a "blind date" arranged at the Ritz Roof, which was tied in to the affair.

Advance trailers were used on the screens of the Keith Memorial and RKO Boston two weeks in advance. Advance announcements landed on Stations WHDH, WORL, WMEX and WCOP. 250 two-sheets were used in the city and suburban elevated and subway stations; 250 one-sheet cards posted in windows; 250 half sheets on Hind's were planted in drugstores, department stores, etc., and daily plugs on WMEX and WCOP for girl selectees were also garnered, in addition to an interview with Arlene Francis on WMEX and WCOP.

Newspaper coverage was abundant, special readers landing in 40 suburban papers, fashion and beauty breaks daily and advance and current breaks on the drama pages of all papers. USO Clubs were serviced with readers and applications for hostesses to apply for the program and a tiein was arranged with the Ritz-Carlto Hotel to hold seven parties to entertain wi ners of the program with chaperones to nu ber 30 each night. This was supplied free the hotel and plugs given it over the air.

An effective lobby display was used in both theatres two weeks ahead; valance and marquee copy used and table tents supplied to tea rooms and restaurants. One of the highlights of the show was a style show at Filene's Department Store with Arlene Francis in person and Jimmy Wallington as master of ceremonies. Ads were landed in all newspapers and King reports an attendance of over 700 persons. Arlene Francis was escorted from the train to the radio station in a jeep, and breaks were landed on this in three local papers. Window displays were promoted in numerous stores, including R. H. White Company, Gilchrist Company and Jordan Marsh with stills, counter displays, etc. A Dorothy Gray make-up girl was sent from New York to make up the girls selected for the stage program, and a Dorothy Gray tiein ad was used in all Boston papers.

Chaperones were provided for each nightly party at the Ritz-Carlton Hotel by the USO, and Mayor and Mrs. Tobin were the first night chaperones for the winners.

Gets Review on Society Page

A neat break was recently accorded Mollie Stickles at Loew's Palace, Meriden, Conn., in connection with her date on "Reward Unlimited." The local Meriden *Record* came through with a story on the society page on the picture and the work of the Cadet Nurses.

Rose Promotes Postmaster

For "Address Unknown" at the Majestic theatre, Bridgeport, Conn., Harry A. Rose promoted Postmaster Neary to issue a statement about the importance of correctly addressing mail, zone numbering, etc. The story, which ran practically a full column gave title, playdates and picture plug.

Reding's Co-op Ad

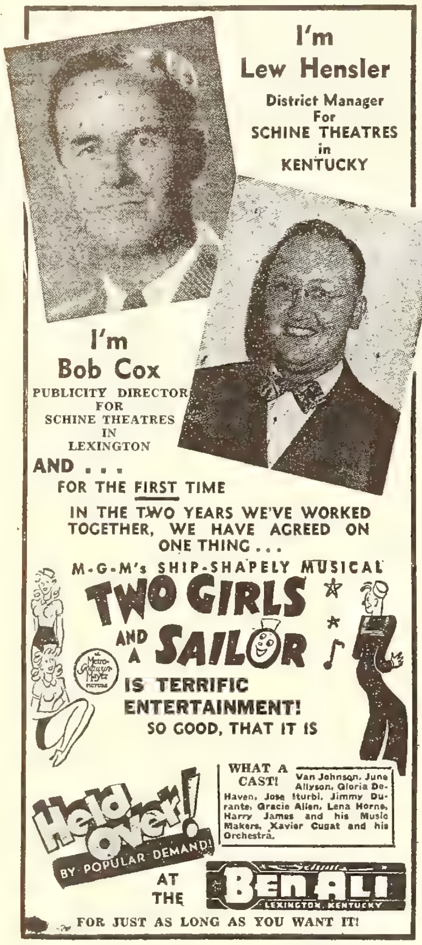
R. W. Reding, city manager of the Tri-Theatres, in Alliance, Ohio, when he recently played "Main Street Today," promoted local merchants for a full page cooperative ad in which the picture was prominently mentioned together with playdates.

Rosenthal's Teaser Gag

To help publicize his Bond premiere and showing of "White Cliffs" at Loew's Poli, New Haven, Morris Rosenthal hung cards on the doors of all closed shops over the week-end. Copy on the cards read: "Store closed. Visit the Loew Poli theatre and Buy a Bond tonight; then see 'White Cliffs of Dover'."

SPANISH — PORTUGESE — FRENCH
Film Dubbing
Script Adaptation
Ghost Voices
Experienced Native Staff
We'll Do a Job Worthy of Your Reputation
●
SPANISH SOUND STUDIOS
41 EAST 42ND STREET
New York City 17, N. Y.
MUrray Hill 2-5358
RAMON NOMAR, Man. Dir.

CREATIVE DISPLAY LAYOUT



I'm
Lew Hensler
District Manager
For
SCHINE THEATRES
in
KENTUCKY

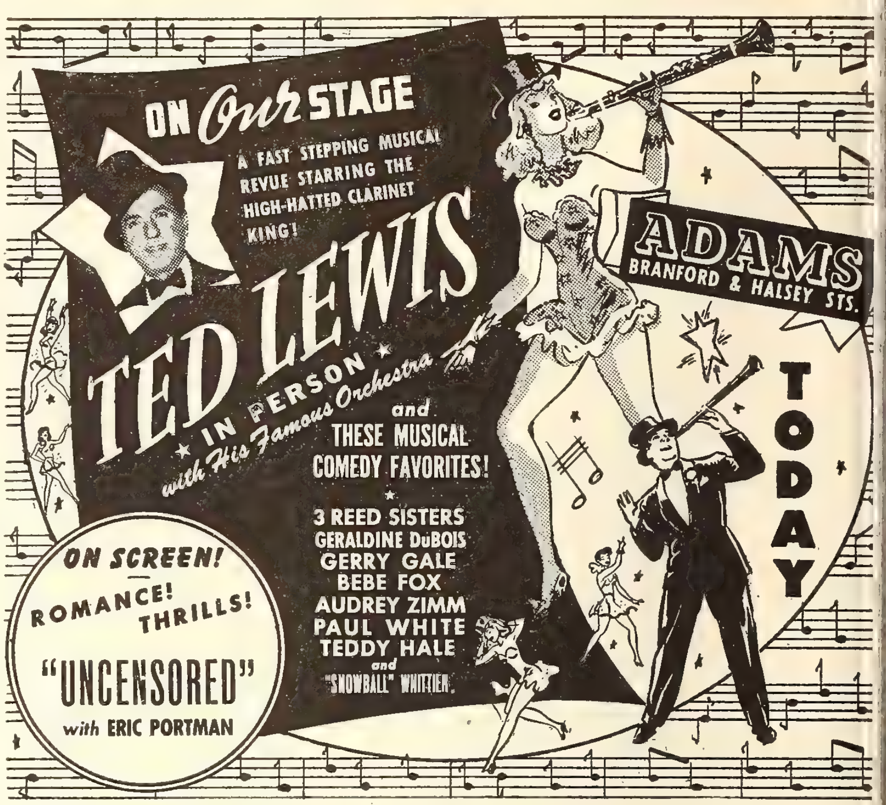
I'm
Bob Cox
PUBLICITY DIRECTOR
FOR
SCHINE THEATRES
IN
LEXINGTON

AND . . .
FOR THE FIRST TIME
IN THE TWO YEARS WE'VE WORKED TOGETHER, WE HAVE AGREED ON ONE THING . . .
M-G-M's SHIP-SHAPELY MUSICAL
TWO GIRLS AND A SAILOR
IS TERRIFIC ENTERTAINMENT!
SO GOOD, THAT IT IS
Held Over!
BY POPULAR DEMAND!
AT THE
BEN ALI
LEXINGTON, KENTUCKY
FOR JUST AS LONG AS YOU WANT IT!

WHAT A CAST! Van Johnson, June Allyson, Gloria DeHaven, Jose Iturbi, Jimmy Durante, Gracie Allen, Lena Horne, Harry James and his Music Makers, Xavier Cugat and his Orchestra.

At right, one of Jay Wren's originals designed to sell Ted Lewis' personal appearance at the Adams theatre, Paterson, N. J. Wren, who was recently reported in service, is still ad head for Paramount-Adams.

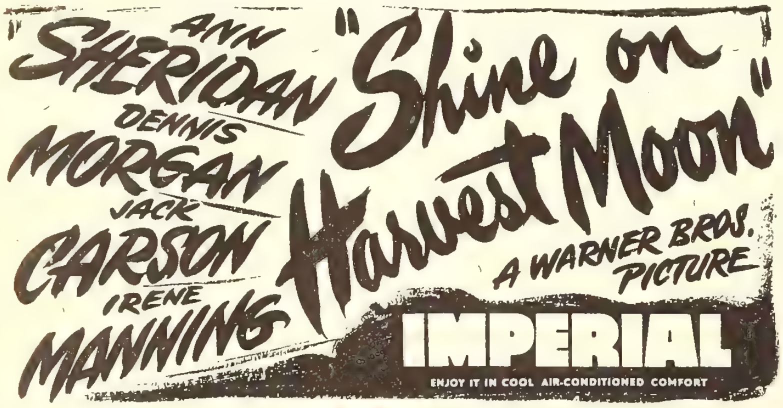
Left, Here is a novel display ad with the personalized slant created by Bob Cox, publicity director for Schine's in Lexington, Ky. Idea stressed holdover of "Two Girls and a Sailor" at the Ben Ali theatre.



ON Our STAGE
A FAST STEPPING MUSICAL REVUE STARRING THE HIGH-HATTED CLARINET KING!
TED LEWIS
★ IN PERSON ★
with His Famous Orchestra
and
THESE MUSICAL COMEDY FAVORITES!
★
3 REED SISTERS
GERALDINE DuBOIS
GERRY GALE
BEBE FOX
AUDREY ZIMM
PAUL WHITE
TEDDY HALE
and
"SNOWBALL" WHITTIER

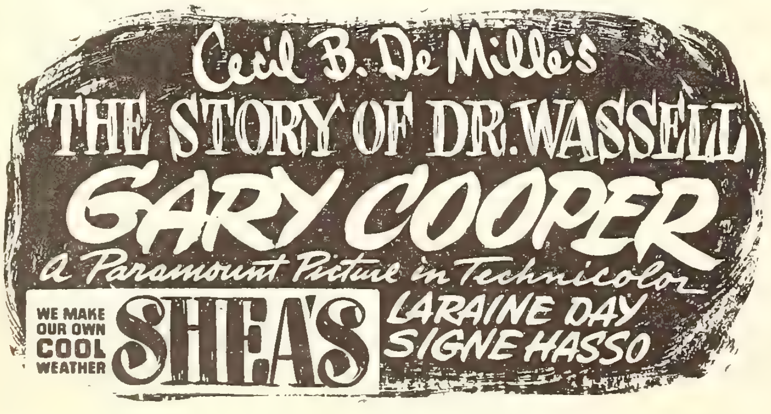
ON SCREEN!
ROMANCE! THRILLS!
"UNCENSORED"
with ERIC PORTMAN

ADAMS
BRANFORD & HALSEY STS.
TODAY

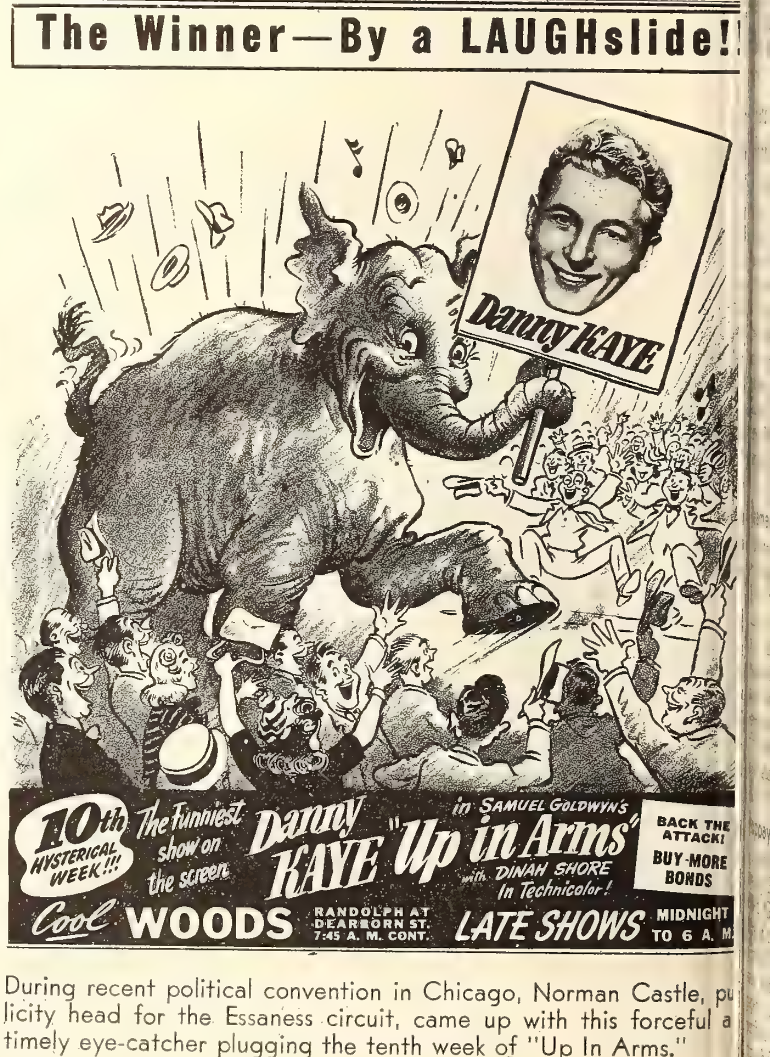


ANN SHERIDAN
DENNIS MORGAN
JACK CARSON
IRENE MANNING
"Shine on Harvest Moon"
A WARNER BROS. PICTURE
IMPERIAL
ENJOY IT IN COOL AIR-CONDITIONED COMFORT

Jack Barker, assistant to James R. Nairn, advertising director for Famous Players Canadian theatres in Toronto, submits two samples, above and below, of miniature ads designed to meet space restrictions without sacrificing eye-appeal.



Cecil B. De Mille's
THE STORY OF DR. WASSELL
GARY COOPER
A Paramount Picture in Technicolor
WE MAKE OUR OWN COOL WEATHER
SHEA'S
LARAINE DAY
SIGNE HASSO



The Winner—By a LAUGHslide!!

10th HYSTERICAL WEEK!!!
The funniest show on the screen
Danny KAYE
in SAMUEL GOLDWYN'S "Up in Arms"
with DINAH SHORE
In Technicolor!
BACK THE ATTACK! BUY MORE BONDS
Cool WOODS
RANDOLPH AT DEARBORN ST.
7:45 A. M. CONT.
LATE SHOWS MIDNIGHT TO 6 A. M.

During recent political convention in Chicago, Norman Castle, pu licity head for the Essaness circuit, came up with this forceful a timely eye-catcher plugging the tenth week of "Up In Arms."

Var Showmanship Contenders

showmen listed below have contributed and reported on their campaigns to aid the r effort. Their material is eligible for consideration by the Judges for the Quigley r Showmanship Award.

SELL A. BOVIM
land, Kansas City, Mo.

EPH BOYLE
dway, Norwich, Conn.

E BRIEN
ght, Pittsburgh, Pa.

I COLANTUANO
ton, Philadelphia, Pa.

ERT COX
ucky, Lexington, Ky.

DICKLER
ar, Pittsburgh, Pa.

K FOXE
's, Richmond, Va.

C. B. KING
Ritz, McGehee, Ark.

ABE LUDACER
Park, Cleveland, O.

ED MAY
Ben Ali, Lexington, Ky.

BEN MINDLIN
Valley Stream, Valley Stream, L. I.

JOSEPH NEVISON
Bromley, Philadelphia, Pa.

FRED PERRY
Olympic, Watertown, N. Y.

SYDNEY POPPAY
Majestic, Gettysburg, Pa.

ED PURCELL
Strand, Staunton, Va.

SID SCOTT
Capitol, Sudbury, Ont., Canada

HENRY SHIELDS, JR.
Loew's Capitol, Washington, D. C.

NAT SILVER
Strand, Lowell, Mass.

JOE SOMMERS
Etna, Etna, Pa.

TED TESCHNER
Valentine, Toledo, O.

ZOLLIE VOLCHOCK
Paramount, Portland, Ore.

rcell Holds Successful ar Bond Auction on Stage

dward Purcell, Strand theatre, Staunton, arranged with the Chevy Chase ladies' ly-to-wear store to boost the sale of War ds locally, by having the store give away Ziegfeld Girl" compact to every purchaser $50 or more "E" Bond. The campaign plugged in the lobbies of the Dixie and ind theatres with 40 by 60's calling the at- ion of patrons to this extra Bond effort.

gala War Bond auction was held at the tre, and Ed promoted local merchants for able prizes. The show itself was spon- d by the Ruritan Clubs of Augusta county the auction got front page publicity breaks in advance.

tz Promotes Merchant for nting of Re-Issue Ballots

hrough a tieup with Swisher's Radio ic, Philip Katz at the Centre theatre, Pitts- gh, distributed 5,000 tinted ballot heralds, re cost of printing and distribution being ayed by the cooperating merchant.

ach ballot carried the titles of 25 pictures folks were invited to check the names of e pictures which they would like to have vn again at the Centre. In addition, the ots were tacked onto a six-by-four-foot y board and Katz reports over 1,000 being ed in the first three days.

mer's Show Successful

obert Beamer, manager of the Pulaski thea- Pulaski, Va., and area vice chairman of the V. Virginia Bond group, recently held a at his house which netted $334,625 of all s Bonds. The evening's entertainment isted of opening with singing of the Na- al Anthem by a sextette of local girls and ches by the heads of various organizations. and Boy Scouts and the American Legion guard were also on hand.

ppay Holds All Soldier Revue

the Majestic theatre in Gettysburg, Pa., ney Poppay presented an all soldier revue d "Gullible's Travels" by a cast of mem- of the Army Service Forces. Warner's ided the stage and property hands for the which was well advertised in the local rs. Admission to the show was by Bond hase only, and 40 local merchants came ıgh for a full-page co-op ad.

Soldiers Aid Perry's Bond Rally

For his War Bond Rally at Schine's Olympic theatre, Watertown, N. Y., Fred Perry booked in "Double Indemnity" for the premiere and also made arrangements for military units from nearby Pine Camp to take part in a parade as well as the Veterans of Foreign Wars band. The cadet nurses, in uniform, also took part.

Admission to the theatre was through the purchase of Bonds. A booth was set up in the lobby of the theatre and manned by girls who sold Bonds the night of the premiere. The local papers came through with stories and art.

Dresses Up House Front For Drive

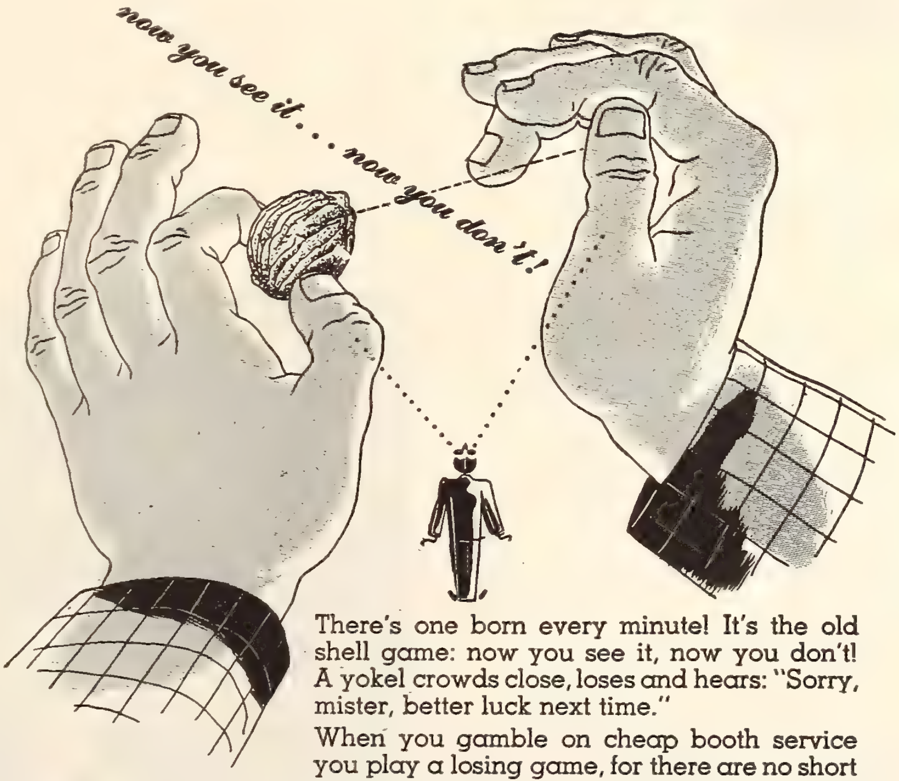
Up in Amsterdam, N. Y., Clayton Cornell at Schine's Strand theatre displayed an American flag in front of his house daily and dressed the facade with pennant streamers and stencilled the sidewalk in front and for one block in each direction from the theatre with Bond copy. A new Bond booth was constructed for the occasion, a lobby standee display was used against the side wall giving the seating arrangement with selling copy.

Newspaper coverage was landed. Clay conducted a Free Movie Day combining ads and readers with other local theatres and a plaque was promoted from a local jeweler to be awarded to the kiddie who sold the greatest number of Bonds. The ward committee canvassed house-to-house advising that the theatre Bond booth was open day and night and announcements to this effect were also made at the war community meetings which were attended by large gatherings.

Foxe Uses Animation for "Up in Mabel's Room"

For one week in advance of "Up in Mabel's Room" at Loew's theatre in Richmond, Va., Jack Foxe used 30 by 40 animated silhouettes in strategic spots in his lobby, showing cutout girls holding up dainty pieces of lingerie. Teaser ads started 12 days before the opening, with art and stores also planted in the papers.

A "Gag and Joke" contest was sponsored over Station WRVA, with cash prizes and tickets given to those submitting the best jokes.


now you see it... now you don't!

There's one born every minute! It's the old shell game: now you see it, now you don't! A yokel crowds close, loses and hears: "Sorry, mister, better luck next time."

When you gamble on cheap booth service you play a losing game, for there are no short cuts to good service. That's why we have only one standard of quality—the best—the same to everyone.

ALTEC
SERVICE CORPORATION

250 W. 57th St., New York 19, N. Y.

THE SERVICE ORGANIZATION OF THE MOTION PICTURE INDUSTRY

SHOWMEN PERSONALS

In New Posts: Paul O. Klingler, Strand, Waterbury, Conn. Joseph Fata, Colony, Detroit. T. R. Jones, director of publicity, Lucas and Jenkins, Atlanta, Ga. Bob Paskow, district manager Warner theatres, Newark, N. J., George Kelly, advertising manager, Warner theatres, Newark, N. J. Jack Foxe, Loew's Columbia, Washington, D. C. Brock Whitlock, Loews, Richmond, Va. Lawrence R. Levy, Loew's, Reading, Penna.

George Pappas, Circle, Indianapolis, resigned to become publicity man and advance agent for Sammy Kaye and his orchestra. Ken Rockwell, Chakeres Theatres, Springfield, Ohio. Don Jacobs, Sherman, Chilicothe, Ohio. Paul Mantavon, Columbia, Portsmouth, Ohio.

Frank Wheatley, Variety, Cleveland, Ohio. Aielo, Esquire, Grosse Point, Mich. Patrick O'Connell, Imperial, Detroit. Carman Mitchell, Palmer Park, Highland Park, Mich. Fred McDonald, Victory; Eugene Woodhams, Van Dyke; Mike Abrams, Colonial all in Detroit.

Assistant Managers: Vincent Aldert, Loew's State, Syracuse, N. Y. Virginia Glenham, Dilworth, Charlotte, N. C.

Happy Birthday: Henry M. Rogers, H. J. Quartemont, C. F. Benefiel, Fred Reeths, Cecil G. Winstead, Vern Manning, Charles B. King, Mollie Stickles, Herbert D. Grove, J. J. Kelly, Gus Kerasotes, Earle Eveland, M. H. Nichol, Burgess Waltmon, Ray L. Niles, R. B. Diefenbacher, Mike Medigovitch, Woolf Levy, Roy Gamel.

Stephen G. Brenner, Herbert D. Cluley, Nyman Kessler, Daniel Richetelli, Ray G. Stevens, Leonard V. Casey, Randall J. Jerabek, William G. Van Why, Herbert Vitriol, Lawrence P. Coe, Abe Frank, Tikis Valos, J. D. Chaffin, James Fawns, Edith M. Fordyce, Samuel Bleiweiss, Lillian Crawford, Charles F. Burns, Charles Feinhals, Wesley L. Tefft, Sol Greenberg, Ed Moorman.

Melvin A. Rash, Ed Cangley, Bob Weitman, James Fair, Walter Morris, Ira Thompson, Harsukhray L. Raval, Leo Ryan, W. B. Henderson, Edward McBride, Gordon Carson, Herbert Berman, Jack Blatnick, George M. King.

Barker's Art Work Exhibited At National Gallery

Jack Barker, art director of Famous Players Canadian Corporation, Ltd., was born with two loves, so he claims, drawing and the movies.

In Jack's own words, "I thought I was going steady with the first love when, age seventeen, my work was exhibited at the National Gallery in Ottawa. Couldn't get the cinema out of my blood though, so for the past fourteen years have combined both yens for Famous Players, and am now intensely interested in writing." Barker's likes include music of all kinds, Famous Players Canadian conventions, screenings and Ginger Rogers. Dislikes, conservative clothes and war pictures.

Shannon Posts Highway For "Bernadette"

As part of his advance campaign on "Song of Bernadette" at Warner's Columbia, Sharon, Pa., Chuck Shannon posted special 24-sheets on the highway leading into town one week in advance of opening. Ten three-sheets were also spotted along the highways on poles and in windows, and 100 window cards were placed around two weeks ahead.

Chuck also succeeded in planting a lavish setpiece offered gratis by Fox in the front window of the McDowell National Bank.

Special announcements were landed over the local radio station, cooperative ads promoted in the papers and a special 40 by 60 display was used in the lobby.

"I WANT TO WORK FOR AN INDEPENDENT OPERATOR WITH SMALL OR MEDIUM CHAIN"

My background includes manager "A" houses, with experience in producing and presenting stage productions, chain house operation, buying and booking and traveling supervisor. Excellent record for getting results at the box-office as an exploitation expert. I want to take over the thousand and one details that are driving some independent operator to distraction, giving him time to enjoy life. I'm a hard worker, aggressive, promotion minded and I KNOW SHOW BUSINESS. Now employed but available on short notice. For interview, write Box MRT, Motion Picture Herald.

Exhibit Sells "Once Upon a Time"

An exhibit placed in the main branch of the public library by Matt Saunders, manager of Loew's Poli theatre in Bridgeport, Conn., showed the city as it looked in 1882 and as it is today. The display was arranged by Saunders to ballyhoo his engagement of "Once Upon a Time."

Ray Robbins, manager of the Boyd theatre in Philadelphia, arranged for five windows, similar to the ones in New York with Gimbel's Department Store to help publicize Cary Grant and Janet Blair in Columbia's "Once Upon a Time." The motif of all five windows was "Curly," the dancing caterpillar which is depicted in the film.

Saunders Promotes Local Plant

Matt Saunders, manager of the Loew's Poli theatre, Bridgeport, Conn., announces that the has arranged with the Bridgeport Ordinance Company to solicit homes throughout the city for Bond buyers in connection with his War Bond Premiere. Saunders states that the company has 200 employees, and 12 cars which are scheduled to visit all homes.

Miss Garrett's Favorite Perf
Is the Aroma of Showbusine

Ruth I. Garrett, manager of the A. G.
stant Circuit's Garden theatre, Portsm
Ohio, was born in that city and starte

career in showbus
at the tender ag
sixteen as an ushe
for the Schine Ci
Gloversville. The
a later date, Ruth
from that job to ca
for one of the cir
houses. Thence,
Garrett joined W
Brothers and wen
up the line to
ager of their C
theatre in Sidney,
She has been wit
present company for a period of one yea
lowing a short spell at interior decoratin
a concern in Dayton. Ruth says she is h
as a lark to be back in the fold again an
favorite perfume is the aroma of the th

Selette Uses Programs For Institutional Copy

Eddie Sellette at Warner's Strand,
burgh, Pa., recently distributed small t
cards addressed to his patrons requesting
they fill in in the spaces allotted the type pic
they desired to see, such as: Action, co
love, drama, mystery, etc.

In addition, in handy pocket book form
prints up his house programs with a two
spread; fronts of each of them carried a s
cut, together with title, cast and picture

Volchock Plants Contest On "Buffalo Bill"

Youngsters, members of the *Journal* Ju
Club, conducted by the Oregon *Journal,*
peted recently for prizes of War Bonds
Stamps by donning frontier costumes at a
urday morning screening of "Buffalo Bill
the Paramount theatre, Portland, Oregon.

The tieup, which netted several days of
vance publicity in the newspapers was
by manager Zollie Volchock, who reports
largest juvenile attendance on record.

By Staff Photogr

Boyd Sparrow, manager of Loew's theatre, Indianapolis, spends part of his vacation swap yarns with the Round Table editor. His favorite story concerns a women's bowling conven which was held in Indianapolis and which he slept through.

BITUARIES

lip Greenwald Dies; of Schlesingers

ilip Greenwald, 57, brother-in-law of I. W. M. A. Schlesinger, who have extensive theatre ests in South Africa, died in New York this of a heart attack. He was the head of the department of Anglo-American Export Cortion. Surviving is his widow, the former Miss er Schlesinger.

eph Marks

seph E. Marks, 82, veteran theatre man in da, died recently in Perth, Ont. He was one even brothers who were active in early years e industry. Surviving is his brother, Ernest, r of the Marks theatre, Oshawa, Ont., and r of that community.

E. Aubury

E. Aubury, 56, Gaumont-British Newsreel raman, was fatally wounded July 25 while g the bombardment of Sabang naval base the superstructure of one of the attacking sh destroyers. He was burried at sea with honors.

M. Bryan

ul M. Bryan, 69, producer of early topical res, died in Los Angeles last weekend. In he became head of Universal's scenario dement following an association with several companies. He is survived by his widow, two ers, a sister, a son and a grandson.

ie Mack

die Mack, 65, old-time vaudeville actor and r, died in Hollywood August 1, of a heart . Developer of many dance steps, he taught stars as Betty Grable, Judy Garland, Carlos rez and Mickey Rooney. He leaves a widow son, Paul Hoffman.

rners and MPOE Begin ntract Negotiations

rner Brothers and the Motion Picture Office oyees Union, Local 23169, AFL, started negons last weekend on a contract to replace that expired Thursday. The union represents than 600 "white collar" workers, and is reing a closed shop in place of the maintenance ership provision which has been in effect. demands include three weeks' vacation with or employees with 10 years or more of sera scaled increase in wages according to classins, and more liberal promotional and merit increases. The employees received a six per increase in wages Thursday, according to of the job classification plan worked out en the union and the company earlier this A union spokesman reported progress in the iations, and announced he hoped for an agreebefore the company's sales meeting in Calinext week.

ency Legion Reviews en New Pictures

Legion of Decency this week classified new films as follows: Class A-1, unobiecle for general patronage: "Gypsy Wildcat," iff of Sundown," "Wilson." Class A-2, unionable for adults: "Bride by Mistake," as City Kitty." Class B, objectionable in "Cry of the Werewolf," "Mademoiselle

cks Buys Rockland House

Jacocks has acquired the Strand theatre, and, Mass., from Lee Rhodenizer, who is reafter 34 years in the theatre business. It was announced that Sam Seletsky, manager of lic's Boston branch, had resigned to join acocks as booker for theatres recently ac-

CLASSIFIED ADVERTISING

Ten cents per word, money-order or check with copy. Count initials, box number and address. Minimum insertion, $1. Four insertions, for the price of three. Contract rates on application. No borders or cuts. Forms close Mondays at 5 P. M. Publisher reserves the right to reject any copy. Film and trailer advertising not accepted. Classified advertising not subject to agency commission. Address copy and checks: MOTION PICTURE HERALD, Classified Dept., Rockefeller Center, New York (20)

VENTILATING EQUIPMENT

FACTORY SHIPMENT PRE-WAR QUALITY STEEL blowers. Mark AA5 Priority MRO (Maintenance, Repair, Operation). Priced less motor, 5,500 cfm.. $75; 8,500 cfm., $99.75; 11,000 cfm., $119.50; 13,500 cfm., $149.50; 22,500 cfm., $199.50; 27 500 cfm., $234.50. Rebuilt motors furnished at lowest market prices. Air washers also available for replacements with present equipment. Rebuilt Typhoon exhaust fans, 24", $111; 30", $132; 36", $151.20. S. O. S. CINEMA SUPPLY CORP., New York 18.

POSITIONS WANTED

PROJECTIONIST, EXPERIENCED, WANTS PART time work. Available for week-ends. Small towns preferred. Phone New York, Exchange Republic 9-0679, or write BOX 1760, MOTION PICTURE HERALD.

OPERATOR; EXPERIENCED, RELIABLE SOBER, draft exempt, want concessions, prefers Arkansas, now available. T. L. MILLSAPS, Mayfield, Ky.

PROJECTIONIST, 25 YEARS' EXPERIENCE, SINGLE, sober, reliable, draft exempt. Go anywhere. ARTHUR BLAIR, General Delivery, Indianapolis, Ind.

THEATRES

FOR SALE TWO SAN DIEGO, CALIFORNIA, ON account health. Investigation invited from financially qualified inquirers. $150,000 cash, present owner ten years. BOX 1762, MOTION PICTURE HERALD.

WILL BUY, LEASE OR RENT MOTION PICTURE theatre in southern state. Give details first letter, confidential. J. L. ROGERS, Box 113, Robinson, Ill.

FOR SALE

TWO LATE MODEL SIMPLEX PROJECTORS, INcluding pair of arc lamps with two rectifiers, sound system and 13 x 19 screen. FRANK SCACCIA, Zion, Ill.

BOOKS

RICHARDSON'S BLUEBOOK OF PROJECTION. Best seller since 1911. Now in 7th edition. Revised to present last word in Sound Trouble Shooting Charts. Expert information on all phases of projection and equipment. Special new section on television. Invaluable to beginner and expert. $7.25 postpaid. QUIGLEY BOOKSHOP, 1270 Sixth Avenue, New York 20.

MOTION PICTURE SOUND ENGINEERING. A "must" to all those working with sound equipment. Written by top-flight engineering experts of Hollywood studios and research laboratories. Covers all phases of sound engineering and equipment. Readable diagrams; charts, tables and graphs, $6.50, postpaid. QUIGLEY BOOKSHOP, 1270 Sixth Avenue, New York 20.

AIR CONDITIONING, WHETHER YOUR THEATRE has 300 or 3,000 seats, this book has all the answers on air conditioning. Explains various codes and laws, concerning installation. Common sense charts. Indexed. Covers air conditioning as it relates to all branches of film industry. $4, postpaid. QUIGLEY BOOKSHOP, 1270 Sixth Avenue, New York 20.

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THE Hollywood REPORTER

Friday, July 28, 1944

'HEAVENLY DAYS' HOMESPUN HIT FOR FELLOWS, ESTABROOK

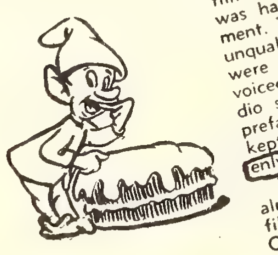
Fibber, Molly Blaze Trail To New Niche

"HEAVENLY DAYS"
(RKO)

Producer ....Robert Fellows
Directed by..............Howard Estabrook
Photography ....Roy Hunt
Edited by......................Robert Swink

The players: Jim Jordan ("Fibber McGee"), Marian Jordan ("Molly"), Eugene Pallette, Gordon Oliver, Raymond Walburn, Barbara Hale, Don Douglas, Frieda Inescort, Irving Bacon, the King's Men.

Something new was added to the Hollywood scene this week when RKO delivered its first block of '44-45 to the press, the exhibitors and, in some instances, to preview audiences. The men and women who cover the Hollywood scene saw, for the first time under the Consent Decree, a block of films in which each and every show was hailed as outstanding entertainment. They let the audience voice its unqualified approval of the three which were given theatre screenings and voiced their own at the two given studio screenings. Which is by way of preface to saying that, naturally, RKO kept the dessert for last and "Heavenly Days" is the frosting on the cake.



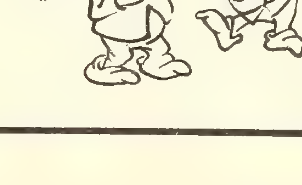
The history of "Heavenly Days" is almost as interesting a story as the film itself is delightful. Fibber McGee and Molly, the perennial favorites of radio these many years, did their specialty in a couple of RKO pictures which were kicked around by the critics and which later came back to haunt those critics when the reports of staggering national grosses drifted in. RKO wisely decided the Jordans, Jim and Marian, ought to have a showcase of their own, and "Heavenly Days" is it. We'd like to bet it comes back to haunt—and confound—any person who dares question its boxoffice future. But besides being as safe as a Series "E" War Bond, the Robert Fellows production, into which Howard Estabrook has written a great heart and, also directing it, extracted wonderful warmth and friendliness, fills a niche which has been vacant in pictures since 1935, when Will Rogers died. For the story which Estabrook wrote, then scripted with the Jordans' Don Quinn, then was entrusted to direct himself, is in the tradition of "David Harum," "State Fair" and the others. Need any exhibitor know more?

"Heavenly Days" makes a profound discovery—there is NO average man. No sir! With its political significance sugar-coated with comedy, the Estabrook story takes Fibber McGee to Washington to save his fellow man. He didn't know you can't address the Senate from the visitor's gallery, nor make an eight-page form intelligible, nor be too friendly with your servants. But Fibber did learn that there is no average man in the U.S. because every man knows that he is "a little above the average." That is the thesis and it packs a wallop. The gags are fast, many of them are corn still on the cob without any salt or pepper, but all fun.

For Jim and Marian Jordan, taking Fibber and Molly to Washington is a romp. Themselves heavy owners of Kansas City real estate, Mr. and Mrs. J. will never have to go back to K.C. to live off their land. "Heavenly Days" is going to take them right into any American hearts they haven't already won. Marian Jordan has one close-up on the train that hits you between the eyes, and the scene where they sing with the soldiers is a punch in the solar plexus. There are many individual moments like these and one, especially, that you'll have to see because you'll want to know what all your friends are talking about.

That is the scene where Senator Bigbee brings the eight little refugees to live in the big house in Washington. Reach for your handkerchief when little Pat Prest humbly introduces herself as the Dutch Katrina, watch yourself when Dena Penn says she is Louisa from Belgium, try to hide that smile when Maurice Tauzen appears as Pepi from France, and dry that first tear when tiny Teddy Infuhr introduces himself as Jan from Czechoslovakia. Meet Yvette Duguey as Dimitra from Greece, Walker Soo-Hoo as Yen Chai of China and Oleg Valaeff as the Russian Antonovich. They are all a prelude to what Joel Davis will do to your emotions as the little English lad.

Special mention should be given Gordon Oliver. As the hero of the romance he impresses as one of the best-looking leading men in the business and excellently underplays his role. Eugene Pallette, Barbara Hale, Frieda Inescort and Don Douglas, playing Dr. Gallup himself for an added surprise in a show full of many, all are fine. The young son of the Jordans appears briefly as a soldier on the train. He comes by his talent honestly.



Produced by
ROBERT FELLOWS
Directed by
HOWARD ESTABROOK
Screenplay by
HOWARD ESTABROOK
and **DON QUINN**

FIBBER
McGEE AND
MOLLY

WITH
EUGENE PALLETTE
GORDON OLIVER
RAYMOND WALBURN
BARBARA HALE
DON DOUGLAS
FRIEDA INESCORT
IRVING BACON
AND
THE KING'S MEN

IN

"HEAVENLY DAYS"

AN RKO RADIO PICTURE

Fri., July 28, 1944

DAILY VARIETY DAILY

Trade Showing

Heavenly Days

(Comedy)

RKO PRODUCTION. Producer, Robert Fellows. Director, Howard Estabrook. Screen play, Howard Estabrook, Don Quinn, from original story by Howard Estabrook. Photography, Roy Hunt. Special effects, Vernon L. Walker. Art directors, Albert S. D'Agostino, Ralph Berger. Set decorations, Darrell Silvera, William Stevens. Recorded by Roy Meadows. Dialog director, Harold Daniels. Music, Leigh Harline. Musical director, C. Bakaleiñikoff. Makeup artist, Mel Berns. Gowns, Renie. Edited by Robert Swink. Assistant director, J. D. Starkey. Re-recordings, Terry Kellum

CAST—Stars Fibber McGee and Molly (Jim and Marian Jordan). Features Eugene Pallette, Gordon Oliver, Raymond Walburn, Barbara Hale, Don Douglas, Frieda Inescort, Irving Bacon, the King's Men.

TRADESHOWN at Los Angeles, July 27, 1944. Running time: 71 MINS.

"Heavenly Days" gives Mr. Average Man a working over with both laugh and serious intent for sure satisfaction among the Fibber McGee and Molly fans. Picture poses the thought that the average man had better do his share if he wants representation in life and government, but does it without interrupting the fun.

Familiar ether routines of Jim and Marian Jordan, plus some solid, laugh-provoking quips and situation comedy, keep the chuckles rolling fulltime under Howard Estabrook's direction. Script has a tendency to be skeptically developed at times, and writers could have used stronger premise than a dream sequence to establish the point about Mr. Average Man but, on the whole, picture is on the right track for successfully presenting the radio team in future films.

Estabrook and Don Quinn scripted the fable of McGee's and Molly's adventures among sacred political bureaus in the nation's capital, where they have gone to aid a government project. McGee encounters the usual network of jealousy and red tape, promptly queers himself by thinking he can speak as a citizen in the Senate, and other misadventures, but in doing so leaves the film public with several common sense questions that need answering. Pair return to Wistful Vista, prepared to forget Washington, but McGee finds himself famous for his Senate chamber escapades, etc., and chosen Mr. Average Man by Gallup Poll.

Aiding the wholesome fun are Eugene Pallette, a pompous senator; Gordon Oliver and Barbara Hale, newspaper team; Raymond Walburn, a small-town stuffed shirt; Don Douglas as Dr. Gallup; Frieda Inescort, Irving Bacon and several uncredited characters. Robert Fellows' production supervision sustains proper values. Roy Hunt's photography, the special effects by Vernon L. Walker and other technical contributions measure up.

PRODUCT DIGEST

SHOWMEN'S REVIEWS

SHORT SUBJECTS

RELEASE CHART BY COMPANIES

THE RELEASE CHART

This department deals with new product from the point of view of the exhibitor who is to purvey it to his own public.

Society

niversal—Comedy, from A to C

Fortified and stimulated, this brace of reviewers s carried—by taxi—to Loew's Orpheum theatre New York's upper East Side to see the un- enchable Bud Abbott and the bubbling Lou stello cavort before a thoroughly average, and olly normal audience, in what run-of-mine New rk neighborhood audiences consider a treat, a eak preview.

It must be soundly recorded that on the East le of New York last Monday night, they liked bbott and Costello—definitely. They all, or actically all, laughed in the right places, and ere are comparatively few places in the film that e not right.

The title tells the story. Abbott and Costello d themselves in society, of the masquerade party- eekend set, by accident and under false pretenses. ney are a pair of plumbers gone high-hat, and Costello it's becomingly funny. The gags are there, and more than a fair share of slapstick: e bathtub floats away on a sea of plumbing tastrophe; the couch slides out the back of a ıck, Abbott and Costello aboard, and goes tear- g down busy thoroughfares; the fox hunt turns o a steer-ride for Costello, and the hook and lder goes on a mad tear, with Abbott and an tomobile hanging from the suspended aerial lder.

Most of the routines are new—or rather they e new for Abbott and Costello—and the better es are built to last. They are as good and in ne cases better than the old ones.

There is music, too, sung by Marion Hutton, the l Costello would like to love; by Anne Gillis d the Three Sisters, and by Kirby Grant, the h boy who cuts out Costello, and a tune or two lly has that whistle-and-hum quality. "My eams Are Getting Better All the Time," by nn Curtis and Vic Mizzy, particularly, should a Hit Parader.

When Arthur Treacher, the butler, attempts to ist Costello to undress preparatory to his ath," the audience is unquestionably happy. ere are other bits like it, a number of them.

ean Yarbrough did quite well with the direction, as well as one can do in directing the A and C comedy. Edmund L. Hartman, who produced, had a hand in the screenplay, with John Grant l Hal Fimberg, from an original yarn by Hugh dlock, Jr., and Howard Snyder.

Taken in one breath, this is Abbott and Costello, haps not at their funniest, but funny, and where re are A and C fans (and where are there not) exhibitor should be quite happy, and so should William A. Scully.

reviewed at Loew's Orpheum, New York, on 'sneak" basis. Everyone was well pleased—Rewers' Ratings: Good. Good.—CHARLES S. RONSON and JAMES IVERS.

elease date, August 18, 1944. Running time, 75 min. A No. 10328. General audience classification.

ie ....Bud Abbott
ert ....Lou Costello
e ....Marion Hutton
er ....Kirby Grant
ia ....Anne Gillis
s ....Arthur Treacher
mas Gomez, George Dolenz, Steven Geray, Margaret ng, Murray Leonard, Thurston Hall, Nella Walker, liam B. Davidson.

Greenwich Village

20th-Fox, 1944-45—Technicolor Musical

William Bendix, Carmen Miranda, Don Ameche, Vivian Blaine and associates go back to 1922 and speakeasy days in New York's Greenwich Village to entertain with spirit and much sprightly music, some of it nostalgic, in a Technicolor extravaganza rating with William LeBaron's best.

Walter Lang, the director, switches tempo only two to three times to provide breathing spaces in an otherwise headlong story about a bootlegger who requires money to produce a show but gets it by different means than usual. Earl Baldwin and Walter Bullock got some fresh twists into their script. Miranda turns in three or four peppery song numbers. Newcomer Vivian Blaine handles some more romantic ones with charm, while several specialty acts contribute substantially to the proceedings at correctly spaced intervals.

Bendix sparks the enterprise, playing the bootlegger-producer, and Ameche is again a pianist, this time a long-hair who learns to go along with swing.

Utilizing color to the hilt, LeBaron capitalizes upon the garishness and sensationalism of the setting and period without overdoing it. The Emil Newman-Charles Henderson score bristles with song hits of the era. "Whispering," for instance, is the theme song. Three new songs by Leo Robin and Nacio Herb Brown measure up to the oldies.

Previewed at the studio, Reviewer's Rating: Good.—WILLIAM A. WEAVER.

Release date, September, 1944. Running time, 82 min. PCA No. 9841. General audience classification.

Princess Querida..............................Carmen Miranda
Kenneth Harvey..............................Don Ameche
Danny O'Mara..............................William Bendix
Bonnie Watson..............................Vivian Blaine
Felix Bressart, B. S. Pully, Emil Rameau, Frank Orth, Torben Meyer, Herbert Evers, Hal K. Dawson, The DeMarcos, Four Step Brothers, The Revuers.

Gypsy Wildcat

Universal, 1944-45—Romance in Technicolor

Universal starts the new season with another adventure into the past when men wore swords and knee-breeches and every castle had a well-used dungeon. The staples are once more the lavish Technicolor spectacle and the beauty of Maria Montez. Both are shown to the fullest advantage.

Miss Montez plays an impetuous gypsy who may ransom her tribe by agreeing to marry a scheming baron. The baron is holding them for a murder in which they had no part and proposes marriage to the girl when he discovers that she is heiress to the estate which he has usurped. A handsome stranger, played by Jon Hall, swims the moat, vaults up the castle steps, frees the gypsies and rescues the maiden in time.

Gypsy fairs and dancing, sword play and bow-and-arrow warfare fill the screen with movement and color. A song by Edward Ward with lyrics by George Waggner, who produced the film, is played meltingly on the violin and sung with fervor by the Group Singers.

Roy William Neill, the director, balances fantasy with comedy and keeps his tongue in his cheek. The supporting players, including Nigel Bruce, Leo Carrillo and Gale Sondergaard, handle their parts in similar manner.

If the historical era is a little uncertain, even to the appearance of Miss Montez in a black lace nightgown, the sole purpose of the film is entertainment, which is satisfactorily achieved.

Seen in the home office projection room. Reviewer's Rating: Good.—E. A. CUNNINGHAM.

Release date, September 1, 1944. Running time, 77 min. PCA No. 9937. General audience classification.

Carla..............................Maria Montez
Michael..............................Jon Hall
Peter Coe, Nigel Bruce, Leo Carillo, Gale Sondergaard, Douglass Dumbrille, Curt Bois, Harry Cording.

Maisie Goes to Reno

MGM, 1944-45—Romantic Comedy

The latest offering in the Maisie series sustains the entertainment average of its predecessors and has "something added" in the person of a new leading man, John Hodiak, who looks like a strong contender for the women's vote. As regular fare, there's Ann Sothern, with an involuntary but telling wink, and a new batch of trouble with more laughs than drama, but a satisfactory measure of each.

Maisie is not divorce-bound, but she is trying to prevent a young soldier's marriage from ending in the courts. It's really none of her business, as John Hodiak, the black-jack dealer at the hotel, keeps telling her. But she's wanted by the police and suspected of insanity before she stops meddling and the young people get together. By this time, she has fallen hard for the gambler, disillusioned her young bell-hop admirer and lost the appealing nervous tic for which she had gone away to rest.

Ann Sothern is her pert self throughout and receives strong support from Hodiak, Roland Dupree as the youngster, and Bernard Nedell as a philandering forger.

The screenplay by Mary C. McCall, Jr., from an original story by Harry Ruby and James O'Hanlon, covers the more implausible twists of story with bright dialogue. George Haight and Harry Beaumont, who produced and directed, keep the pace swift and the characters to the fore.

Seen in a New York projection room. Reviewer's Rating: Good.—E. A. C.

Release date, September, 1944. Running time, 90 min. PCA No. 10,119. General audience classification.

Maisie Ravier..............................Ann Sothern
Flip Hannegan..............................John Hodiak
Tom Drake, Marta Linden, Paul Cavanaugh, Ava Gardner, Bernard Nedell, Roland Dupree, Chick Chandler, Bunny Waters, Donald Meek.

Dangerous Journey

20th-Fox, 1944-45—Exploring by Camera

Although the film opens and closes with shots of convoys plying the oceans, this record of an expedition through Africa, India and Burma is largely concerned with remote outposts which the servicemen overseas will never see. It is highlighted by a thrilling capture of a wild elephant in Africa and a terrifying spectacle of an encounter between the priestess of a Burmese cult and the deadly cobra worshipped by her tribe.

Armand Denis and Leila Roosevelt, the explorers responsible for "Goona-Goona" and "Dark Rapture," led the expedition and are credited with production and direction of "Dangerous Journey." A few sequences have been added for timeliness, tying in with the role of these regions in the current war. In the main, however, interest centers in the animals of the jungle and the strange and primitive customs of little-known native people.

There is no thread of narrative superimposed on the scenes. Geographically, the trail leads from Morocco across the Sahara Desert to Lake Chad, onto the African plain and then over to India and the mountains of Burma. Handicrafts, penitential ceremonies, religious rites and exotic ideals of beauty are pictured against varying backgrounds of lush jungle, desert and Eastern architecture.

The sequences are generally interesting enough to sustain the more than an hour's running time, although they are uneven photographically.

Seen in the home office projection room. Reviewer's Rating: Good. — E. A. C.

Release date, September, 1944. Running time, 73 min. PCA No. 9813. General audience classification.

Oh, What a Night!

Monogram—Thieves Fall Out

This Scott R. Dunlap production sparkles like the diamond which provides its chief motivation. From start to finish, it's packed with laughter and excitement.

Marjorie Rambeau, as a burlesque queen come lately into money, provokes much of the laughter. She is the owner of a world-famous diamond, and when she arrives at a resort hotel, she finds the place is jammed with jewel-thieves, all after her treasure. The diamond is stolen, but thanks to Edmund Lowe, as a thief reformed by love, and Alan Dinehart, as a methodical detective, it is eventually restored to its owner. The finale sends Lowe on his way, presumably to further adventures, accompanied by his favorite body-servant and pick-pocket, and leaving behind him the girl he loves.

The screenplay is by Paul Gerard Smith, from a story by Marion Orth. William Beaudine directed with a deft touch.

Seen at the studio. Reviewer's Rating: Good. —THALIA BELL.

Release date, September 2, 1944. Running time, 72 min. PCA No. 10129. General audience classification.

Oliver Randolph	Edmund Lowe
Lillian Vanderhoven	Marjorie Rambeau
Valerie Stevens	Jean Parker
Jim Norris	Alan Dinehart

Pierre Watkin, Clair DuBrey, Ivan Lebedeff, Olaf Hytten, Karin Lang, Charles Miller, George Lewis, Charles Jordan, Crane Whitley, Dick Rush.

Marked Trails

Monogram—Western

Veda Ann Borg comes off with the acting honors in this ingenious western drama which presents Bob Steele and Hoot Gibson in leading roles.

J. P. McCarthy, who directed, wrote the screenplay together with Victor Hammond. It concerns a pair of slick crooks, male and female, who organize a gang of bandits to perpetuate a series of stagecoach holdups. The male member of the duo, played by Mauritz Hugo, is handy with a knife. Unfortunately for him, he uses it on a U. S. marshal who happens to be Bob Steele's uncle. The cowboy, out to avenge his uncle's death and expose the killers, disguises himself as a desperado, joins the gang, and obtains enough evidence to convict them.

Hoot Gibson is amusing in the part of a self-righteous citizen, and Miss Borg does well by her role, which calls for more acting than usually falls to the lot of the western heroine. William Strohbach supervised the production.

Previewed at Hollywood's Hitching Post theatre, where a weekday audience was non-committal. Reviewer's Rating: Fair. — T. B.

Release date, September 30, 1944. Running time, 59 min. PCA No. 10204. General audience classification.

Parkford	Hoot Gibson
Bob Stevens	Bob Steele
Blanche	Veda Ann Borg
Slade	Mauritz Hugo

Steve Clark, Charles Stevens Ralph Lewis, Lynton Brent, Bud Osborne, George Morrell, Allen B. Sewell, Benny Corbett.

Charlie Chan in Black Magic

Monogram—Murder Mystery

In another of the popular Charlie Chan series, Sidney Toler goes through his paces as the wily Chinese sleuth with his customary smoothness. The film is further enhanced by touches of slapstick comedy which Mantan Moreland, the pop-eyed Negro comedian, contributes liberally.

With the inevitable murder occurring during a seance, the film exploits a spiritual background in which voices speak seemingly out of nowhere, handkerchiefs float mysteriously through the air, and skeletons go promenading nonchalantly.

Because Chan's daughter, Francis Chan, was seated at the seance table when the man was murdered, the criminologist is drawn into the case on the eve of his first vacation in years. But even as he is busy on the solution of the first murder, just to complicate matters, there is a second. After sifting a welter of clues which baffle the police inspector, Chan succeeds in binding the links of evidence into a chain which finally captures the killer.

Phil Rosen directed from a story and screenplay by George Callahan. Philip N. Krasne and James S. Burkett produced.

Seen in the air-cooled Jefferson theatre, New York, where a midday audience seemed content with having found a refuge from the hot spell. Reviewer's rating: Fair. — MANDEL HERBSTMAN.

Release date, September 9, 1944. Running time, 65 min. PCA No. 9916. General audience classification.

Charlie Chan	Sidney Toler
Birmingham	Mantan Moreland

Frances Chan, Joe Crehan, Jacqueline DeWit, Ralph Peters, Helen Beverley, Frank Jaquet Dick Gordon, Charles Jordan, Claudia Dell, Geraldine Wall, Harry Depp, Edward Earle.

Sing Neighbor Sing

Republic—Homespun Musical

For the people to whom Roy Acuff, "Pappy" Cheshire and Lulubelle and Scotty mean top radio entertainment, "Sing, Neighbor, Sing," should be a happy screen offering. The favorites play their familiar roles to new tunes and with a slight change of setting and story. It is a formula of known value to showmen.

The background is again a small town college where extra-curricular interests abound and the dean is not always understanding. Brad Taylor arrives in professorial disguise with the Smoky Mountain Boys and is immediately mistaken for a renowned psychologist. Hoping that the impersonation will earn him enough to get to California and insure frequent consultations with pretty Ruth Terry, he gives lectures and demonstrations, sells pamphlets and, quite by accident, solves many of the town's problems.

Lulubelle, who had been pursuing phrenology in horn-rimmed glasses, acquires glamour and catches Scotty. "Pappy" Cheshire renews his old romance with the no-longer-sour dean. And the real psychologist happens along in time to promote the affairs of his understudy.

Dorrell and Stuart McGowan have written a script without a serious or surprising turn. Donald H. Brown and Frank McDonald, who produced and directed, follow it with obvious familiarity and good humor.

Seen in the home office projection room. Reviewer's Rating: Fair.—E. A. C.

Release date, August 12, 1944. Running time, 70 min. PCA No. 9901. General audience classification.

Bob Reed	Brad Taylor
Virginia Blake	Ruth Terry

Roy Acuff and his Smoky Mountain Boys, Lulubelle and Scotty, Harry "Pappy" Cheshire, Virginia Brissac, Beverly Loyd, Charles Irwin, Olin Howlin, Maxine Doyle, Mary Kenyon, The Milo Twins, Carolina Cotton.

Three of a Kind

Monogram—Comedy

Compounded of low comedy which is sometimes entertaining and not infrequently repetitious, and a sentimental tale of two vaudeville actors' attachment to the young son of a deceased aerialist, "Three of a Kind" provides fair entertainment of a totally unsubtle kind.

The story tells of the trials of Billy Gilbert and Shemp Howard in their efforts to find work and support their charge. Wandering into a radio station, the two comedians are hustled onto a cc mercial by mistake at just the moment the bo sponsor of the program listens in for the first ti in many a day. He likes their impromptu absurd act and sets agents out to find the t unfortunates who are ushered out of the stu in slapstick fashion when the mistake is discover Though unable to cook, they find a job in a r taurant and, by fast Hollywood magic, transfo the place into a successful night club.

Jimmy's stepmother then appears with her scrupulous lover to take the boy away from B and Shemp for the purpose of collecting the fa er's insurance. Billy finally consents for what deems the boy's good. Shemp misunderstands motive and breaks with Billy. All turns out w with the lover dispatched by a right to the j administered by Maxie Rosenbloom, friend of trio and punch-drunk alumnus of the prize ri Jimmy is restored to Billy and Shemp, and sponsor's agent finally signs up the comedians a contract.

The film was produced by Sam Katzman Jack Dietz and directed by D. Ross Lederman.

Seen at the New York theatre, New Yc Where a noon-time audience approved mildly. viewer's Rating: Fair.—DANIEL BELLEW.

Release date, July 22, 1944. Running time, 67 r PCA No. 10,117. General audience classification.

Billy	Billy Gill
Shemp	Shemp How
Maxie	Maxie Rosenbl
Belle Collins	Helen Gill

June Lang, Buzzy Henry, Paul Phillips, Wheeler Oakn Franklyn Parker, Marie Austin, Shella Roberts, Bob Kenzie, Sid Saylor, Harris Ashburn.

SHORT SUBJECT

FORTRESS JAPAN (UA)

World at War

This film presents a rounded picture of Japa plight, as its enemies close in. Use is made Japanese newsreel and propaganda scenes, merely of the Emperor and other personalities, of marching troops and spitting guns, but also the war effort of Japanese civilians. The eff of the latter is rather grim, for the nation is s as quite industrial and thoroughly mobilized, a tough foe. The whole is aided and accentua by pointed narration and graphic moving ma Japan is shown retreating under blows, and ere ing a wall of ships in its own seas and of arms its conquered China and Manchuria.—F. E. S.

Release date, August 10, 1944 17 *minu*

ROCKEFELLER CENTER (RKO-Pathe)

This Is America (43,110)

High on the "must-see" list of visitors to N York is Rockefeller Center, a few square blocks the middle of Manhattan, housing an impress list of personalities, industries and services. Pa makes a whirlwind tour of the "city within a cit stressing the height and beauty of the buildin the varied pursuits of their occupants and, in pa ticular, the huge entertainment industry which th embrace. The film shows both more and less th a guided tour—more of the background and inr workings of the large enterprise and less of the tail which keeps a continuous stream of visit making the rounds. The NBC Studios, the pu lishing office of *Time* magazine, Radio City Mu Hall and even the Rockettes' rest and pract rooms are included in the survey which touc many names of nation-wide importance. It sho prove a feature of interest to audiences through the country, although it is more in the nature of travelogue than is usual for these Frederic U man, Jr., productions.

Release date, August 4, 1944 16 *minu*

SKI SLOPES (20th-Fox)

Sports Reviews (4352)

On the theory, perhaps, that there's nothing li winter sports on a hot day, Twentieth Centu Fox releases a skiing reel in July. It's a round of the slopes where enthusiasts find as much as foot of well-packed powder most of the year. T scenery and grace of the skiiers are of particul interest.

Release date, July 21, 1944 9 *minu*

RELEASE CHART
By Companies

For Stars, Running Time, Review and other Service Data references, turn to the alphabetical Release Chart starting on page 2045. Complete listing of 1942-43 Features, by company, in order of release, may be found on pages 1508 and 1509 of the Product Digest Section in the August 28, 1943 Issue.

OLUMBIA

Title	Release Date
Hail to the Rangers	Sep. 16,'43
Doughboys in Ireland	Oct. 7,'43
Sahara	Oct. 14.'43
Chance of a Lifetime	Oct. 26,'43
Is Everybody Happy?	Oct. 28,'43
Silver City Raiders	Nov. 4,'43
Return of the Vampire	Nov. 11,'43
There's Something About a Soldier	Nov. 30,'43
The Heat's On	Dec. 2,'43
Crime Doctor's Strangest Case	Dec. 9,'43
Klondike Kate	Dec. 16,'43
Cowboy in the Clouds	Dec. 23,'43
What a Woman!	Dec. 28,'43
The Racket Man	Jan. 18,'44
Swing Out the Blues	Jan. 20,'44
Beautiful but Broke	Jan. 28,'44
The Vigilantes Ride	Feb. 8,'44
None Shall Escape	Feb. 8,'44
Cowboy Canteen	Feb. 8,'44
The Ghost That Walks Alone	Feb. 10,'44
Nine Girls	Feb. 17,'44
Sailor's Holiday	Feb. 24,'44
Hey Rookie	Mar. 9,'44
Two Man Submarine	Mar. 16,'44
Sundown Valley	Mar. 23,'44
The Whistler	Mar. 30,'44
Cover Girl	Apr. 6,'44
Jam Session	Apr. 13,'44
The Girl in the Case	Apr. 20,'44
Wyoming Hurricane	Apr. 20,'44
Black Parachute	May 4,'44
Once Upon a Time	May 11,'44
Underground Guerillas	May 18,'44
Riding West	May 18,'44
Stars on Parade	May 25,'44
Address Unknown	June 1,'44
They Live in Fear	June 15,'44
The Last Horseman	June 22,'44
She's a Soldier Too	June 29,'44
Louisiana Hayride	July 13,'44
Secret Command	July 20,'44
U-Boat Prisoner	July 25,'44
Mr. Winkle Goes to War	Aug. 3,'44
Cry of the Werewolf	Aug. 17,'44
Soul of a Monster	Aug. 17,'44
Kansas City Kitty	Aug. 24,'44
Swing in the Saddle	Aug. 31,'44
mpatient Years	Sep. 7,'44
Ever Since Venus	Sep. 14,'44
One Mysterious Night	Sep. 21,'44
Carolina Blues	Sep. 26,'44
The Unwritten Code	Sep. 28,'44
1944-45	
Cowboy from Lonesome River	Sep. 21,'44
Shadows in the Night	Not Set
Cyclone Prairie Rangers	Not Set
Saddle Leather Law	Not Set
A Song to Remember	Not Set
Sagebrush Heroes	Not Set
Rough Ridin' Justice	Not Set
Tonight and Every Night	Not Set
Meet Miss Bobby Socks	Not Set
Strange Affair	Not Set
Return of the Durango Kid	Not Set
Texas Rifles	Not Set
Sergeant Mike	Not Set
Eve Knew Her Apples	Not Set
Missing Juror	Not Set
Renegade Roundup	Not Set
Dormant Account	Not Set
Phantom Outlaws	Not Set

GM

Prod. No.	Title	Release Date
	Block 5	
	Salute to the Marines	Sep.,'43
	Above Suspicion	Sep.,'43
	Dood It	Sep.,'43
	Swing Shift Maisie	Oct.,'43
	Best Foot Forward	Oct.,'43
	Adventure of Tartu	Oct.,'43
407	Dr. Gillespie's Criminal Case	Nov.,'43
408	Young Ideas	Nov.,'43
409	Girl Crazy	Nov.,'43
410	Lassie Come Home	Dec.,'43
411	The Man from Down Under	Dec.,'43
412	Whistling in Brooklyn	Dec.,'43
	Block 6	
413	Thousands Cheer	Jan.,'44
414	The Cross of Lorraine	Jan.,'44
415	Lost Angel	Jan.,'44
490	Madame Curie	Feb.,'44
417	Cry "Havoc"	Feb.,'44
422	Song of Russia	Feb.,'44
418	Rationing	Mar.,'44
416	A Guy Named Joe	Mar.,'44
419	Broadway Rhythm	Mar.,'44
420	See Here, Private Hargrove	Mar.,'44
421	The Heavenly Body	Apr.,'44
423	Swing Fever	Apr.,'44
	Block 7	
424	Andy Hardy's Blonde Trouble	May,'44
425	Gaslight	May,'44
426	Meet the People	May,'44
427	Three Men in White	June,'44
428	Two Girls and a Sailor	June,'44
	Block 8	
429	Bathing Beauty	July,'44
430	The Canterville Ghost	July,'44
	SPECIAL	
466	Tunisian Victory	Apr. 28,'44
491	The White Cliffs of Dover	June,'44
	1944-45	
	Block 9	
....	The Seventh Cross	Sep.,'44
....	Barbary Coast Gent	Sep.,'44
....	Maisie Goes to Reno	Sep.,'44
....	Waterloo Bridge (R)	Sep.,'44
....	Marriage Is a Private Affair	Oct.,'44
....	Kismet	Oct.,'44
....	Mrs. Parkington	Nov.,'44
....	Naughty Marietta (R)	Nov.,'44
....	Lost in a Harem	Dec.,'44
	SPECIAL	
.	Dragon Seed	Aug.,'44
. ..	An American Romance	Oct.,'44
....	Meet Me in St. Louis	Not Set
..	National Velvet	Not Set
..	Secrets in the Dark	Not Set
. ..	Thirty Seconds Over Tokyo	Not Set
	The Picture of Dorian Gray	Not Set
....	Thin Man Goes Home	Not Set
.. .	Ziegfeld Follies	Not Set
.	Son of Lassie	Not Set
. ..	Music for Millions	Not Set
....	Anchors Aweigh	Not Set
....	The Home Front	Not Set
....	Airship Squadron 4	Not Set
....	Gentle Annie	Not Set
....	Autumn Fever	Not Set
....	The Clock	Not Set
....	Dr. Red Adams	Not Set

MONOGRAM

Prod. No.	Title	Release Date
. ..	Melody Parade	Aug. 27,'43
....	Spotlight Scandals	Sep. 24,'43
....	The Unknown Guest	Oct. 22,'43
....	The Texas Kid	Nov. 26,'43
....	Death Valley Rangers	Dec. 3,'43
....	Mr. Muggs Steps Out	Dec. 10,'43
....	Women in Bondage	Jan. 10,'44
....	Where Are Your Children?	Jan. 17,'44
....	Westward Bound	Jan. 17,'44
....	The Sultan's Daughter	Jan. 24,'44
....	Raiders of the Border	Jan. 31,'44
....	Charlie Chan in the Secret Service	Feb. 14,'44
....	Voodoo Man	Feb. 21,'44
....	Million Dollar Kid	Feb. 28,'44
....	Sweethearts of the U.S.A.	Mar. 18,'44
....	Arizona Whirlwind	Mar. 18,'44
....	Partners of the Trail	Apr. 1,'44
....	Lady Let's Dance	Apr. 15,'44
....	Hot Ryhthm	Apr. 22,'44
....	Outlaw Trail	Apr. 29,'44
....	Law Men	May 6,'44
....	Detective Kitty O'Day	May 13,'44
....	The Chinese Cat	May 20,'44
....	Follow the Leader	June 3,'44
....	Sonora Stagecoach	June 10,'44
....	Return of the Ape Man	June 24,'44
....	Range Law	July 1,'44
....	Johnny Doesn't Live Here Any More	July 8,'44
....	Are These Our Parents?	July 15,'44
....	Three of a Kind	July 22,'44
....	West of the Rio Grande	Aug. 5,'44
....	Call of the Jungle	Aug. 19,'44
....	Leave It to the Irish	Aug. 26,'44
....	The Utah Kid	Aug. 26,'44
....	Oh, What a Night	Sep. 2,'44
....	Charlie Chan in Black Magic	Sep. 9,'44
....	Block Busters	Sep. 16,'44
....	Land of the Outlaws	Sep. 16,'44
....	Marked Trails	Sep. 30,'44
	1944-45	
....	Shadows of Suspicion	Sep. 23,'44
....	When Strangers Marry	Oct. 7,'44
....	A Wave, A WAC and a Marine	Oct. 14,'44
....	Law of the Valley	Nov. 4,'44
....	Alaska	Nov. 18,'44
....	Bowery Champs	Dec. 9,'44
....	Little Devils	Dec. 23,'44
....	Adventures of Kitty O'Day	Not Set
....	They Shall Have Faith	Not Set
....	Ghost of Indian Springs	Not Set
....	Army Wives	Not Set
....	Enemy of Women	Not Set
....	Frontier Frame-Up	Not Set

PARAMOUNT

Prod. No.	Title	Release Date
	Block 1	
4301	Let's Face It	
4302	The Good Fellows	
4303	True to Life	
4304	Tornado	
4305	Hostages	
	SPECIAL	
4331	City that Stopped Hitler	
	Block 2	
4306	Henry Aldrich Haunts a House	
4307	Riding High	
4308	Minesweeper	
4309	No Time for Love	
	Block 3	
4311	Henry Aldrich Boy Scout	
4312	Miracle of Morgan's Creek	
4313	Timber Queen	
4314	Standing Room Only	
4315	The Uninvited	
	SPECIAL	
4338	For Whom the Bell Tolls	
4336	Lady in the Dark	
4337	The Story of Dr. Wassell	
4335	Going My Way	
	OWI-WAC	
T3-1	The Memphis Belle	Apr. 14,'44
	Block 4	
4316	The Navy Way	
4317	The Hour Before the Dawn	
4318	You Can't Ration Love	
	Block 5	
4321	And the Angels Sing	
4322	Henry Aldrich Plays Cupid	
4323	The Hitler Gang	
4324	Gambler's Choice	
4325	Double Indemnity	
	Block 6	
4326	Hail the Conquering Hero	
4327	Take It Big	
4328	Henry Aldrich's Little Secret	
4329	I Love a Soldier	
4330	The Great Moment	
	1944-45	
	Block 1	
....	Rainbow Island	
....	Till We Meet Again	
....	National Barn Dance	
....	Our Hearts Were Young and Gay	
....	Dark Mountain	
	Block 2	
....	Practically Yours	
....	Frenchmen's Creek	Not Set
....	Ministry of Fear	Not Set
....	The Man in Half-Moon Street	Not Set
....	Incendiary Blonde	Not Set
....	Road to Utopia	Not Set
....	And Now Tomorrow	Not Set
....	One Body Too Many	Not Set
....	Bring on the Girls	Not Set
....	Murder, He Says	Not Set
....	Two Years Before the Mast	Not Set
....	Her Heart in Her Throat	Not Set
....	Here Comes the Waves	Not Set
....	Kitty	Not Set
....	A Medal for Benny	Not Set
....	Out of this World	Not Set
....	Double Exposure	Not Set

PRC PICTURES

Prod. No.	Title	Release Date
405	Submarine Base	July 20,'43
401	Isle of Forgotten Sins	Aug. 15,'43
411	Danger! Women at Work	Aug. 23,'43
459	Blazing Frontier	Sep. 1,'43
406	Tiger Fangs	Sep. 10,'43
412	The Girl from Monterey	Oct. 4,'43
451	Return of the Rangers	Oct. 26,'43
460	Devil Riders	Nov. 5,'43
452	Boss of Rawhide	Nov. 20,'43
402	Harvest Melody	Nov. 22,'43
407	Jive Junction	Dec. 20,'43
461	The Drifter	Dec. 20,'43
453	Gunsmoke Mesa	Jan. 3,'44
403	Career Girl	Jan. 11,'44
408	Nabonga	Jan. 25,'44
454	Outlaw Roundup	Feb. 10,'44
409	Men on Her Mind	Feb. 12,'44
462	Frontier Outlaws	Mar. 4,'44
414	Lady in the Death House	Mar. 15,'44
463	Thundering Gun Slingers	Mar. 25,'44
413	The Amazing Mr. Forest	Mar. 29,'44
455	Guns of the Law	Apr. 10,'44
419	The Monster Maker	Apr, 15,'44
422	Shake Hands With Murder	Apr 22,'44
456	The Pinto Bandit	Apr. 27,'44
420	Men of the Sea	Apr. 30,'44
464	Valley of Vengeance	May 5,'44
418	The Contender	May 10,'44
457	Spook Town	June 3,'44
415	Warterfront	June 10,'44
465	Fuzzy Settles Down	July 25,'44
458	Brand of the Devil	July 30,'44
404	Minstrel Man	Aug. 1,'44
417	Seven Doors to Death	Aug. 5,'44
416	Delinquent Daughters	Aug. 10,'44
421	Machine Gun Mama	Apg. 18,'44
466	Rustler's Hideout	Sep. 2,'44
41PS	When the Lights Go On Again	Sep. 15,'44
	1944-45	
505	Dixie Jamboree	Aug. 15,'44
513	Castle of Crimes	Aug. 25,'44
509	Swing Hostess	Sep. 8,'44
551	Gangsters of the Frontier	Sep. 21,'44
....	Bluebeard	Not Set
....	Texas Wildcats	Not Set
....	Great Mike	Not Set
....	I'm from Arkansas	Not Set
....	I Accuse My Parents	Not Set
....	The Town Went Wild	Not Set
....	Here We Go Again	Not Set

RKO

Prod. No.	Title	Release Date
	Block 1	
401	The Fallen Sparrow	
402	Adventures of a Rookie	
403	The Seventh Victim	
404	So This Is Washington	
405	A Lady Takes a Chance	

Prod. No.	Title	Release Date
	Block 2	
406	The Iron Major	
407	Gangway for Tomorrow	
408	Government Girl	
409	Gildersleeve on Broadway	
410	The Falcon and the Coeds	
	SPECIAL	
451	The North Star	
452	Up In Arms	
492	Snow White and the Seven Dwarfs (R)	
461	Goyescas	
	Block 3	
411	Around the World	
412	The Ghost Ship	
413	Tarzan's Desert Mystery	
414	Rookies in Burma	
415	Higher and Higher	
	Block 4	
416	Tender Comrade	
417	Passport to Destiny	
418	Curse of the Cat People	
419	Escape to Danger	
420	Action in Arabia	
	Block 5	
421	The Falcon Out West	
422	Days of Glory	
423	Yellow Canary	
424	Seven Days Ashore	
425	Show Business	
	Block 6	
426	Gildersleeve's Ghost	
427	Marine Raiders	
428	A Night of Adventure	
429	Step Lively	
430	Youth Runs Wild	
	Block 7	
435	Heavenly Days	
431	The Falcon in Mexico	
433	Mademoiselle Fifi	
432	Music in Manhattan	
435	Bride by Mistake	
....	Casanova Brown	Not Set
....	None but the Lonely Heart	Not Set
....	Belle of the Yukon	Not Set
....	The Woman in the Window	Not Set
....	The Princess and the Pirate	Not Set
....	Tall in the Saddle	Not Set
....	Farewell, My Lovely	Not Set
....	Having Wonderful Crime	Not Set
....	My Pal, Wolf	Not Set
....	The Master Race	Not Set
....	The Girl Rush	Not Set
....	The Brighton Strangler	Not Set
....	Nevada	Not Set
....	Experiment Perilous	Not Set
....	Betrayal From the East	Not Set
....	Falcon in Hollywood	Not Set
....	Wonder Man	Not Set
....	Isle of the Dead	Not Set
....	It's a Pleasure	Not Set
....	Pan Americana	Not Set

REPUBLIC

Prod. No.	Title	Release Date
361	Fugitive from Sonora	July 1,'43
301	The Saint Meets the Tiger	July 29,'43
362	Black Hills Express	Aug. 15,'43
302	Hoosier Holiday	Sep. 13,'43
351	Beyond the Last Frontier	Sep. 18,'43
375	Death Valley Manhunt	Sep. 25,'43
363	Man from the Rio Grande	Oct. 18,'43
303	Here Comes Elmer	Nov. 15,'43
376	Overland Mail Robbery	Nov. 20,'43
306	The Deerslayer	Nov. 22,'43
304	Mystery Broadcast	Nov. 23,'43
305	Drums of Fu Manchu	Nov. 27,'43
364	Canyon City	Nov. 29,'43
307	In Old Oklahoma	Dec. 6,'43
310	Pistol Packin' Mama	Dec. 15,'43
352	Raiders of Sunset Pass	Dec. 20,'43
365	California Joe	Dec. 29,'43
309	Whispering Footsteps	Dec. 30,'43
308	O, My Darling Clementine	Dec. 31,'43
353	Pride of the Plains	Jan. 5,'44
341	Hands Across the Border	Jan. 5,'44
3301	Rootin', Tootin' Rhythm (R)	Jan. 15,'44
9002	Women in War (R)	Jan. 25,'44
333	Casanova in Burlesque	Feb. 19,'44
3302	The Big Show (R)	Mar. 1,'44
354	Beneath Western Skies	Mar. 3,'44
311	The Fighting Seabees	Mar. 10,'44
377	Mojave Firebrand	Mar. 19,'44
312	My Best Gal	Mar. 28,'44
378	Hidden Valley Outlaws	Apr. 2,'44
355	The Laramie Trail	Apr. 3,'44
366	Outlaws of Santa Fe	Apr. 4,'44
313	Rosie the Riveter	Apr. 9,'44
3303	Oh, Susanna (R)	Apr. 15,'44
315	The Lady and the Monster	Apr. 17,'44
314	Trocadero	Apr. 24,'44
316	Jamboree	May 5,'44
342	Cowboy and the Senorita	May 12,'44
3311	Tucson Raiders	May 14,'44
3304	Melody Trail (R)	June 1,'44
317	Silent Partner	June 9,'44
320	Goodnight Sweetheart	June 17,'44
343	Yellow Rose of Texas	June 24,'44
318	Man from Frisco	July 1,'44
3312	Marshall of Reno	July 2,'44
319	Call of the South Seas	July 7,'44
356	Call of the Rockies	July 14,'44
3305	Comin' Round the Mountain (R)	July 15,'44
321	Secrets of Scotland Yard	July 26,'44
325	Three Little Sisters	July 31,'44
344	Song of Nevada	Aug. 5,'44
322	The Girl Who Dared	Aug. 5,'44
324	Port of 40 Thieves	Aug. 13,'44
3313	San Antonio Kid	Aug. 16,'44
323	Storm Over Lisbon	Not Set
....	San Fernando Valley	Not Set
....	Strangers in the Night	Not Set
....	Atlantic City	Not Set
....	That's My Baby	Not Set
....	Lights of Old Santa Fe	Not Set
	1944-45	
461	Silver City Kid	July 20,'44
451	Bordertown Trail	Aug. 11,'44
401	Sing, Neighbor, Sing	Aug. 12,'44
....	Brazil	Not Set
....	Stagecoach to Monterey	Not Set
....	Cheyenne Wildcat	Not Set
....	Sheriff of Sundown	Not Set
....	My Buddy	Not Set
....	Code of the Prairie	Not Set
....	Flame of Barbary Coast	Not Set
....	Firebrands of Arizona	Not Set
....	Lake Placid Serenade	Not Set
....	Vigilantes of Dodge City	Not Set
....	End of the Road	Not Set
....	Sheriff of Las Vegas	Not Set
....	Faces in the Fog	Not Set

20TH-FOX

Prod. No.	Title	Release Date
401	Bomber's Moon	Aug. 6,'43
402	Heaven Can Wait	Aug. 13,'43
403	Holy Matrimony	Aug. 27,'43
404	Claudia	Sep. 3,'43
405	Wintertime	Sep. 17,'43
408	Sweet Rosie O'Grady	Oct. 1,'43
409	Paris After Dark	Oct. 15,'43
406	In Old Chicago (R)	Oct. 29,'43
407	Banjo on My Knee (R)	Oct. 29,'43
412	Guadalcanal Diary	Nov. 5,'43
414	The Battle of Russia	Nov. 5,'43
413	Dancing Masters	Nov. 19,'43
410	The Rains Came (R)	Nov. 26,'43
411	Under Two Flags (R)	Nov. 26,'43
415	Happy Land	Dec. 3,'43
416	The Gang's All Here	Dec. 24,'43
417	The Lodger	Jan. 7,'44
418	Uncensored	Jan. 21,'44
419	Lifeboat	Jan. 28,'44
420	Jane Eyre	Feb.,'44
421	The Sullivans	Feb.,'44
422	The Purple Heart	Mar.,'44
423	Four Jills In a Jeep	Mar.,'44
424	Buffalo Bill	Apr.,'44
425	Tampico	Apr.,'44
426	Shrine of Victory	Apr.,'44
427	Pin Up Girl	May,'44
428	Bermuda Mystery	May,'44
429	Eve of St. Mark	June,'44
430	Ladies of Washington	June,'44
431	Roger Touhy, Gangster	July,'44
432	Candlelight in Algeria	July,'44
433	Home in Indiana	July,'44
	SPECIAL	
....	Song of Bernadette	Not Set
	1944-45	
501	Take It or Leave It	Aug.,'44
502	Wing and a Prayer	Aug.,'44
503	Sweet and Lowdown	Sep.,'44
504	Dangerous Journey	Sep.,'44
505	Greenwich Village	Sep.,'44
....	Wilson	Special
....	In the Meantime, Darling	Not Set
....	Keys of the Kingdom	Not Set
....	Irish Eyes Are Smiling	Not Set
....	The Big Noise	Net Set
....	Something for the Boys	Not Set
....	Laura	Not Set
....	A Tree Grows in Brooklyn	Not Set
....	Thunderhead	Not Set
....	Winged Victory	Not Set
....	Sunday Dinner For a Soldier	Not Set
....	Nob Hill	Not Set

UNITED ARTISTS

....	Yanks, Ahoy	July 1,'43
....	That Nazty Nuisance	Aug. 8,'43
....	Victory Through Air Power	Aug. 13,'43
....	Hi Diddle Diddle	Aug. 20,'43
....	Johnny Come Lately	Sep. 3,'43
....	The Kansan	Sep. 10,'43
....	Bar 20	Oct. 1,'43
....	False Colors	Nov. 5,'43
....	Riders of the Deadline	Dec. 3,'43
....	Jack London	Dec. 24,'43
....	Woman of the Town	Dec. 31,'43
....	Three Russian Girls	Jan. 14,'44
....	Bridge of San Luis Rey	Feb. 11,'44
....	Texas Masquerade	Feb. 18,'44
....	Knickerbocker Holiday	Mar. 17,'44
....	It Happened Tomorrow	Apr. 7,'44
....	Voice in the Wind	Apr. 21,'44
....	Lumber Jack	Apr. 28,'44
....	Up in Mabel's Room	Apr. 28,'44
....	Mystery Man	May 31,'44
....	Song of the Open Road	June 2,'44
....	The Hairy Ape	June 16,'44
....	Forty Thieves	June 23,'44
....	Sensations of 1945	June 30,'44
....	Summer Storm	July 14,'44
....	Abroad with Two Yanks	Aug. 4,'44
....	Since You Went Away	Not Set
....	Double Furlough	Not Set
....	Dark Waters	Not Set
....	Story of G.I. Joe	Not Set
....	Guest in the House	Not Set
....	3 is a Family	Not Set
....	Tomorrow the World	Not Set
....	The Great John L.	Not Set
....	House of Dr. Edwardes	Not Set
....	Brewster's Millions	Not Set

UNIVERSAL

Prod. No.	Title	Release Date
8017	Fired Wife	Sep. 3,'43
8022	Strange Death of Adolf Hilter	Sep. 10,'43
8028	Larceny with Music	Sep. 10,'43
8024	Sherlock Holmes Faces Death	Sep. 17,'43
8009	Top Man	Sep. 17,'43
8081	Arizona Trail	Sep. 24,'43
8023	Always a Bridesmaid	Sep. 24,'43
8007	Corvette K-225	Oct. 1,'43
8005	Crazy House	Oct. 8,'43
8035	Hi Ya Sailor	Oct. 15,'43
8033	You're a Lucky Fellow, Mr. Smith	Oct. 22,'43
8062	Flesh and Fantasy	Oct. 29,'43
8013	Son of Dracula	Nov. 5,'43
8082	Frontier Law	Nov. 5,'43
8038	The Mad Ghoul	Nov. 12,'43
8030	Never a Dull Moment	Nov. 19,'43
8004	His Butler's Sister	Nov. 26,'43
8042	So's Your Uncle	Dec. 3,'43
8041	She's for Me	Dec. 10,'43
8026	Calling Dr. Death	Dec. 17,'43
8025	Moonlight in Vermont	Dec. 24,'43
8064	Gung Ho	Dec. 31,'43
8034	Sing a Jingle	Jan. 7,'44
8003	Ali Baba and the 40 Thieves	Jan. 14,'44
8021	Spider Women	Jan. 21,'44
8083	Marshal of Gunsmoke	Jan. 21,'44
6014	Phantom Lady	Jan. 28,'44
8020	Swingtime Johnny	Feb. 4,'44
8060	The Imposter	Feb. 11,'44
8029	Weekend Pass	Feb. 18,'44
8011	Chip Off the Old Block	Feb. 25,'44
8031	Hat-Check Honey	Mar. 10,'44
8084	Oklahoma Raiders	Mar. 17,'44
8065	Ladies Courageous	Mar. 17,'44
8044	Hi Good-Lookin'	Mar. 24,'44
8027	Weird Woman	Apr. 14,'44
8016	Her Primitive Man	Apr. 21,'44
8037	Moon Over Las Vegas	Apr. 28,'44
8036	Slightly Terrific	May 5,'44
8061	Follow the Boys	May 5,'44
8006	Cobra Woman	May 12,'44
8032	Pardon My Rhythm	May 19,'44
8019	The Scarlet Claw	May 26,'44
8085	Boss of Boom Town	May 26,'44
8012	This Is the Life	June 2,'44
8008	Invisible Man's Revenge	June 9,'44
8015	Ghost Catchers	June 16,'44
8043	South of Dixie	June 23,'44
8002	Christmas Holiday	June 30,'44
8086	Trigger Trail	July 7,'44
8039	The Mummy's Ghost	July
8018	Jungle Woman	July
8045	Twilight on the Prairie	July 1
8040	Allergic to Love	July 2
8087	Trail to Gunsight	Aug. 1
8001	In Society	Aug. 1
	1944-45	
....	Gypsy Wildcat	Sep.
....	Moonlight and Cactus	Sep.
....	The Merry Monahans	Sep.
....	Pearl of Death	Sep. 2
....	San Diego, I Love You	Sep. 2
....	The Singing Sheriff	Oct.
....	See My Lawyer	Oct. 1
....	The Climax	Oct. 2
....	Babes on Swing Street	Oct. 2
....	Bowery to Broadway	Nov.
....	Dead Man's Eyes	Nov. 1
....	Reckless Age	Nov. 1
....	The Suspect	Nov. 2
....	Patrick the Great	Not Se
....	Murder in the Blue Room	Not Se
....	The Devil's Brood	Not Se
....	House of Fear	Not Se
....	Queen of the Nile	Not Se
....	Riders of Santa Fe	Not Se
....	Can't Help Singing	Not Se
....	My Baby Loves Music	Not Se
....	The Frozen Ghost	Not Se
....	The Old Texas Trail	Not Se
....	Be It Ever So Humble	Not Se
....	Night Life	Not Se
....	Beyond the Pecos	Not Se
....	Renegades of the Rio Grande	Not Se
....	Mike Goes to a Party	Not Se
....	Mummy's Curse	Not Se
....	Stars Over Manhattan	Not Se

WARNER BROS.

301	Watch on the Rhine	Sep.
330	Oklahoma Kid (R)	Sep. 1
302	Murder on the Waterfront	Sep. 1
303	Thank Your Lucky Stars	Sep. 2
331	Song of the Saddle (R)	Oct.
332	Prairie Thunder (R)	Oct.
333	Cherokee Strip (R)	Oct.
334	Empty Holsters (R)	Oct.
335	Guns of the Pecos (R)	Oct.
336	Land Beyond the Law (R)	Oct.
304	Adventure in Iraq	Oct.
305	Princess O'Rourke	Oct. 2
306	Find the Blackmailer	Nov.
307	Northern Pursuit	Nov. 1
308	Old Acquaintance	Nov. 2
327	Crime School (R)	Dec. 4
328	Girls on Probation (R)	Dec. 4
309	Destination, Tokyo	Jan. 1
310	The Desert Song	Jan. 2
311	In Our Time	Feb. 1
325	Frisco Kid (R)	Mar. 4
312	Passage to Marseille	Mar. 1
313	Shine On, Harvest Moon	Apr.
314	Uncertain Glory	Apr. 2
316	Between Two Worlds	May 2
317	Make Your Own Bed	June 1
318	Mask of Dimitrios	July 1
341	Manpower (R)	July 15
342	They Made Me a Criminal (R)	July 15
343	Brother Rat (R)	July 15
344	The Walking Dead (R)	July 15
345	Tiger Shark (R)	July 15
346	Polo Joe (R)	July 15
315	Adventures of Mark Twain	July 22
319	Mr. Skeffington	Aug. 12
	1944-45	
401	Janie	Sep. 2
402	Crime by Night	Sep. 9
....	Arsenic and Old Lace	Not Set
....	Devotion	Not Set
....	The Last Ride	Not Set
....	Saratoga Trunk	Not Set
....	Conflict	Not Set
....	Rhapsody in Blue	Not Set
....	The Horn Blows at Midnight	Not Set
....	The Animal Kingdom	Not Set
....	My Reputation	Not Set
....	Cinderella Jones	Not Set
....	The Doughgirls	Not Set
....	To Have and Have Not	Not Set
....	The Very Thought of You	Not Set
....	Roughly Speaking	Not Set
....	Objective Burma	Not Set
....	The Conspirators	Not Set
....	The Corn Is Green	Not Set
....	Strangers In Our Midst	Not Set
....	Christmas In Connecticut	Not Set
....	Hollywood Canteen	Not Set
....	Of Human Bondage	Not Set
....	God Is My Co-pilot	Not Set

THE RELEASE CHART

Index to Reviews, Advance Synopses and Service Data in PRODUCT DIGEST SECTION

Release dates and running time are furnished as soon as available. Advance dates are tentative and subject to change. Running times are the official times supplied by the distributor.

All page numbers on this chart refer to pages in the PRODUCT DIGEST SECTION of MOTION PICTURE HERALD.

Consult Service Data in the PRODUCT DIGEST SECTION for Legion of Decency Rating, Audience Classification and Managers' Round Table Exploitation.

Short Subjects Chart with Synopsis Index can be found on pages 2043-2044.

Feature Product Including Coming Attractions, listed by Company, in order of release, on pages 2008-2009.

Title	Company	Prod. Number	Stars	Release Date	Running Time	REVIEWED		Advance Synopsis Page	Service Data Page
						M. P. Herald Issue	Product Digest Page		
ABOVE Suspicion	MGM	402	Joan Crawford-Fred MacMurray	Sept.,'43	90m	May 1,'43	1546	1081	1575
Abroad with Two Yanks	UA	....	William Bendix-Dennis O'Keefe	Aug. 4,'44	80m	July 29,'44	2018	1889	....
Action in Arabia	RKO	420	George Sanders-Virginia Bruce	Block 4	75m	Feb. 19,'44	1762	1746	1995
Address Unknown	Col.	5010	Paul Lukas-Mady Christians	June 1,'44	72m	Apr. 29,'44	1866	1695	1947
Adventure in Iraq	WB	304	John Loder-Ruth Ford	Oct. 9,'43	64m	Sept. 25,'43	1553	1530	....
Adventure in Music	Crystal	....	Classical Music Feature	Mar. 10,'44	62m	Mar. 25,'44	1814	....	....
Adventures of a Rookie	RKO	402	Wally Brown-Alan Carney	Block 1	64m	Aug. 21,'43	1547	1471	1617
Adventures of Mark Twain	WB	315	Fredric March-Alexis Smith	July 22,'44	130m	May 6,'44	1877	936	1995
Adventures of Tartu (British)	MGM	406	Robert Donat-Valerie Hobson	Oct.,'43	103m	Aug. 7,'43	1546	....	1655
Alaska, 1944-45	Mono.	....	Kent Taylor-Margaret Lindsay	Nov. 18,'44	....	....	....	1983	....
Ali Baba and 40 Thieves (color)	Univ.	8003	Jon Hall-Maria Montez	Jan. 14,'44	87m	Jan. 15,'44	1713	1457	1902
Allergic to Love	Univ.	8040	Martha O'Driscoll-Noah Beery, Jr.	July 21,'44	66m	May 6,'44	1877	....	....
Always a Bridesmaid	Univ.	8023	Andrews Sisters-Patric Knowles	Sept. 24,'43	61m	Oct. 2,'43	1566	1192	....
Amazing Mr. Forrest, The (Br.)	PRC	413	Edward E. Horton-Jack Buchanan	Mar. 29,'44	71m	....	....	174	....
American Romance, An (color), 1944-45	MGM	....	Brian Donlevy-Ann Richard	Oct.,'44	151m	July 1,'44	1969	1457	....
And Now Tomorrow	Para.	....	Loretta Young-Alan Ladd	1944-45	....	....	....	1715	....
And the Angels Sing	Para.	4321	Fred MacMurray-Dorothy Lamour	Block 5	95m	Apr. 22,'44	1858	1555	....
Andy Hardy's Blonde Trouble	MGM	424	Mickey Rooney-Lewis Stone	May,'44	107m	Apr. 8,'44	1833	1456	1995
Animal Kingdom, The	WB	....	Ann Sheridan-Olivia de Havilland	1944-45	....	....	....	1431	....
Are These Our Parents?	Mono.	....	Helen Vinson-Lyle Talbot	July 15,'44	73m	June 17,'44	1945	1923	....
Arizona Trail	Univ.	8081	Tex Ritter-Fuzzy Knight	Sept. 24,'43	57m	....	....	1545	....
Arizona Whirlwind	Mono.	....	Ken Maynard-Hoot Gibson	Mar. 18,'44	59m	Apr. 15,'44	1845	1746	....
Around the World	RKO	411	Kay Kyser-Joan Davis-Mischa Auer	Block 3	81m	Nov. 27,'43	1645	1457	1902
Arrowsmith (Reissue)	Film Classics	....	Ronald Colman-Helen Hayes	Apr. 15,'45	....	Nov. 21,'31	1993	....	....
Arsenic and Old Lace	WB	....	Cary Grant-Raymond Massey	1944-45	....	....	....	1806	....
Atlantic City	Rep.	....	Constance Moore-Bradford Taylor	Not Set	86m	Aug. 5,'44	2030	1899	....
Attack	OWI-RKO	....	War Documentary	June 12,'44	56m	June 10,'44	1933	....	....
BABES on Swing Street, 1944-45	Univ.	....	Leon Errol-June Vincent	Oct. 27,'44	....	....	....	1983	....
Banjo on My Knee (R.)	20th-Fox.	407	Barbara Stanwyck-Joel McCrea	Oct. 29,'43	95m	Dec. 5,'36	1585	....	....
Bar 20	UA	....	William Boyd-Andy Clyde	Oct. 1,'43	54m	July 24,'43	1559	....	....
Barbary Coast (Reissue)	Film Classics	....	Ed. G. Robinson-Miriam Hopkins	Mar. 15,'45	90m	Oct. 5,'35	1993	....	....
Barbary Coast Gent, 1944-45	MGM	....	Wallace Beery-Binnie Barnes	Sept.,'44	87m	Aug. 5,'44	2029	1849	....
Bathing Beauty (color)	MGM	429	Red Skelton-Esther Williams	July,'44	101m	June 3,'44	1922	1635	....
Battle of China, The	War Dept.	....	Documentary	Not Set	65m	May 20,'44	1897	....	....
Battle of Russia	20th-Fox	414	Documentary	Nov. 5,'43	80m	Nov. 6,'43	1615	....	1766
Beautiful But Broke	Col.	5022	Joan Davis-Jane Frazee	Jan. 28,'44	74m	Feb. 5,'44	1742	1696	....
Beautiful Michoacan (Mex.)	Mohme	....	Tito Guizar-Gloria Marin	Apr. 25,'44	106m	May 6,'44	1878	....	....
Belle of the Yukon (color)	RKO	....	Randolph Scott-Gypsy Rose Lee	Not Set	....	....	....	1835	....
Beneath Western Skies	Rep.	354	Bob Livingston-Smiley Burnette	Mar. 3,'44	56m	May 20,'44	1898	1746	....
Bermuda Mystery	20th-Fox	428	Preston Foster-Ann Rutherford	May,'44	65m	Apr. 22,'44	1858	1835	....
Best Foot Forward (color)	MGM	405	Lucille Ball-William Gaxton	Oct.,'43	94m	July 3,'43	1532	1191	1617
Between Two Worlds	WB	316	John Garfield-Paul Henreid	May 20,'44	112m	May 13,'44	1885	1646	....
Beyond the Last Frontier	Rep.	351	Eddie Dew-Smiley Burnette	Sept. 18,'43	55m	Sept. 11,'43	1529	....	....
Big Show, The (Reissue)	Rep.	3302	Gene Autry	Mar. 1,'44	71m	....	....	....	....
Black Hills Express	Rep.	362	Don Barry-Wally Vernon	Aug. 15,'43	55m	Aug. 7,'43	1546	1457	....
Black Parachute, The	Col.	5035	John Carradine-Larry Parks	May 4,'44	65m	June 17,'44	1946	1806	....
Blazing Frontier	PRC	459	Buster Crabbe-Al St. John	Sept. 1,'43	59m	Apr. 15,'44	1845	1531	....
Block Busters	Mono.	....	East Side Kids-Harry Langdon	Sept. 16,'44	....	....	....	2007	....
Bomber's Moon	20th-Fox	401	George Montgomery-Annabella	Aug. 6,'43	70m	July 10,'43	1532	1305	....
Bordertown Trail, 1944-45	Rep.	451	Smiley Burnette-Sunset Carson	Aug. 11,'44	....	....	....	2032	....
Boss of Boom Town	Univ.	8085	Rod Cameron-Vivian Austin	May 26,'44	....	....	....	1923	....
Boss of Rawhide	PRC	452	Dave O'Brien-Jim Newill	Nov. 20,'43	59m	....	....	1599	....
Bowery Champs, 1944-45	Mono.	....	East Side Kids	Dec. 9,'44	....	....	....	2032	....
Bowery to Broadway, 1944-45	Univ.	....	Contract Players	Nov. 3,'44	....	....	....	1923	....
Brand of the Devil	PRC	458	Dave O'Brien-Jim Newill	July 30,'44	....	....	....	1923	....
Brazil	Rep.	....	Virginia Bruce-Tito Guizar	1944-45	....	....	....	1971	....
Bride by Mistake	RKO	435	Laraine Day-Alan Marshall	Block 7	80m	July 29,'44	2017	1890	....
Bridge of San Luis Rey, The	UA	....	Lynn Bari-Akim Tamiroff	Feb. 11,'44	107m	Feb. 5,'44	1742	1636	1947
Bring On the Girls (color)	Para.	....	Veronica Lake-Sonny Tufts	1944-45	....	....	....	1763	....
Broadway Rhythm (color)	MGM	419	George Murphy-Ginny Simms	Mar.,'44	115m	Jan. 22,'44	1725	1616	1995
Brother Rat (Reissue)	WB	343	Priscilla Lane-Wayne Morris	July 15,'44	89m	Oct. 15,'38	1957	....	....
Bulldog Drummond (R.)	Film Classics	....	Ronald Colman-Lilyan Tashman	Oct. 15,'44	....	Apr. 13,'29	1993	....	....
Buffalo Bill (color)	20th-Fox	424	Maureen O'Hara-Joel McCrea	Apr.,'44	90m	Mar. 18,'44	1801	1531	1995

Title	Company	Prod. Number	Stars	Release Date	Running Time	REVIEWED M. P. Herald Issue	REVIEWED Product Digest Page	Advance Synopsis Page	Service Data Page
CALIFORNIA Joe	Rep.	365	Don Barry-Helen Talbot	Dec. 29,'43	55m	Jan. 8,'44	1706	1675	....
Call of the Jungle	Mono.	....	Ann Corio-James Bush	Aug. 19,'44	....	....	....	1913	....
Call of the Rockies	Rep.	356	Smiley Burnette-Sonny Carson	July 14,'44	57m	June 10,'44	1934	1923	....
Call of the South Seas	Rep.	319	Janet Martin-Allan Lane	July 7,'44	....	....	....	1899	....
Calling Dr. Death	Univ.	8026	Lon Chaney-Patrica Morison	Dec. 17,'43	63m	Dec. 18,'43	1673	1635	....
Candlelight in Algeria (Br.)	20th-Fox	432	James Mason-Carla Lehmann	July,'44	85m	Jan. 1,'44	1694	....	....
Candles at Nine (British)	Nat'l-Anglo	....	Jessie Matthews	Not Set	86m	July 1,'44	1970	....	....
Canterbury Tale (British)	Eagle-Lion	....	Eric Portman-Sheila Sim	Not Set	....	May 13,'44	1885	....	....
Canterville Ghost, The	MGM	430	Charles Laughton-Margaret O'Brien	July,'44	95m	May 27,'44	1909	1635	....
Canyon City	Rep.	364	Don Barry-Helen Talbot	Nov. 29,'43	55m	Nov. 13,'43	1626	1599	....
Career Girl	PRC	403	Frances Langford-Craig Wood	Jan. 11,'44	69m	Dec. 18,'43	1674	1634	....
Carolina Blues (formerly Battleship Blues)	Col.	....	Kay Kyser-Ann Miller-Victor Moore	Sept. 26,'44	....	....	....	1899	....
Casanova Brown	RKO	....	Gary Cooper-Teresa Wright	Not Set	99m	Aug. 5,'44	2029	1806	....
Casanova in Burlesque	Rep.	333	Joe E. Brown-June Havoc	Feb. 19,'44	72m	Jan. 29,'44	1733	1676	....
Castle of Crimes, 1944-45	PRC	513	Keneth Kent-Diana Churchill	Aug. 25,'44	....	....	.....	....	....
Chance of a Lifetime, The	Col.	5034	Chester Morris-Jeanne Bates	Oct. 26,'43	65m	Oct. 16,'43	1586	1545	....
Charlie Chan in Black Magic	Mono.	....	Sidney Toler-Mantan Moreland	Sept. 9,'44	65m	Aug. 12,'44	2042	2007	....
Charlie Chan in Secret Service	Mono.	....	Sidney Toler-Gwen Kenyon	Feb. 14,'44	65m	Jan. 15,'44	1714	1599	....
Charlie Chan in the Chinese Cat	Mono.	....	Sidney Toler-Joan Woodbury	May 20,'44	65m	Apr. 1,'44	1826	....	....
Cherokee Strip (Reissue)	WB	333	Dick Foran	Oct. 2,'43	56m	....	....	....	....
Chip Off the Old Block	Univ.	8011	Donald O'Connor-Peggy Ryan	Feb. 25,'44	81m	Feb. 19,'44	1761	1715	1902
Christmas Holiday	Univ.	8002	Deanna Durbin-Gene Kelly	June 30,'44	92m	June 10,'44	1934	1695	1995
Cinderella Jones	WB	....	Joan Leslie-Robert Alda	1944-45	....	....	...	1746	....
City That Stopped Hitler	Para.	4331	Russian Documentary	Special	57m	Sept. 4,'43	1521	....	1655
Claudia	20th-Fox	404	Dorothy McGuire-Robert Young	Sept. 3,'43	91m	Aug. 21,'43	1558	....	1655
Climax, The (color), 1944-45	Univ.	....	Susanna Foster-Boris Karloff	Oct. 20,'44	....	....	....	1786	....
Cobra Woman (color)	Univ.	8006	Jon Hall-Maria Montez	May 12,'44	70m	Apr. 29,'44	1866	1457	1655
Comin' Round the Mountain (R.)	Rep.	3305	Gene Autry	July 15,'44	55m	....	....	....	....
Conflict	WB	....	Humphrey Bogart-Alexis Smith	1944-45	....	....	....	1456	....
Conspirators, The	WB	....	Hedy Lamarr-Paul Henreid	1944-45	....	....	....	1850	....
Contender, The	PRC	418	Buster Crabbe-Arline Judge	May 10,'44	66m	May 13,'44	1886	1850	....
Corn Is Green, The	WB	....	Bette Davis-John Dall	Not Set	....	....	....	2007	....
Corvette K-225	Univ.	8007	Randolph Scott-James Brown	Oct. 1,'43	99m	Oct. 2,'43	1565	1240	1719
Cover Girl (color)	Col.	5001	Rita Hayworth-Gene Kelly	Apr. 6,'44	107m	Mar. 11,'44	1793	1416	1947
Cowboy Canteen	Col.	5220	Charles Starrett-Jane Frazee	Feb. 8,'44	72m	Feb. 26,'44	1774	1763	....
Cowboy in the Clouds	Col.	5203	Charles Starrett-Julie Duncan	Dec. 23,'43	55m	Jan. 8,'44	1706	1636	....
Cowboy and the Lady (Reissue)	Film Classics	....	Gary Cooper-Merle Oberon	Sept. 15,'44	90m	Nov. 12,'38	1993	....	..
Cowboy from Lonesome River, 1944-45	Col.	....	Charles Starrett-Pinky Tomlin	Sept. 21,'44	...	....	....	2007	....
Cowboy and the Senorita, The	Rep.	342	Roy Rogers-Dale Evans-Mary Lee	May 12,'44	78m	Apr. 1,'44	1825	1747	....
Crazy House	Univ.	8005	Olsen and Johnson	Oct. 8,'43	80m	Oct. 23,'43	1595	1531	1719
Crime by Night, 1944-45	WB	402	Jane Wyman-Jerome Cowan	Sept. 9,'44	72m	July 29,'44	2018	1091	....
Crime Doctor's Strangest Case	Col.	5021	Warner Baxter-Lynn Merrick	Dec. 9,'43	68m	Jan. 22,'44	1725	1654	....
Crime School (Reissue)	WB	327	Humphrey Bogart-Dean End Kids	Dec. 4,'43	86m	May 7,'38	1626	....	....
Cross of Lorraine, The	MGM	414	Pierre Aumont-Gene Kelly	Jan.,'44	90m	Nov. 13,'43	1625	1457	1719
Cry "Havoc"	MGM	417	Margaret Sullavan-Ann Sothern	Feb.,'44	97m	Nov. 6,'43	1614	1555	....
Cry of the Werewolf	Col.	5027	Osa Massen-Stephen Crane	Aug. 17,'44	....	....	....	1558	...
Curse of the Cat People	RKO	418	Simone Simon-Kent Smith	Block 4	70m	Feb. 19,'44	1762	1715	....
DANCING Masters, The	20th-Fox	413	Laurel and Hardy	Nov. 19,'43	63m	Oct. 30,'43	1605	1555	....
Danger! Women at Work	PRC	411	Patsy Kelly-Mary Brian	Aug. 23,'43	61m	July 17,'43	1426	...	....
Dangerous Journey, 1944-45	20th-Fox	504	Burma Travelogue	Sept.,'44	73m	Aug. 12,'44	2041	....	....
Dark Mountain	Para.	....	Ellen Drew-Robert Lowery	Block 1	....	....	....	2032	....
Dark Waters	UA	....	Merle Oberon-Franchot Tone	Not Set	....	....	....	1983	....
Days of Glory	RKO	422	Tamara Toumanova-Gregory Peck	Block 5	86m	Apr. 22,'44	1858	1636	....
Dead End (Reissue)	Film Classics	....	Humphrey Bogart-Joel McCrea	July 15,'44	90m	Aug. 7,'37	1993	....	....
Dead Men's Eyes, 1944-45	Univ.	....	Lon Chaney-Jean Parker	Nov. 10,'44	....	....	....	1983	....
Death Valley Manhunt	Rep.	375	Bill Elliott-Gabby Hayes	Sept. 25,'43	55m	Aug. 28,'43	1558	1402	....
Death Valley Rangers	Mono.	....	Hoot Gibson-Ken Maynard	Dec. 3,'43	59m	Dec. 18,'43	1674	1555	....
Deerslayer, The	Rep.	306	Bruce Kellogg-Jean Parker	Nov. 22,'43	67m	Nov. 6,'43	1615	1599	....
Delinquent Daughters	PRC	416	June Carlson-Fifi D'Orsay	July 15,'44	72m	July 8,'44	1981	1913	....
Desert Song, The (color)	WB	310	Dennis Morgan-Irene Manning	Jan. 29,'44	96m	Dec. 18,'43	1673	872	1818
Destination, Tokyo	WB	309	Cary Grant-John Garfield	Jan. 1,'44	135m	Dec. 25,'43	1685	1530	1847
Detective Kitty O'Day	Mono.	....	Jean Parker-Tim Ryan	May 13,'44	63m	Apr. 1,'44	1826	....	....
Devil's Brood, The	Univ.	....	Lon Chaney-Boris Karloff	Not Set	....	....	....	2007	....
Devil Riders, The	PRC	460	Buster Crabbe-Al St. John	Nov. 5,'43	58m	Feb. 12,'44	1754	1566	....
Dixie Jamboree, 1944-45	PRC	505	Frances Langford-Guy Kibbee	Aug. 15,'44	72m	July 15,'44	1993	1835	....
Double Furlough (formerly With All My Heart)	UA	....	Ginger Rogers-Joseph Cotten	Not Set	....	....	....	1913	....
Double Indemnity	Para.	4325	Barbara Stanwyck-Fred MacMurray	Block 5	107m	Apr. 29,'44	1866	1646	....
Doughboys in Ireland	Col.	5031	Kenny Baker-Jeff Donnell	Oct. 7,'43	61m	Oct. 9,'43	1574	1545	....
Doughgirls, The	WB	....	Ann Sheridan-Alexis Smith	1944-45	....	....	....	1835	....
Dragon Seed, 1944-45	MGM	....	Katharine Hepburn-Walter Huston	Aug.,'44	148m	July 22,'44	2005	1675	....
Drifter, The	PRC	461	Buster Crabbe-Al St. John	Dec. 20,'43	62m	May 27,'44	1910	1606	....
Dr. Gillespie's Criminal Case	MGM	407	Lionel Barrymore-Van Johnson	Nov.,'43	89m	May 8,'43	1546	1192	....
Drums of Fu Manchu	Rep.	305	Henry Brandon-William Royle	Nov. 27,'43	68m	Nov. 13,'43	1626	1606	....
EMPTY Holsters (Reissue)	WB	334	Dick Foran	Oct. 2,'43	62m	....	....	....	....
Empire of the West	Col.	....	Charles Starrett-Vi Athens	Not Set	....	....	....	2007	....
Enemy of Women (formerly Dr. Paul Joseph Goebbels)	Mono.	....	Paul Andor-Claudia Drake-Donald Woods	Not Set	....	....	....	1599	....
Escape to Danger (British)	RKO	419	Eric Portman-Ann Dvorak	Block 4	83m	Feb. 5,'44	1742	....	....
Eve Knew Her Apples	Col.	....	Ann Miller-William Wright	Not Set	....	....	....	2007	....
Eve of St. Mark, The	20th-Fox	429	Michael O'Shea-Anne Baxter	June,'44	96m	May 20,'44	1897	1636	1947
Ever Since Venus	Col.	....	Alan Mowbray-Ann Savage	Sept. 14,'44	....	....	....	1971	....
Experiment Perilous	RKO	....	Hedy Lamarr-George Brent	Not Set	....	....	....	1994	....

						— REVIEWED —			
Title	*Company*	*Prod. Number*	*Stars*	*Release Date*	*Running Time*	*M. P. Herald Issue*	*Product Digest Page*	*Advance Synopsis Page*	*Service Data Page*
FALCON and the Coeds, The	RKO	410	Tom Conway-Jean Brooks	Block 2	68m	Nov. 6,'43	1615	1599	....
Falcon in Mexico, The	RKO	431	Tom Conway-Mona Maris	Block 7	70m	July 29,'44	2018	1971	....
Falcon Out West, The	RKO	421	Tom Conway-Barbara Hale	Block 5	64m	Mar. 4,'44	1782	....	....
Fallen Sparrow, The	RKO	401	Maureen O'Hara-John Garfield	Block 1	93m	Aug. 21,'43	1547	1182	1719
False Colors	UA	....	William Boyd	Nov. 5,'43	65m	Nov. 6,'43	1614	1431	....
Fanny by Gaslight (Brit.)	Gains.-GFD	....	Phyllis Calvert-James Mason	Not Set	108m	May 27,'44	1910	....	....
Farewell, My Lovely	RKO	....	Dick Powell-Anne Shirley	Not Set	....	....	....	1971	....
Fighting Seabees, The	Rep.	311	John Wayne-Susan Hayward	Mar. 10,'44	100m	Jan. 22,'44	1725	1616	1847
Find the Blackmailer	WB	306	Faye Emerson-Jerome Cowan	Nov. 6,'43	55m	Oct. 23,'43	1594	....	....
Fired Wife	Univ.	8017	Robert Paige-Louise Allbritton	Sept. 3,'43	73m	Sept. 4,'43	1521	....	....
Flame of Barbary Coast	Rep.	....	John Wayne-Ann Dvorak	1944-45	....	....	....	1994	....
Flesh and Fantasy	Univ.	8062	Charles Boyer-Barbara Stanwyck	Oct. 29,'43	94m	Sept. 18,'43	1541	1058	1766
Follow the Boys	Univ.	8061	Stage and Screen Entertainers	May 5,'44	119m	Apr. 1,'44	1825	1635	1995
Follow the Leader	Mono.	....	East Side Kids	June 3,'44	65m	July 1,'44	1970	1606	....
Forty-eight Hours (British) (formerly Went the Day Well?)	AFE	....	Leslie Banks-Basil Sydney	June 28,'44	90m	Nov. 14,'42	1981	....	....
Forty Thieves	UA	....	William Boyd-Andy Clyde	June 23,'44	60m	June 24,'44	1958	....	....
For Whom the Bell Tolls (color)	Para.	4338	Gary Cooper-Ingrid Bergman	Special	168m	July 17,'43	1546	855	1719
Four Jills in a Jeep	20th-Fox	423	Kay Francis-Carole Landis	Mar.,'44	89m	Mar. 18,'44	1802	1676	1995
Frenchman's Creek (color)	Para.	....	Joan Fontaine-Arturo de Cordova	1944-45	....	....	....	1416	....
Frisco Kid (Reissue)	WB	325	James Cagney-Margaret Lindsay	Mar. 4,'44	77m	Nov. 2,'35	1726	....	....
Frontier Law	Univ.	8082	Russell Hayden-Jennifer Holt	Nov. 5,'43	55m	....	....	1606	....
Frontier Outlaws	PRC	462	Buster Crabbe-Al St. John	Mar. 4,'44	58m	Aug. 5,'44	2030	1746	....
Fugitive from Sonora	Rep.	361	Don Barry-Lynn Merrick	July 1,'43	55m	July 10,'43	1414	1375	....
Fuzzy Settles Down	PRC	465	Buster Crabbe-Al St. John	July 25,'44	....	....	....	1937	....
GAMBLER'S Choice	Para.	4324	Chester Morris-Nancy Kelly	Block 5	65m	Apr. 29,'44	1867	1850	....
Gang's All Here, The (color)	20th-Fox	416	Alive Faye-Carmen Miranda	Dec. 24,'43	103m	Dec. 4,'43	1653	1530	1847
Gangsters of the Frontier, 1944-45	PRC	551	Dave O'Brien-Jim Newill	Sept. 21,'44	....	....	....	....	....
Gangway for Tomorrow	RKO	407	Margo-Robert Ryan-John Carradine	Block 2	69m	Nov. 6,'43	1614	1566	....
Gaslight	MGM	425	Charles Boyer-Ingrid Bergman	May,'44	114m	May 16,'44	1885	1786	1995
Ghost Catchers, The	Univ.	8015	Olsen and Johnson	June 16,'44	68m	June 10,'44	1935	1835	....
Ghost Ship, The	RKO	412	Richard Dix-Edith Barrett	Block 3	69m	Dec. 11,'43	1666	1646	....
Ghost That Walks Alone, The	Col.	5042	Arthur Lake-Lynn Roberts	Feb. 10,'44	63m	Feb. 19,'44	1762	1696	....
Gildersleeve on Broadway	RKO	409	Harold Peary-Billie Burke	Block 2	65m	Oct. 23,'43	1595	1566	....
Gildersleeve's Ghost	RKO	426	Harold Peary-Marion Martin	Block 6	64m	June 24,'44	1957	1786	....
Girl Crazy	MGM	409	Mickey Rooney-Judy Garland	Nov.,'43	99m	Aug. 7,'43	1558	1191	1766
Girl from Monterrey, The	PRC	412	Armida-Edgar Kennedy	Oct. 4,'43	61m	Sept. 25,'43	1554	1509	....
Girl in the Case, The	Col.	5028	Edmund Lowe-Janis Carter	Apr. 20,'44	64m	June 3,'44	1921	1806	....
Girl Rush, The	RKO	....	Frances Langford-Wally Brown	Not Set	....	....	....	2032	....
Girls on Probation (Reissue)	WB	328	Jane Bryan-Ronald Reagan	Dec. 4,'43	63m	Oct. 29,'38	1626	....	....
Girl Who Dared, The	Rep.	322	Lorna Gray-Peter Cookson	Aug. 5,'44	....	....	....	1899	....
Going My Way	Para.	4335	Bing Crosby-Rise Stevens	Special	126m	Feb. 26,'44	1773	1763	....
Goldwyn Follies, The (R.)	Film Classics	....	Adolphe Menjou-Zorina	May 15,'45	120m	Jan. 29,'38	1993	....	....
Good Fellows, The	Para.	4302	Cecil Kellaway-Helen Walker	Block 1	70m	Aug. 14,'43	1559	1191	....
Good-night, Sweetheart	Rep.	320	Bob Livingston-Ruth Terry	June 17,'44	67m	June 10,'44	1935	1850	....
Government Girl	RKO	408	Olivia de Havilland-Sonny Tufts	Block 2	83m	Nov. 6,'43	1614	1416	1766
Goyescas (Spanish)	RKO	461	Musical Feature	Special	110m	May 20,'44	1898	....	....
Great Moment, The	Para.	4330	Joel McCrea-Betty Field	Block 6	83m	June 10,'44	1934	912	....
Great Mr. Handel, The (color) (British)	Midfilm	....	Wilfred Lawson-Elizabeth Allan	Sept. 9,'43	89m	Sept. 18,'43	1542	....	....
Greenwich Village (color), 1944-45	20th-Fox	505	Don Ameche-Carmen Miranda	Sept.,'44	82m	Aug. 12,'44	2041	1676	....
Guadalcanal Diary	20th-Fox	412	Preston Foster-William Bendix	Nov. 5,'43	93m	Oct. 30,'43	1605	1457	1766
Guest in the House	UA	....	Anne Baxter-Ralph Bellamy	Not Set	....	....	....	1983	....
Gung Ho	Univ.	8064	Randolph Scott-Grace McDonald	Dec. 31,'43	88m	Dec. 25,'43	1686	1599	1847
Gunsmoke Mesa	PRC	453	Dave O'Brien-Jim Newill	Jan. 3,'44	59m	June 17,'44	1946	1635	....
Guns of the Law	PRC	455	Dave O'Brien-Jim Newill	Apr. 10,'44	55m	....	....	1806	....
Guns of the Pecos (Reissue)	WB	335	Dick Foran	Oct. 2,'43	56m	....	....	....	....
Guy Named Joe, A	MGM	416	Spencer Tracy-Irene Dunne	Mar.,'44	120m	Dec. 25,'43	1686	1431	1902
Gypsy Wildcat (color), 1944-45	Univ.	....	Marie Montez-Jon Hall	Sept. 1,'44	77m	Aug. 12,'44	2041	1675	....
HAIL the Conquering Hero	Para.	4326	Eddie Bracken-Ella Raines	Block 6	100m	June 10,'44	1933	1696	....
Hail to the Rangers	Col.	5201	Charles Starrett	Sept. 16,'43	57m	Nov. 27,'43	1646	1055	....
Hairy Ape, The	UA	....	William Bendix-Susan Hayward	June 16,'44	91m	May 20,'44	1897	1763	....
Halfway House, The (British)	Ealing	....	Francoise Rosay-Mervyn Johns	Not Set	95m	Mar. 4,'44	1781	....	....
Hands Across the Border	Rep.	341	Roy Rogers-Ruth Terry	Jan. 5,'44	73m	Dec. 11,'43	1665	1545	....
Happy Land	20th-Fox	415	Don Ameche-Frances Dee	Dec. 3,'43	75m	Nov. 13,'43	1625	1555	1766
Harvest Melody	PRC	402	Rosemary Lane-Johnny Downs	Nov. 22,'43	71m	Oct. 9,'43	1574	1545	....
Hat-Check Honey	Univ.	8031	Grace McDonald-Leon Errol	Mar. 10,'44	69m	Mar. 1,'44	1794	1746	....
Having Wonderful Crime	RKO	....	Pat O'Brien-George Murphy	Not Set	....	....	....	1971	....
Heat's On, The	Col.	5009	Mae West-Victor Moore	Dec. 2,'43	79m	Dec. 4,'43	1653	1555	1818
Heaven Can Wait (color)	20th-Fox	402	Don Ameche-Gene Tierney	Aug. 13,'43	112m	July 24,'43	1578	1240	1617
Heaven Is Around the Corner (British)	Nat'l-Anglo	....	Will Fyffe-Leni Lynn	Not Set	100m	Mar. 18,'44	1802	....	....
Heavenly Body, The	MGM	421	William Powell-Hedy Lamarr	Apr.,'44	94m	Jan. 1,'44	1693	1555	1947
Heavenly Days	RKO	435	Fibber McGee and Molly	Block 7	71m	July 29,'44	2018	1817	....
Henry Aldrich, Boy Scout	Para.	4311	Jimmy Lydon-Charlie Smith	Block 3	65m	Jan. 8,'44	1706	1696	1902
Henry Aldrich Haunts a House	Para.	4306	Jimmy Lydon-Charlie Smith	Block 2	73m	Nov. 6,'44	1614	1566	1766
Henry Aldrich's Little Secret	Para.	4328	Jimmy Lydon-Charlie Smith	Block 6	74m	June 10,'44	1933	1747	....
Henry Aldrich Plays Cupid	Para.	4322	Jimmy Lydon-Charlie Smith	Block 5	64m	Apr. 22,'44	1858	1431	....
Here Comes Elmer	Rep.	303	Al Pearce-Dale Evans	Nov. 15,'43	74m	Oct. 16,'43	1585	....	....
Her Primitive Man	Univ.	8016	Louise Allbritton-Robert Paige	Apr. 21,'44	79m	Apr. 8,'44	1833	1675	....
Heroes of the Sagebrush	Col.	....	Charles Starrett-Constance Worth	1944-45	....	....	....	2007	....
Hey, Rookie	Col.	5013	Ann Miller-Larry Parks	Mar. 9,'44	77m	May 6,'44	1877	1654	....
Hidden Valley Outlaws	Rep.	378	Bill Elliott-Gabby Hayes	Apr. 2,'44	55m	Apr. 8,'44	1834	1806	....
Hi Diddle Diddle	UA	....	Martha Scott-Adolphe Menjou	Aug. 20,'43	73m	July 31,'43	1559	1375	1617
Hi Good-Lookin'	Univ.	8044	Eddie Quillan-Harriet Hilliard	Mar. 24,'44	62m	Mar. 18,'44	1801	1763	....
Higher and Higher	RKO	415	Michele Morgan-Frank Sinatra	Block 3	90m	Dec. 11,'43	1665	1616	1847
His Butler's Sister	Univ.	8004	Deanna Durbin-Franchot Tone	Nov. 26,'43	93m	Nov. 13,'43	1625	1555	1766

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Hitler Gang, The	Para.	4323	Robert Watson-Victor Varconi	Block 5	99m	Apr. 29,'44	1865	1675	....
Hi Ya Sailor	Univ.	8035	Donald Woods-Elyse Knox	Oct. 15,'43	63m	Oct. 9,'43	1574	1531	....
Holy Matrimony	20th-Fox	403	Monty Woolley-Gracie Fields	Aug. 27,'43	87m	Aug. 28,'43	1547	1431	1655
Home in Indiana (color)	20th-Fox	433	Walter Brennan-Lon McAllister	July,'44	103m	May 27,'44	1909	1634	1995
Hoosier Holiday	Rep.	302	Dale Evans-George Byron	Sept. 13,'43	72m	Aug. 28,'43	1547	....	....
Horn Blows at Midnight, The	WB	....	Jack Benny-Alexis Smith	1944-45	....	....	....	1715	....
Hostages	Para.	4305	Luise Rainer-William Bendix	Block 1	87m	Aug. 14,'43	1579	1277	1766
Hotel Reserve (British)	RKO	....	James Mason-Lucie Mannheim	Not Set	89m	June 17,'44	1945	....	....
Hot Rhythm	Mono.	....	Dona Dake-Robert Lowery	Apr. 22,'44	79m	Mar. 4,'44	1783	1763	....
Hour Before the Dawn, The	Para.	4317	Veronica Lake-Franchot Tone	Block 4	74m	Mar. 4,'44	1781	1555	....
I DOOD It	MGM	403	Red Skelton-Eleanor Powell	Sept.,'43	102m	July 31,'43	1579	1191	1719
I Love a Soldier	Para.	4329	Paulette Goddard-Sonny Tufts	Block 6	106m	June 10,'44	1934	1675	....
Impatient Years, The	Col.	5002	Jean Arthur-Lee Bowman-Chas. Coburn	Sept. 7,'44	....	....	....	1849	....
Impostor, The	Univ.	8066	Jean Gabin-Allyn Joslyn	Feb. 11,'44	94m	Feb. 12,'44	1754	1616	1847
Incendiary Blonde (color)	Para.	....	Betty Hutton-Arturo de Cordova	1944-45	....	....	....	1675	....
In Old Chicago (Reissue)	20th-Fox	406	Alice Faye-Tyrone Power-Don Ameche	Oct. 29,'43	94m	Jan. 8,'38	1542	....	....
In Old Oklahoma	Rep.	307	John Wayne-Martha Scott	Dec. 6,'43	102m	Oct. 23,'43	1593	....	1719
In Our Time	WB	311	Ida Lupino-Paul Henreid	Feb. 19,'44	110m	Feb. 5,'44	1741	1416	1902
In Society	Univ.	8001	Abbott and Costello	Aug. 18,'44	75m	Aug. 12,'44	2041	2032	....
In the Meantime, Darling	20th-Fox	....	Jeanne Crain-Frank Latimore	1944-45	....	....	....	1850	....
Invisible Man's Revenge, The	Univ.	8008	Jon Hall-Evelyn Ankers	June 9,'44	78m	June 3,'44	1921	1849	....
Irish Eyes Are Smiling (color)	20th-Fox	....	Monty Woolley-Dick Haymes	1944-45	....	....	....	1835	....
Iron Major, The	RKO	406	Pat O'Brien-Ruth Warrick	Block 2	85m	Oct. 23,'43	1593	1555	1719
Is Everybody Happy?	Col.	5016	Ted Lewis-Nan Wynn	Oct. 28,'43	78m	Nov. 27,'43	1646	1545	1655
Isle of Forgotten Sins	PRC	401	John Carradine-Gale Sondergaard	Aug. 15,'43	84m	July 3,'43	1532	1339	1617
It Happened Tomorrow	UA	....	Dick Powell-Linda Darnell	Apr. 7,'44	84m	Mar. 25,'44	1813	1675	1995
JACK London	UA	....	Michael O'Shea-Susan Hayward	Dec. 24,'43	93m	Nov. 27,'43	1645	1554	1847
Jamboree	Rep.	316	George Byron-Ruth Terry	May 5,'44	71m	Apr. 1,'44	1825	1817	....
Jam Session	Col.	5015	Ann Miller-Jess Barker	Apr. 13,'44	77m	May 13,'44	1886	1806	1947
Jane Eyre	20th-Fox	420	Orson Welles-Joan Fontaine	Feb.,'44	96m	Feb. 5,'44	1741	1240	1847
Janie, 1944-45	WB	401	Joyce Reynolds-Robert Hutton	Sept. 2,'44	101m	July 29,'44	2017	1747	....
Jeannie (British)	English	....	Barbara Mullen-Michael Redgrave	Oct. 1,'43	85m	Aug. 23,'43	1593	....	....
Jive Junction	PRC	407	Dickie Moore-Tina Thayer	Dec. 20,'43	64m	Nov. 20,'43	1633	1606	....
Johnny Come Lately	UA	....	James Cagney-Grace George	Sept. 3,'43	97m	Aug. 28,'43	1559	1375	1719
Johnny Doesn't Live Here	Mono.	....	Simone Simon-James Ellison	July 8,'44	79m	May 13,'44	1886	1826	....
Jungle Woman	Univ.	8018	Evelyn Ankers-J. Carrol Naish	July 7,'44	60m	May 27,'44	1910	1899	....
KANSAN, The	UA	....	Richard Dix-Jane Wyatt	Sept. 10,'43	79m	June 19,'43	1547	1182	....
Kansas City Kitty	Col.	5012	Joan Davis-Jane Frazee	Aug. 24,'44	....	....	....	1923	....
Keys of the Kingdom	20th-Fox	....	Sir Cedric Hardwicke-Roddy McDowall	1944-45	....	....	....	1806	....
Kid from Spain (Reissue)	Film Classics	....	Eddie Cantor-Lyda Roberti	Aug. 15,'44	90m	Nov. 7,'32	1993	....	....
Kid Millions (Reissue)	Film Classics	....	Eddie Cantor-Ann Sothern	Jan. 15,'45	92m	Oct. 27,'34	1993	....	....
Kings of the Ring	Lewis-Lesser	....	Fight Film Feature	Jan. 22,'44	95m	Jan. 29,'44	1735	....	....
Kismet (color), 1944-45	MGM	....	Ronald Colman-Marlene Dietrich	Oct.,'44	....	....	....	1635	....
Klondike Kate	Col.	5029	Ann Savage-Tom Neal	Dec. 16,'43	64m	Feb. 5,'44	1742	1636	....
Knickerbocker Holiday	UA	....	Nelson Eddy-Charles Coburn	Mar. 17,'44	85m	Mar. 4,'44	1781	1635	1818
LAD from Our Town	Artkino	....	Russian Feature	Oct. 6,'43	65m	Oct. 16,'43	1586	....	....
Ladies Courageous	Univ.	8065	Loretta Young-Geraldine Fitzgerald	Mar. 17,'44	88m	Mar. 25,'44	1814	1616	1995
Ladies of Washington	20th-Fox	430	Ronald Graham-Trudy Marshall	June,'44	61m	May 20,'44	1898	1849	....
Lady and the Monster, The	Rep.	315	Vera Ralston-Richard Arlen	Apr. 17,'44	86m	Mar. 18,'44	1801	....	1995
Lady in the Dark (color)	Para.	4336	Ginger Rogers-Ray Milland	Special	100m	Feb. 12,'44	1753	1091	1995
Lady in the Death House	PRC	414	Lionel Atwill-Jean Parker	Mar. 15,'44	58m	Mar. 25,'44	1814	1746	....
Lady, Let's Dance	Mono.	....	Belita-James Ellison	Apr. 15,'44	88m	Jan. 29,'44	1735	1599	....
Lady Takes a Chance, A	RKO	405	Jean Arthur-John Wayne	Block 1	86m	Aug. 21,'43	1547	1240	1655
Land Beyond the Law (Reissue)	WB	336	Dick Foran	Oct. 2,'43	55m	....	....	....	....
Land of the Outlaws	Mono.	....	Johnny Mack Brown	Sept. 16,'44	....	....	....	1983	....
Laramie Trail, The	Rep.	355	Bob Livingston-Smiley Burnette	Apr. 3,'44	55m	Mar. 25,'44	1814	1786	....
Larceny with Music	Univ.	8028	Allan Jones-Kitty Carlisle	Sept. 10,'43	64m	Sept. 11,'43	1530	1351	....
Lassie Come Home (color)	MGM	410	Roddy McDowall-Edmund Gwenn	Dec.,'43	90m	Aug. 21,'43	1546	1240	1766
Last Horseman, The	Col.	5208	Russell Hayden-Dub Taylor	June 22,'44	54m	July 1,'44	1969	1890	....
Last Ride, The	WB	....	Richard Travis-Eleanor Parker	1944-45	....	....	....	1115	....
Laura	20th-Fox	....	Gene Tierney-Dana Andrews	1944-45	....	....	....	1899	....
Law Men	Mono.	....	Johnny Mack Brown	May 6,'44	55m	July 1,'44	1970	1817	....
Law of the Valley, 1944-45	Mono.	....	Johnny Mack Brown	Nov. 4,'44	....	....	....	2032	....
Leave It to the Irish	Mono.	....	James Dunn-Wanda McKay	Aug. 26,'44	....	....	....	1923	....
Let's Face It	Para.	4301	Bob Hope-Betty Hutton	Block 1	76m	Aug. 7,'43	1559	1277	1766
Lifeboat	20th-Fox	419	Tallulah Bankhead-William Bendix	Jan. 28,'44	96m	Jan. 15,'44	1713	1616	1995
Life and Death of Colonel Blimp (British)	Archers-Gen'l	....	Anton Walbrook-Roger Livesey	Not Set	163m	July 10,'43	1413	....	....
Lights of Old Santa Fe	Rep.	....	Roy Rogers-Dale Evans	Not Set	....	....	....	1994	....
Little Devils, 1944-45	Mono.	....	Harry Grey-Paul Kelly	Dec. 23,'44	....	....	....	1994	....
Lodger, The	20th-Fox	417	Laird Cregar-Merle Oberon	Jan. 7,'44	84m	Jan. 8,'44	1705	1636	1902
Lost Angel	MGM	415	Margaret O'Brien-James Craig	Jan.,'44	91m	Nov. 6,'43	1613	1555	1995
Lost in a Harem, 1944-45	MGM	....	Bud Abbott-Lou Costello	Dec.,'44	....	....	....	1850	....
Louisiana Hayride	Col.	5019	Judy Canova-Richard Lane	July 13,'44	67m	....	....	1890	....
Lumber Jack	UA	....	William Boyd-Andy Clyde	Apr. 28,'44	63m	Apr. 8,'44	1834	1763	....
MACHINE Gun Mama (formerly Mexican Fiesta)	PRC	421	Armida-El Brendel	Aug. 2,'44	....	....	....	1889	....
Madame Curie	MGM	490	Greer Garson-Walter Pidgeon	Feb.,'44	124m	Nov. 20,'43	1633	1416	1995
Mademoiselle Fifi	RKO	433	Simone Simon-Kurt Kreuger	Block 7	69m	July 29,'44	2017	1958	....
Mad Ghoul, The	Univ.	8038	Evelyn Ankers-David Bruce	Nov. 12,'43	65m	Oct. 23,'43.	1594	1586	....
Maisie Goes to Reno, 1944-45	MGM	....	Ann Sothern-John Hodiak	Sept.,'44	90m	Aug. 12,'44	2041	1971	....

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Make Your Own Bed	WB	317	Jack Carson-Jane Wyman	June 10,'44	82m	May 20,'44	1898	1715	1995
Man from Down Under, The	MGM	411	Charles Laughton-Binnie Barnes	Dec.,'43	103m	Aug. 7,'43	1547	....	....
Man from 'Frisco	Rep.	318	Michael O'Shea-Anne Shirley	July 1,'44	91m	Apr. 29,'44	1866	1835	....
Man from the Rio Grande, The	Rep.	363	Don Barry-Twinkle Watts	Oct. 18,'43	55m	Oct. 2,'43	1566	....	....
Man in Half Moon Street, The	Para.	....	Nils Asther-Helen Walker	1944-45	....	....	....	1747	....
Manpower (Reissue)	WB	341	Edward G. Robinson-George Raft	July 15,'44	103m	July 5,'41	1957	....	....
Marine Raiders	RKO	427	Pat O'Brien-Ruth Hussey	Block 6	90m	June 24,'44	1957	1696	....
Marked Trails	Mono.	....	Hoot Gibson-Veda Ann Borg	Sept. 30,'44	59m	Aug. 12, 44	2042	1971	....
Marriage Is a Private Affair, 1944-45	MGM	....	Lana Turner-John Hodiak	Oct.,'44	....	....	....	1806	....
Marshal of Gunsmoke	Univ.	8083	Tex Ritter-Russell Hayden	Jan. 21,'44	58m	....	....	1806	....
Marshal of Reno	Rep.	3312	Bill Elliott-Bobby Blake	July 2,'44	54m	July 8,'44	1981	1923	....
Mask of Dimitrios, The	WB	318	Sydney Greenstreet-Peter Lorre	July 1,'44	95m	June 10,'44	1934	1746	....
Master Race, The	RKO	....	Carl Esmond-Osa Massen	Not Set	....	....	....	1983	....
Meet Me in St. Louis (color)	MGM	....	Judy Garland-Margaret O'Brien	1944-45	....	....	....	1715	....
Meet the People	MGM	426	Dick Powell-Lucille Ball	May,'44	100m	Apr. 8,'44	1834	1456	1902
Melody Parade	Mono.	....	Mary Beth Hughes-Eddie Quillan	Aug. 27,'43	73m	Aug. 7,'43	1559	1339	....
Melody Trail (Reissue)	Rep.	3304	Gene Autry	June 1,'44	....	....	....	....	....
Memphis Belle, The (color)	Para.-WAC	T3-1	War Documentary	Apr. 14,'44	41m	Mar. 25,'44	1813	....	....
Men of the Sea (British)	PRC	420	Wilfred Lawson-Mary Jerrold	Apr. 30,'44	50m	....	....	1890	....
Men on Her Mind	PRC	409	Mary Beth Hughes-Edward Norris	Feb. 12,'44	67m	Feb. 5,'44	1743	1715	....
Merry Monahans, The, 1944-45	Univ.	....	Donald O'Connor-Peggy Ryan	Sept. 15,'44	....	....	....	1786	....
Million Dollar Kid, The	Mono.	....	East Side Kids	Feb. 28,'44	65m	Feb. 26,'44	1774	1676	....
Minesweeper	Para.	4308	Richard Arlen-Jean Parker	Block 2	66m	Nov. 6,'43	1615	1606	1818
Ministry of Fear	Para.	....	Ray Milland-Marjorie Reynolds	1944-45	....	....	....	1616	....
Minstrel Man	PRC	404	Benny Fields-Gladys George	July 1,'44	69m	July 1,'44	1970	....	....
Miracle of Morgan's Creek, The	Para.	4312	Eddie Bracken-Betty Hutton	Block 3	98m	Jan. 8,'44	1705	1079	1947
Mojave Firebrand	Rep.	377	Bill Elliott-Gabby Hayes	Mar. 19,'44	55m	Jan. 29,'44	1734	....	....
Monster Maker, The	PRC	419	J. Carrol Naish-Ralph Morgan	Apr. 15,'44	65m	Mar. 11,'44	1794	....	....
Moonlight and Cactus, 1944-45	Univ.	....	Andrews Sisters-Leo Carillo	Sept. 9,'44	....	....	....	1746	....
Moonlight in Vermont	Univ.	8025	Gloria Jean-Fay Helm	Dec. 24,'43	62m	Dec. 25,'43	1686	1635	....
Moon Over Las Vegas	Univ.	8037	Anne Gwynne-David Bruce	Apr. 28,'44	69m	Apr. 15,'44	1845	1785	....
Mr. Muggs Steps Out	Mono.	....	East Side Kids	Dec. 10,'43	63m	Dec. 25,'43	1686	1555	....
Mr. Skeffington	WB	319	Bette Davis-Claude Rains	Aug. 12,'44	127m	May 27,'44	1909	1654	....
Mr. Winkle Goes to War	Col.	5007	E. G. Robinson-Ruth Warrick	Aug. 3,'44	80m	July 15,'44	1993	1817	....
Mrs. Parkington, 1944-45	MGM	....	Greer Garson-Walter Pidgeon	Nov.,'44	....	....	....	1835	....
Mummy's Ghost, The	Univ.	8039	John Carradine-Lon Chaney	July 7,'44	61m	May 13,'44	1886	1763	....
Murder, He Says	Para.	....	Fred MacMurray-Marjorie Main	1944-45	....	....	....	1983	....
Murder in the Blue Room	Univ.	....	Anne Gwynne-Donald Cook	1944-45	....	....	....	1971	....
Murder on the Waterfront	WB	302	John Loder-Ruth Ford	Sept. 18,'43	49m	July 31,'43	1579	....	....
Music in Manhattan	RKO	432	Anne Shirley-Dennis Day	Block 7	80m	July 29,'44	2017	1958	....
My Best Gal	Rep.	312	Jane Withers-Jimmy Lydon	Mar. 28,'44	67m	Mar. 18,'44	1802	1696	....
My Pal, Wolf	RKO	....	Jill Esmond-Una O'Connor	Not Set	....	....	....	2032	....
My Reputation	WB	....	Barbara Stanwyck-George Brent	1944-45	....	....	....	1695	....
Mystery Broadcast	Rep.	304	Nils Asther-Ruth Terry	Nov. 23,'43	63m	Oct. 23,'43	1595	1586	....
Mystery Man	UA	....	William Boyd-Andy Clyde	May 31,'44	58m	July 1,'44	1969	....	....
NABONGA	PRC	408	Buster Crabbe-Fifi D'Orsay	Jan. 25,'44	73m	Mar. 4,'44	1783	1634	1902
National Barn Dance, 1944-45	Para.	....	Jean Heather-James Brown	Block 1	....	....	....	1849	....
National Velvet (color)	MGM	....	Mickey Rooney-Jackie Jenkins	1944-45	....	....	....	1763	....
Naughty Marietta (Reissue)	MGM	....	Jeanette MacDonald-Nelson Eddy	Nov.,'44	80m	Mar. 2,'35	2030	....	....
Navy Way, The	Para.	4316	Robert Lowery-Jean Parker	Block 4	74m	Feb. 26,'44	1774	1747	1995
Nevada	RKO	....	Bob Mitchum-Nancy Gates	Not Set	....	....	....	2007	....
Never a Dull Moment	Univ.	8030	Ritz Bros.-Frances Langford	Nov. 19,'43	60m	Nov. 6,'43	1615	1351	....
Night of Adventure, A	RKO	428	Tom Conway-Jean Brooks	Block 6	65m	June 3,'44	1921	1850	....
Nine Girls	Col.	5018	Ann Harding-Evelyn Keyes	Feb. 17,'44	78m	Mar. 18,'44	1802	1676	1902
No Greater Love (Russian)	Artkino	....	Russian feature	Mar. 3,'44	71m	Mar. 4,'44	1782	....	1902
None But the Lonely Heart	RKO	....	Cary Grant-Ethel Barrymore	Not Set	....	....	....	1826	....
None Shall Escape	Col.	5006	Marsha Hunt-Alexander Knox	Feb. 3,'44	85m	Jan. 15,'44	1713	1695	1995
Northern Pursuit	WB	307	Errol Flynn-Julie Bishop	Nov. 13,'43	94m	Oct. 23,'43	1593	1471	1847
North Star, The	RKO-Goldwyn	451	Walter Huston-Anne Baxter	Special	105m	Oct. 16,'43	1585	1305	1766
Norway Replies	Hoffberg	....	Documentary on Norway	Feb. 25,'44	61m	Mar. 4,'44	1782	....	....
No Time for Love	Para.	4309	Claudette Colbert-Fred MacMurray	Block 2	83m	Nov. 13,'43	1625	855	1818
OBJECTIVE, Burma	WB	....	Errol Flynn-Henry Hull	1944-45	....	....	....	1983	....
Oh, Susanna (Reissue)	Rep.	3303	Gene Autry	Apr. 15,'44	59m	....	....	....	....
Oh, What a Night	Mono.	....	Edmund Lowe-Marjorie Rambeau	Sept. 2,'44	72m	Aug. 12,'44	2042	1923	....
Oklahoma Kid (Reissue)	WB	330	James Cagney-Humphrey Bogart	Sept. 11,'43	80m	Mar. 18,'39	1482	....	....
Oklahoma Raiders	Univ.	8084	Tex Ritter-Fuzzy Knight	Mar. 17,'44	58m	....	....	1785	....
Old Acquaintance	WB	308	Bette Davis-Miriam Hopkins	Nov. 27,'43	110m	Nov. 6,'43	1613	1192	1902
O My Darling Clementine	Rep.	308	Frank Albertson-Lorna Grey	Dec. 31,'43	68m	Dec. 4,'43	1653	1636	....
On Approval (British)	Box-Brook.	....	Clive Brook-Beatrice Lillie	Not Set	80m	May 27,'44	1910	....	....
Once Upon a Time	Col.	5004	Cary Grant-Janet Blair	May 11,'44	89m	Apr. 29,'44	1867	1616	1995
One Body Too Many	Para.	....	Jack Haley-Jean Parker	1944-45	....	....	....	1850	....
One Heavenly Night (R.)	Film Classics	....	Evelyn Laye-John Boles	Feb. 15,'45	....	Oct. 25,'30	1993	....	....
One Inch from Victory	Scoop	....	Documentary on Russia	Apr. 25,'44	67m	May 6,'44	1878	....	....
One Mysterious Night	Col.	....	Chester Morris-Janis Carter	Sept. 21,'44	....	....	....	2032	....
Our Hearts Were Young and Gay, 1944-45	Para.	....	Diana Lynn-Gail Russell	Block 1	....	....	....	1746	....
Outlaw Roundup	PRC	454	Dave O'Brien-Jim Newill	Feb. 10,'44	55m	....	....	1715	....
Outlaw Trail, The	Mono.	....	Hoot Gibson-Bob Steele	Apr. 29,'44	55m	Apr. 1,'44	1826	1786	....
Outlaws of Santa Fe	Rep.	366	Don Barry-Wally Vernon	Apr. 4,'44	54m	Mar. 18,'44	1802	....	....
Overland Mail Robbery	Rep.	376	Bill Elliott-Anne Jeffreys	Nov. 20,'43	55m	Oct. 23,'43	1594	....	....
PARDON My Rhythm	Univ.	8032	Gloria Jean-Patric Knowles	May 19,'44	61m	May 6,'44	1878	1785	....
Paris After Dark	20th-Fox	409	George Sanders-Brenda Marshall	Oct. 15,'43	85m	Oct. 9,'43	1573	1545	....
Partners of the Trail	Mono.	....	Johnny Mack Brown-Raymond Hatton	Apr. 1,'44	54m	Mar. 4,'44	1782	1747	....

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Passage to Marseille	WB	312	Humphrey Bogart-Michele Morgan	Mar. 11,'44	109m	Feb. 19,'44	1761	1616	1995
Passport to Destiny (Formerly Passport to Adventure)	RKO	417	Elsa Lanchester-Gordon Oliver	Block 4	64m	Jan. 29,'44	1734	1636	....
Patrick the Great	Univ.		Donald O'Connor-Peggy Ryan	Not Set	....	....	....	1675	....
Pearl of Death, 1944-45	Univ.	....	Basil Rathbone-Nigel Bruce	Sept. 22,'44	....	....	....	1983	....
People's Avengers (Russian)	Artkino	....	War Documentary	June 15,'44	56m	June 24,'44	1958	....	....
Phantom Lady	Univ.	8014	Ella Raines-Franchot Tone	Jan. 28,'44	87m	Jan. 29,'44	1733	1675	1995
Picture of Dorian Gray, The	MGM	....	George Sanders-Angela Lansbury	1944-45	....	....	....	1899	....
Pinto Bandit	PRC	456	Dave O'Brien-Jim Newill	Apr. 27,'44	56m	June 17,'44	1946	1826	....
Pin-Up Girl (color)	20th-Fox	427	Betty Grable-Joe E. Brown	May,'44	83m	Apr. 22,'44	1857	1531	1995
Pistol Packin' Mama	Rep.	310	Ruth Terry-Bob Livingston	Dec. 15,'43	64m	Dec. 11,'43	1666	1654	1818
Polo Joe (Reissue)	WB	346	Joe E. Brown	July 15,'44	65m	Sept. 26,'36	1957	....	....
Port of 40 Thieves	Rep.	324	Stephanie Bachelor-Richard Powers	Aug. 13,'44	58m	June 24,'44	1958	....	....
Practically Yours, 1944-45	Para.	....	Claudette Colbert-Fred MacMurray	Block 2	....	....	....	1806	....
Prairie Thunder (Reissue)	WB	332	Dick Foran	Oct. 2,'43	55m	....	....	....	....
Pride of the Plains	Rep.	353	Robert Livingston-Smiley Burnette	Jan. 5,'44	56m	Dec. 4,'43	1653	....	....
Princess and the Pirate, The (color)	RKO-Goldwyn	....	Bob Hope-Virginia Mayo	Not Set	....	....	....	1889	....
Princess O'Rourke	WB	305	Olivia de Havilland-Robert Cummings	Oct. 23,'43	94m	Sept. 25,'43	1553	962	1655
Purple Heart, The	20th-Fox	422	Dana Andrews-Richard Conte	Mar.,'44	99m	Feb. 26,'44	1773	1654	1947
QUEEN and the Cardinal	French	....	Georges Milton-Robert Le Vigan	May 31,'44	91m	June 10,'44	1935	....	....
RACKET Man, The	Col.	5036	Tom Neal-Jeanne Bates	Jan. 18,'44	64m	Jan. 8,'44	1706	1676	....
Raiders of the Border	Mono.	....	Johnny Mack Brown	Jan. 31,'44	53m	Jan. 15,'44	1714	....	....
Raiders of Sunset Pass	Rep.	352	Eddie Dew-Smiley Burnette	Dec. 20,'43	56m	Dec. 25,'43	1686	1457	....
Rainbow Island (color), 1944-45	Para	....	Dorothy Lamour-Eddie Bracken	Block 1	....	....	....	1654	....
Rains Came, The (Reissue)	20th-Fox	410	Myrna Loy-Tyrone Power	Nov. 26,'43	95m	Sept. 9,'39	1574	....	....
Range Law	Mono.	....	Johnny Mack Brown	July 1,'44	57m	May 13,'44	1886	....	....
Rationing	MGM	418	Wallace Beery-Marjorie Main	Mar.,'44	93m	Jan. 29,'44	1734	1616	1995
Reckless Age, 1944-45	Univ.	....	Gloria Jean-Judy Clark	Nov. 17,'44	....	....	....	1983	....
Resurrection (Mexican)	Clasa	....	Lupita Tovar-Emilio Tuero	Apr. 10,'44	88m	Apr. 29,'44	1867	....	....
Return of the Ape Man	Mono.	....	Bela Lugosi-John Carradine	June 24,'44	60m	July 8,'44	1981	1606	....
Return of the Rangers	PRC	451	Dave O'Brien-Jim Newill	Oct. 26,'43	60m	Oct. 16,'43	1585	1545	....
Return of the Vampire	Col.	5024	Bela Lugosi-Frieda Inescourt	Nov. 11,'43	69m	Feb. 5,'44	1742	1599	....
Rhapsody in Blue	WB	....	Joan Leslie-Robert Alda	1944-45	....	....	....	1530	....
Riders of the Deadline	UA	....	William Boyd	Dec. 3,'43	70m	Jan. 15,'44	1714	1696	....
Riding High (color)	Para.	4307	Dorothy Lamour-Dick Powell	Block 2	88m	Nov. 6,'43	1613	1431	1847
Riding West	Col.	5207	Charles Starrett-Shirley Patterson	May 18,'44	58m	....	....	1835	....
Road to Utopia	Para.	....	Bing Crosby-Bob Hope-D. Lamour	1944-45	....	....	....	1715	....
Roger Touhy, Gangster	20th-Fox	431	Preston Foster-Lois Andrews	July,'44	65m	May 27,'44	1910	1362	1995
Rookies in Burma	RKO	414	Alan Carney-Wally Brown	Block 3	62m	Dec. 11,'43	1666	1646	....
Rootin', Tootin' Rhythm (Reissue)	Rep.	3301	Gene Autry	Jan. 15,'44	61m	....	....	....	....
Rosie the Riveter	Rep.	313	Jane Frazee-Frank Albertson	Apr. 9,'44	75m	Mar. 25,'44	1814	1785	....
Roughly Speaking	WB	....	Rosalind Russell-Jack Carson	1944-45	....	....	....	1983	....
Rustler's Hideout	PRC	466	Buster Crabbe-Al St. John	Sept. 2,'44	....	... .	....	1971	....
SAHARA	Col.	5003	Humphrey Bogart-Bruce Bennett	Oct. 14,'43	97m	Oct. 2,'43	1565	1305	1719
Saint Meets the Tiger, The	Rep.	301	Hugh Sinclair-Jean Gillis	July 29,'43	70m	Aug. 7,'43	1471	....	....
Saint That Forged a Country, The (Mex.)	Clasa-Mohme	....	Ramon Novarro-Gloria Marin	May 25,'44	106m	June 10,'44	1935	....	....
Sailor's Holiday	Col.	5038	Arthur Lake-Jane Lawrence	Feb. 24,'44	61m	Apr. 15,'44	1845	1696	....
Salute to the Marines (color)	MGM	401	Wallace Beery-Fay Bainter	Sept.,'43	101m	July 31,'43	1579	1057	1655
San Antonio Kid	Rep.	3313	Bill Elliott-Bobby Blake	Aug. 16,'44	59m	Aug. 5,'44	2030	....	....
San Fernando Valley	Rep.	....	Roy Rogers-Dale Evans	Not Set	....	....	....	1971	....
San Diego, I Love You, 1944-45	Univ.	....	Louise Allbritton-Jon Hall	Sept. 29,'44	....	....	....	1983	....
San Francisco de Asis (Mex.)	Azteca	....	Jose Luis Jimenez	Not Set	125m	Apr. 1,'44	1826	....	....
Saratoga Trunk	WB	....	Gary Cooper-Ingrid Bergman	1944-45	....	....	....	1431	....
Scarlet Claw, The	Univ.	8019	Basil Rathbone-Nigel Bruce	May 26,'44	74m	Apr. 29,'44	1867	1850	....
Secret Command	Col.	5008	Pat O'Brien-Carole Landis	July 20,'44	82m	June 3,'44	1921	1786	....
Secrets in the Dark	MGM	....	Susan Peters-Robert Young	1944-45	....	....	....	1850	....
Secrets of Scotland Yard	Rep.	321	Edgar Barrier-Stephanie Bachelor	July 26,'44	68m	June 17,'44	1945	1937	....
See Here, Private Hargrove	MGM	420	Robert Walker-Donna Reed	Mar.,'44	100m	Feb. 19,'44	1761	1616	1995
See My Lawyer, 1944-45	Univ.	....	Olsen and Johnson-Grace McDonald	Oct. 13,'44	....	....	....	1899	....
Sensations of 1945	UA-Stone	....	Dennis O'Keefe-Eleanor Powell	June 30,'44	85m	June 24,'44	1957	1746	....
Seven Days Ashore	RKO	424	Wally Brown-Gordon Oliver	Block 5	74m	Apr. 22,'44	1858	1817	....
Seven Doors to Death	PRC	417	Chick Chandler-June Clyde	July 25,'44	64m	Aug. 5,'44	2031	1923	....
Seventh Cross, The, 1944-45	MGM	....	Spencer Tracy-Signe Hasso	Sept.,'44	111m	July 22,'44	2006	1715	....
Seventh Victim, The	RKO	403	Tom Conway-Kim Hunter	Block 1	71m	Aug. 21,'43	1558	1471	....
Shadows in the Night	Col.	....	Warner Baxter-Nina Foch	July 27,'44	67m	Aug. 5,'44	2031	1899	....
Shadows of Suspicion	Mono.	....	Marjorie Weaver-Tim Ryan	Sept. 23,'44	....	....	....	2032	....
Shake Hands with Murder	PRC	422	Iris Adrian-Frank Jenks	Apr. 22,'44	63m	May 6,'44	1878	1835	....
Sherlock Holmes Faces Death	Univ.	8024	Basil Rathbone-Nigel Bruce	Sept. 17,'43	68m	Sept. 11,'43	1529	....	....
She's a Soldier, Too	Col.	5040	Beulah Bondi-Nina Foch	June 29,'44	67m	....	....	1890	....
She's for Me	Univ.	8041	David Bruce-Grace McDonald	Dec. 10,'43	60m	Dec. 11,'43	1665	1635	....
Shine On, Harvest Moon	WB	313	Ann Sheridan-Dennis Morgan	Apr. 8,'44	112m	Mar. 11,'44	1794	1457	1995
Show Business	RKO	425	Eddie Cantor-George Murphy	Block 5	92m	Apr. 22,'44	1857	1675	1995
Shrine of Victory (British)	20th-Fox	426	Documentary on Greece	Apr.,'44	45m	Aug. 21,'43	1495	....	....
Silent Partner	Rep.	317	Beverly Loyd-William Henry	June 9,'44	....	....	....	1835	....
Silver City Kid (1944-45)	Rep.	461	Allan Lane	July 20,'44	....	....	....	....	....
Silver City Raiders	Col.	5202	Russell Hayden-Bob Wills	Nov. 4,'43	55m	Nov. 27,'43	1646	....	....

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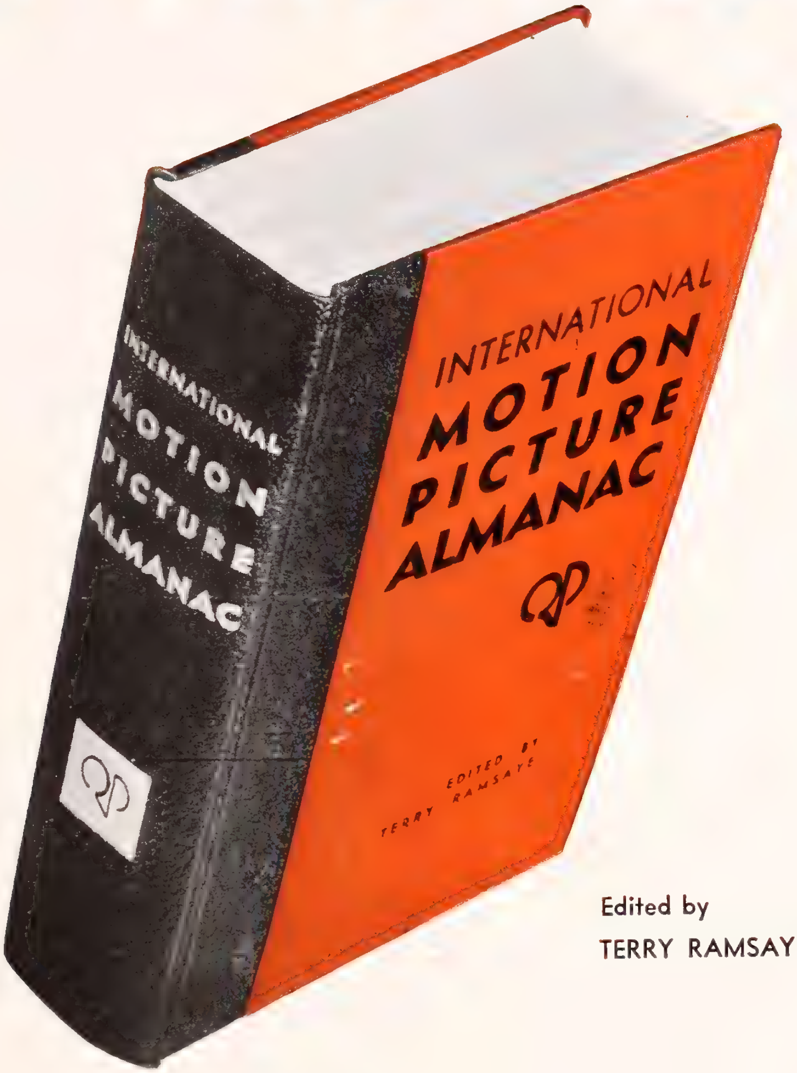
Since You Went Away	UA	....	Colbert-Temple-Woolley-Cotten	Special	171m	July 22,'44	2005	1635	....
Sing a Jingle	Univ.	8034	Allan Jones-June Vincent	Jan. 7,'44	62m	Jan. 1,'44	1694	1654	...
Sing, Neighbor, Sing, 1944-45	Rep.	401	Ruth Terry-Lulubelle and Scotty	Aug. 12,'44	70m	Aug. 12,'44	2042	2032	....
Singing Sheriff, The, 1944-45	Univ.	....	Edward Norris-Fay McKenzie	Oct. 6,'44	....	....	....	1983	....
Slightly Terrific	Univ.	8036	Leon Errol-Anne Rooney	May 5,'44	62m	Apr. 22,'44	1858	1785	....
Snow White and the Seven Drawfs (color)	RKO-Disney	492	Disney Cartoon Feature	Reissue	83m	Dec. 25,'37	1782	....	....
So This Is Washington	RKO	404	Lum 'n' Abner-Mildred Coles	Block 1	64m	Aug. 21,'43	1558	1471	....
Son of Dracula	Univ.	8013	Louise Allbritton-Lon Chaney	Nov. 5,'43	80m	Nov. 13,'43	1626	1241	1818
Song of Bernadette, The	20th-Fox	....	Jennifer Jones-Charles Bickford	Special	157m	Dec. 25,'43	1685	1416	1995
Song of Nevada	Rep.	344	Roy Rogers-Mary Lee-Dale Evans	Aug. 5,'44	75m	June 17,'44	1945	1890	....
Song of Russia	MGM	422	Robert Taylor-Susan Peters	Feb.,'44	107m	Jan. 1,'44	1693	1416	1902
Song of the Open Road	UA	....	Edgar Bergen-"Charlie"-Bonita Granville	June 2,'44	93m	Apr. 29,'44	1866	1695	1947
Song of the Saddle (Reissue)	WB	331	Dick Foran	Oct. 2,'43	59m	Apr. 11,'36	1482	....	....
Song to Remember, A (formerly At Night We Dream)	Col.	5026	Merle Oberon-Paul Muni	Special	....	....	....	1715	....
Sonora Stagecoach	Mono.	....	Hoot Gibson-Bob Steele	June 10,'44	....	....	....	1890	....
Soul of a Monster (formerly Death Walks Alone)	Col.	....	Rose Hobart-William Wright	Aug. 17,'44	....	....	....	1958	....
South of Dixie	Univ.	8043	Anne Gwynne-David Bruce	June 23,'44	61m	May 27,'44	1911	1889	....
So's Your Uncle	Univ.	8042	Donald Woods-Elyse Knox	Dec. 3,'43	64m	Dec. 4,'43	1654	1635	....
Spider Woman	Univ.	8021	Basil Rathbone-Nigel Bruce	Jan. 21,'44	63m	Jan. 15,'44	1714	1675	....
Spook Town	PRC	457	Dave O'Brien-Jim Newill	June 3,'44	59m	....	....	1890	....
Spotlight Scandals	Mono.	....	Billy Gilbert-Frank Fay	Sept. 24,'43	73m	July 24,'43	1579	1351	....
Stagecoach to Monterey, 1944-45	Rep.	462	Allan Lane-Peggy Stewart	Sept. 15,'44	55m	....	....	2032	....
Standing Room Only	Para.	4314	Paulette Goddard-Fred MacMurray	Block 3	82m	Jan. 8,'44	1706	1616	1995
Stars on Parade	Col.	5023	Lynn Merrick-Larry Parks	May 25,'44	63m	July 29,'44	2018	1890	....
Step Lively	RKO	429	Frank Sinatra-George Murphy	Block 6	88m	June 24,'44	1957	1785	....
Storm Over Lisbon	Rep.	323	Vera Hruba Ralston-Erich von Stroheim	Not Set	....	....	....	1850	....
Story of Dr. Wassell (color)	Para.	4337	Gary Cooper-Laraine Day	Special	136m	Apr. 22,'44	1857	1530	....
Strange Death of Adolf Hitler	Univ.	8022	Ludwig Donath-Gale Sondergaard	Sept. 10,'43	72m	Sept. 4,'43	1522	....	....
Strangers in the Night	Rep.	326	William Terry-Virginia Grey	Sept. 12,'44	56m	....	....	2032	....
Submarine Base	PRC	405	John Litel-Alan Baxter	July 20,'43	66m	July 10,'43	1414	1305	....
Sullivans, The	20th-Fox	421	Anne Baxter-Thomas Mitchell	Feb.,'44	111m	Feb. 5,'44	1741	1636	1902
Sultan's Daughter, The	Mono.	....	Ann Corio-Charles Butterworth	Jan. 24,'44	64m	Dec. 18,'43	1674	1555	....
Summer Storm	UA	....	George Sanders-Linda Darnell	July 14,'44	106m	May 20,'44	1897	1747	....
Sundown Valley	Col.	5205	Charles Starrett-Jean Bates	Mar. 23,'44	55m	Apr. 8,'44	1834	1763	....
Suspect, The, 1944-45	Univ.	....	Ella Raines-Charles Laughton	Nov. 24,'44	....	....	....	....	....
Sweet and Lowdown, 1944-45	20th-Fox	503	Lynn Bari-Benny Goodman	Sept.,'44	75m	Aug. 5,'40	2030	1786	....
Sweet Rosie O'Grady (color)	20th-Fox	408	Betty Grable-Robert Young	Oct. 1,'43	76m	Sept. 25,'43	1553	1305	1719
Sweethearts of the U. S. A.	Mono.	....	Una Merkel-Donald Novis	Mar. 18,'44	63m	Mar. 18,'44	1802	1586	....
Swing Fever	MGM	423	Kay Kyser-Marilyn Maxwell	Apr.,'44	81m	Nov. 13,'43	1626	1241	1995
Swing Hostess, 1944-45	PRC	509	Martha Tilton-Charles Collins	Sept. 8,'44	....	....	....	2032	....
Swing in the Saddle	Col.	....	David McEnery-Jane Frazee	Aug. 31,'44	....	....	....	2032	....
Swing Out the Blues	Col.	5020	Bob Haymes-Lynn Merrick	Jan. 20,'44	70m	Jan. 22,'44	1726	1636	....
Swing Shift Maisie	MGM	404	Ann Sothern-James Craig	Oct.,'43	86m	May 8,'43	1546	1191	1617
Swingtime Johnny	Univ.	8020	Andrews Sisters-Harriet Hilliard	Feb. 4,'44	60m	Jan. 1,'44	1695	1676	....
TAKE It Big	Para.	4327	Jack Haley-Harriet Hilliard	Block 6	75m	June 10,'44	1934	1786	....
Take It or Leave It, 1944-45	20th-Fox	501	Phil Baker-Phil Silvers	Aug.,'44	70m	July 15,'44	1993	1890	....
Tall in the Saddle	RKO	....	John Wayne-Ella Raines	Not Set	....	....	....	1899	....
Tampico	20th-Fox	425	Lynn Bari-Edward G. Robinson	Apr.,'44	75m	Apr. 1,'44	1825	1636	1947
Tarzan's Desert Mystery	RKO	413	Johnny Weissmuller-Nancy Kelly	Block 3	70m	Dec. 11,'43	1666	1362	1847
Tawny Pipit (British)	Two Cities-GFD	....	Bernard Miles-Rosamund John	Not Set	85m	June 3,'44	1921	....	....
Taxi to Heaven (Russian)	Artkino	....	Musical Feature	May 24,'44	70m	June 3,'44	1922	....	....
Tender Comrade	RKO	416	Ginger Rogers-Robert Ryan	Block 4	101m	Jan. 1,'44	1693	1635	1902
Texas Kid, The	Mono.	....	Johnny Mack Brown	Nov. 26,'43	57m	Nov. 27,'43	1645	1545	....
Texas Masquerade	UA	....	William Boyd	Feb. 18,'44	59m	Jan. 29,'44	1733	....	....
Thank Your Lucky Stars	WB	303	Warner Stars Revue	Sept. 25,'43	127m	Aug. 21,'43	1559	1058	1719
That Nazty Nuisance	UA	....	Bobby Watson-Joe Devlin	Aug. 6,'43	42m	June 12,'43	1546	1019	....
That's My Baby	Rep.	....	Richard Arlen-Ellen Drew	Not Set	....	....	....	....	....
There's Something About a Soldier	Col.	5017	Evelyn Keyes-Tom Neal	Nov. 30,'43	80m	Dec. 18,'43	1674	1545	....
They Live in Fear	Col.	5043	Otto Kruger-Clifford Severn	June 15,'44	65m	....	....	1889	....
They Made Me a Criminal (R.)	WB	342	John Garfield-Ann Sheridan	July 15,'44	92m	Jan. 7,'39	1957	....	....
They Met in Moscow (Rus.)	Artkino	....	Musical feature	June 6,'44	80m	June 10,'44	1933	....	....
They Shall Have Music (Reissue)	Film Classics	....	Jascha Heifetz-Joel McCrea	June 15,'45	120m	July 15,'39	1993	....	....
Thin Man Goes Home, The	MGM	....	William Powell-Myrna Loy	1944-45	....	....	....	2007	....
Thirty Seconds Over Tokyo	MGM	....	Van Johnson-Robert Walker	1944-45	....	....	....	1389	...
This Happy Breed (Brit.)	Two Cities	....	Robert Newton-Celia Johnson	Not Set	115m	May 27,'44	1909	....	....
This Is the Life	Univ.	8012	Susanna Foster-Donald O'Connor	June 2,'44	87m	May 6,'44	1878	1416	1947
Thousands Cheer (color)	MGM	413	Kathryn Grayson-Gene Kelly	Jan.,'44	126m	Sept. 18,'43	1541	1079	1766
3's a Family	UA	....	Marjorie Reynolds-Charles Ruggles	Not Set	....	....	....	....	....
Three Little Sisters	Rep.	325	Mary Lee-Ruth Terry-Cheryl Walker	July 31,'44	69m	July 29,'44	2017	1971	....
Three Men in White	MGM	427	Lionel Barrymore-Van Johnson	June,'44	85m	May 6,'44	1877	1786	....
Three of a Kind	Mono.	....	Billy Gilbert-Shemp Howard	July 22,'44	67m	Aug. 12,'44	2042	1958	....
Three Russian Girls	UA	....	Anna Sten-Kent Smith	Jan. 14,'44	80m	Jan. 1,'44	1694	1457	1947
Thundering Gun Slingers	PRC	463	Buster Crabbe-Al St. John	Mar. 25,'44	60m	....	....	1786	....
Tiger Fangs	PRC	406	Frank Buck-Duncan Renaldo	Sept. 10,'43	59m	Sept. 25,'43	1554	1531	....
Tiger Shark (Reissue)	WB	345	Edward G. Robinson-Richard Arlen	July 15,'44	79m	Aug. 27,'32	1957	....	....
Till We Meet Again, 1944-45	Para.	....	Ray Milland-Maureen O'Hara	Block 1	....	....	....	1676	....
Timber Queen	Para.	4313	Dick Arlen-Mary Beth Hughes	Block 3	65m	Jan. 8,'44	1706	1696	....
To Have and Have Not	WB	....	Humphrey Bogart-Dolores Moran	1944-45	....	....	....	1850	....
Tomorrow the World	UA	....	Fredric March-Betty Field	Not Set	....	....	....	2007	....
Top Man	Univ.	8009	Donald O'Connor-Peggy Ryan	Sept. 17,'43	82m	Sept. 18,'43	1541	1456	....
Tornado	Para.	4304	Chester Morris-Nancy Kelly	Block 1	82m	Aug. 14,'43	1579	1457	....
Trail to Gunsight	Univ.	8087	Eddie Dew-Maris Wrixon	Aug. 18,'44	....	....	....	1971	....
Tree Grows in Brooklyn, A	20th-Fox	....	Dorothy McGuire-Joan Blondell	1944-45	....	....	....	1923	....
Trigger Trail	Univ.	8086	Rod Cameron-Fuzzy Knight	July 7,'44	....	....	....	1923	..
Trocadero	Rep.	314	Rosemary Lane-Johnny Downs	Apr. 24,'44	74m	Apr. 8,'44	1833	1806	
True to Life	Para.	4303	Mary Martin-Franchot Tone	Block 1	93m	Aug. 14,'43	1578	1079	1719

						REVIEWED			
Title	Company	Prod. Number	Stars	Release Date	Running Time	M. P. Herald Issue	Product Digest Page	Advance Synopsis Page	Service Data Page
Tucson Raiders	Rep.	3311	Bill Elliott-Bobby Blake	May 14,'44	55m	May 20,'44	1898	1890	....
Tunisian Victory	MGM-MOI	466	Documentary	Apr. 28,'44	80m	Mar. 11,'44	1794	....	1947
Twilight on the Prairie	Univ.	8045	Eddie Quillan-Vivian Austin	July 14,'44	62m	June 3,'44	1921	1899	....
Two-Man Submarine	Col.	5039	Tom Neal-Ann Savage	Mar. 16,'44	62m	May 13,'44	1887	1746	....
Two Girls and a Sailor	MGM	428	Jimmy Durante-Van Johnson	June,'44	124m	Apr. 29,'44	1865	1696	1995
Two Soldiers (Russian)	Artkino	....	Russian War Feature	July 25,'44	75m	Aug. 5,'44	2030	....	....
Two Years Before the Mast	Para.	....	Alan Ladd-Brian Donlevy	1944-45	....	....	....	1923	....
U-BOAT Prisoner	Col.	5037	Bruce Bennett-Erik Rolf	July 25,'44	65m	Aug. 5,'44	2031	1899	....
Uncensored (British)	20th-Fox	418	Eric Portman-Phyllis Calvert	Jan. 21,'44	83m	Aug. 1,'42	1714	....	....
Uncertain Glory	WB	314	Errol Flynn-Paul Lukas	Apr. 22,'44	102m	Apr. 8,'44	1833	1636	1995
Underground Guerrillas (British)	Col.	5041	John Clement-Mary Morris	May 18,'44	82m	....	....	1890	....
Under Two Flags (Reissue)	20th-Fox	411	Ronald Colman-Claudette Colbert	Nov. 26,'43	99m	May 9,'36	1574	....	....
Uninvited, The	Para.	4315	Ray Milland-Ruth Hussey	Block 3	98m	Jan. 8,'44	1705	1416	1947
Unknown Guest	Mono.	....	Victor Jory-Pamela Blake	Oct. 22,'43	64m	Aug. 28,'43	1559	....	....
Unwritten Code, The	Col.	....	Tom Neal-Ann Savage	Sept. 28,'44	....	....	....	....	....
Up in Arms (color)	RKO-Goldwyn	452	Danny Kaye-Dinah Shore	Special	105m	Feb. 12,'44	1753	1457	1947
Up in Mabel's Room	UA	....	Marjorie Reynolds-Dennis O'Keefe	Apr. 28,'44	76m	Mar. 25,'44	1813	1695	1947
Utah Kid, The (formerly Trigger Law)	Mono.	....	Hoot Gibson-Bob Steele	Aug. 26,'44	....	....	....	1971	....
VALLEY of Vegeance	PRC	464	Buster Crabbe-Al St. John	May 5,'44	56m	July 15,'44	1993	1890	....
Very Thought of You, The	WB	....	Dennis Morgan-Faye Emerson	1944-45	....	....	....	1850	....
Victory Through Air Power (color)	UA-Disney	....	Disney Aviation Feature	Aug. 13,'43	65m	July 10,'43	1532	1375	1617
Vigilantes Ride, The	Col.	5204	Russell Hayden-Shirley Patterson	Feb. 3,'44	56m	Feb. 12,'44	1754	1081	....
Voice in the Wind	UA	....	Francis Lederer-Sigrid Gurie	Apr. 21,'44	84m	Mar. 4,'44	1782	....	1847
Voodoo Man, The	Mono.	....	Bela Lugosi-John Carradine	Feb. 21,'44	62m	Feb. 26,'44	1774	1676	....
WAC, a Wave, a Marine, A, 1944-45	Mono.	....	Elyse Knox-Henry Youngman	Oct. 14,'44	70m	July 29,'44	2018	1899	....
Walking Dead, The (Reissue)	WB	344	Boris Karloff	July 15,'44	66m	Mar. 7,'36	1957	....	....
Watch on the Rhine	WB	301	Bette Davis-Paul Lukas	Sept. 4,'43	113m	July 31,'43	1579	986	1719
Waterfront	PRC	415	J. Carroll Naish-John Carradine	June 10,'44	66m	May 13,'44	1887	1850	....
Waterloo Bridge (Reissue)	MGM	....	Robert Taylor-Vivian Leigh	Sept.,'44	103m	May 18,'40	2030	....	....
Way Ahead, The (British)	Two Cities	....	David Niven-Stanley Holloway	Not Set	115m	June 17,'44	1945	....	....
We Live Again (Reissue)	Film Classics	....	Fredric March-Anna Sten	Nov. 15,'44	83m	Sept. 29,'34	1993	....	....
Weekend Pass	Univ.	8029	Martha O'Driscoll-Noah Beery, Jr.	Feb. 18,'44	63m	Feb. 5,'44	1742	1676	....
Weird Woman	Univ.	8027	Lon Chaney-Anne Gwynne	Apr. 14,'44	64m	Apr. 8,'44	1834	1747	....
Welcome, Mr. Washington (British)	Br. Nat'l-Anglo	....	Barbara Mullen-Donald Stewart	Not Set	90m	July 1,'44	1969	....	....
West of the Rio Grande	Mono.	....	Johnny Mack Brown	Aug. 5,'44	57m	Aug. 22,'44	2006	1937	....
Westward Bound	Mono.	....	Ken Maynard-Hoot Gibson	Jan. 17,'44	59m	Jan. 15,'44	1714	1599	....
What a Woman!	Col.	5005	Rosalind Russell-Brian Aherne	Dec. 28,'43	93m	Dec. 11,'43	1665	1635	1818
When Strangers Marry, 1944-45 (formerly I Married a Stranger)	Mono.	....	Dean Jagger-Neil Hamilton	Oct. 7,'44	....	....	....	1971	....
When the Lights Go On Again	PRC	41PS	James Lydon-Grant Mitchell	Sept. 15,'44	....	....	....	2032	....
Where Are Your Children?	Mono.	....	Jackie Cooper-Patricia Morison	Jan. 17,'44	72m	Nov. 27,'43	1645	1606	1847
Whispering Footsteps	Rep.	309	John Hubbard-Rita Quigley	Dec. 30,'43	55m	Feb. 26,'44	1774	1636	....
Whistler, The	Col.	5032	Richard Dix-Gloria Stuart	Mar. 30,'44	59m	May 13,'44	1886	1785	....
Whistling in Brooklyn	MGM	412	Red Skelton-Ann Rutherford	Dec.,'43	87m	Oct. 2,'43	1565	1431	1766
White Cliffs of Dover, The	MGM	491	Irene Dunn-Roddy McDowall	June,'44	126m	Mar. 11,'44	1793	1586	....
Wilson (color)	20th-Fox	....	Alexander Knox-Charles Coburn	1944-45	154m	Aug. 5,'44	2029	1676	....
Wing and a Prayer, 1944-45	20th-Fox	502	Don Ameche-Dana Andrews	Aug.,'44	97m	July 22,'44	2006	1835	....
Wintertime	20th-Fox	405	Sonja Henie-Jack Oakie	Sept. 17,'43	82m	Sept. 11,'43	1529	1431	1655
Woman in the Window, The	RKO	....	Edward G. Robinson-Joan Bennett	1944-45	....	....	....	1923	....
Woman of the Town, The	UA	....	Albert Dekker-Claire Trevor	Dec. 31,'43	88m	Dec. 18,'43	1673	1531	1818
Woman in Bondage	Mono.	....	Gail Patrick-Nancy Kelly	Jan. 10,'44	72m	Nov. 20,'43	1634	1554	1818
Women in War (Reissue)	Rep.	9002	Elsie Janis-Wendy Barrie	Jan. 25,'44	69m	May 25,'40	1726	....	....
Wuthering Heights (R.)	Film Classics	....	Merle Oberon-Lawrence Olivier	Dec. 15,'44	105m	Apr. 1,'39	1993	....	....
Wyoming Hurricane	Col.	5206	Russell Hayden-Bob Wills	Apr. 20,'44	58m	May 13,'44	1886	1079	....
YANKS Ahoy	UA-Roach	....	Joe Sawyer-William Tracy	July 1,'43	58m	Mar. 13,'43	1532	1019	....
Yellow Canary (British)	Wilcox-RKO	423	Anna Neagle-Richard Greene	Block 5	84m	Nov. 20,'43	1634	....	....
Yellow Rose of Texas	Rep.	343	Roy Rogers-Dale Evans	June 24,'44	69m	May 20,'44	1898	1890	....
Young Ideas	MGM	408	Mary Astor-Herbert Marshall	Nov.,'43	77m	July 31,'43	1578	1240	1818
You Can't Ration Love	Para.	4318	Betty Jane Rhodes-Johnnie Johnston	Block 4	78m	Mar. 4,'44	1781	1763	1947
You're a Lucky Fellow, Mr. Smith	Univ.	8033	Allan Jones-Evelyn Ankers	Oct. 22,'43	64m	Oct. 9,'43	1573	1531	....
Youth Runs Wild	RKO	430	Bonita Granville-Kent Smith	Block 6	67m	June 24,'44	1958	1786	....
ZIEGFELD Follies (color)	MGM	....	MGM Contract Stars	1944-45	....	....	....	1913	....

Feature Product, including Coming Attractions, listed Company by Company, in Order of Release on page 2043.

ON THE PRESS


INTERNATIONAL
MOTION
PICTURE
ALMANAC
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EDITED BY
TERRY RAMSAYE

Edited by
TERRY RAMSAYE

MOTION PICTURE ALMANAC, the industry's most authoritative reference book is now on the press. Paper restrictions compel us to limit the printing so distribution must be restricted to orders on file. To be sure of a copy, send in your reservation and remittance today! $3.25 per copy (Post paid) in U. S. A. $5.00 elsewhere

QUIGLEY PUBLICATIONS
ROCKEFELLER CENTER NEW YORK (20)

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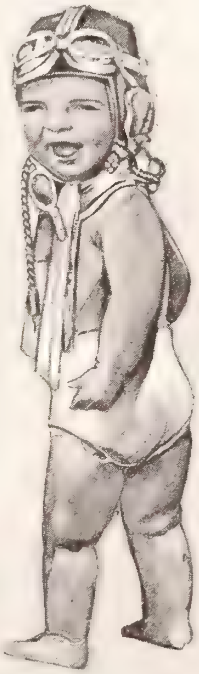
Take a leaf out of the book of our mighty air force. They don't send a few little planes to take a pot shot or two at an objective. They send their biggest and best —by the *thousands*. Are you sending out your biggest and best Advertising mediums to blanket *your* target? Are you fairly plastering them with super block-busters



that tell them what you have to sell now, tomorrow, next week, next month? For a quarter of a century we have been checking, inspecting, improving our Advertising bombsights, increasing the load of our big Ad carriers, building up the bang in our Advertising bombs. The blanketing part of the operation is strictly up to you.

NATIONAL Screen SERVICE
PRIZE BABY OF THE INDUSTRY

KEEP SELLING WAR BONDS FIGHT BY THE SIDE
OF THE TROOPS WHO NEVER STOP!

MOTION PICTURE HERALD

REVIEWS

(In Product Digest)

- The Merry Monahans
- The Sign of the Cross
- Marriage Is a Private Affair
- Cry of the Werewolf
- When Strangers Marry
- Block Busters

PLAN 10% MORE PRODUCT, HIGHER BUDGETS, MORE COLOR FOR 1944-45

STATE INDUSTRY CONTROL

***In Britain:** Council report urges curbs by Government*

***In Canada:** Government keeps tight hold on television*

WILSON vs. THE U. S. ARMY

in

Better Theatres

Remodeling the Old-Fashioned Auditorium

VOL. 156, NO. 8

AUGUST 19, 1944

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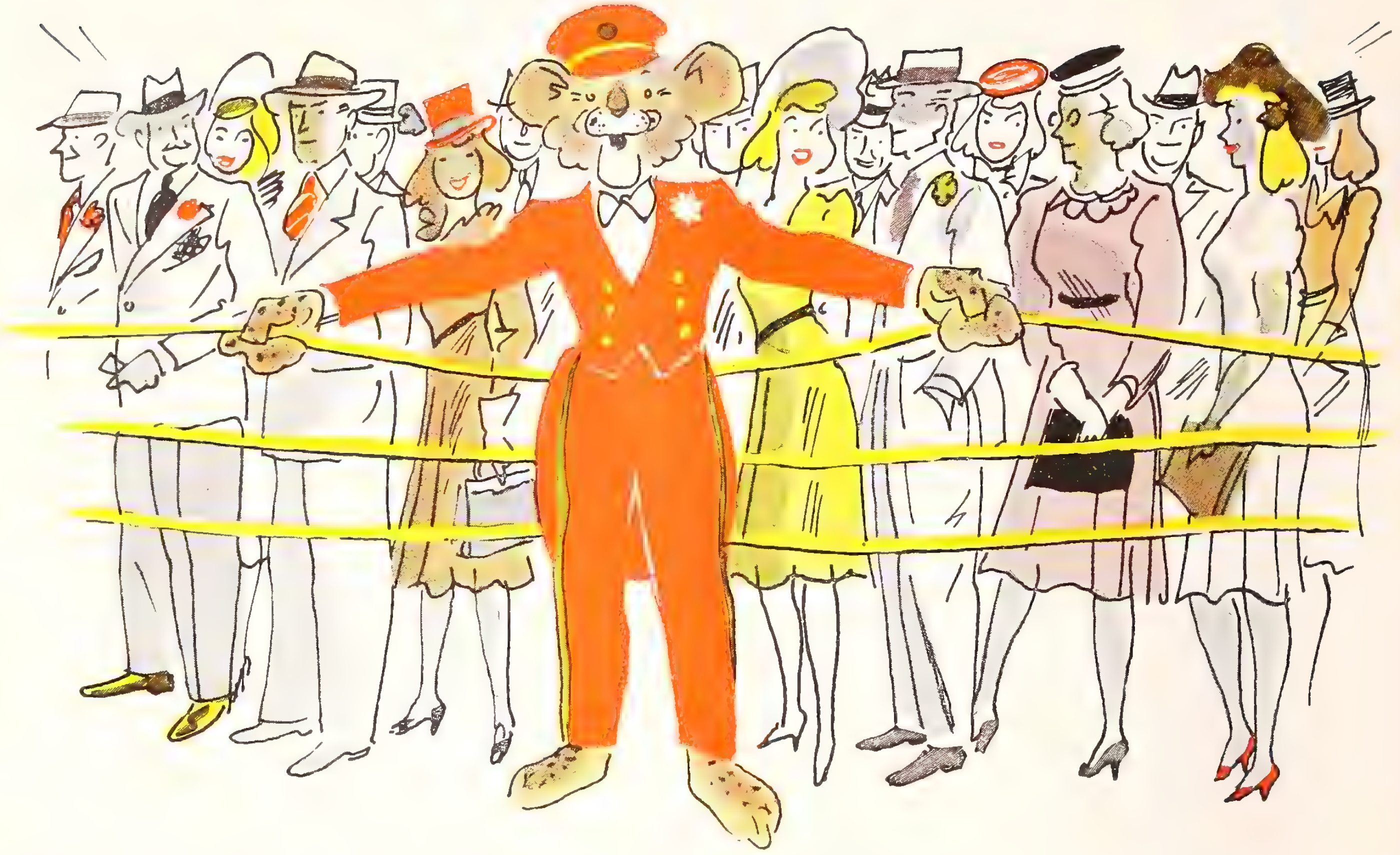
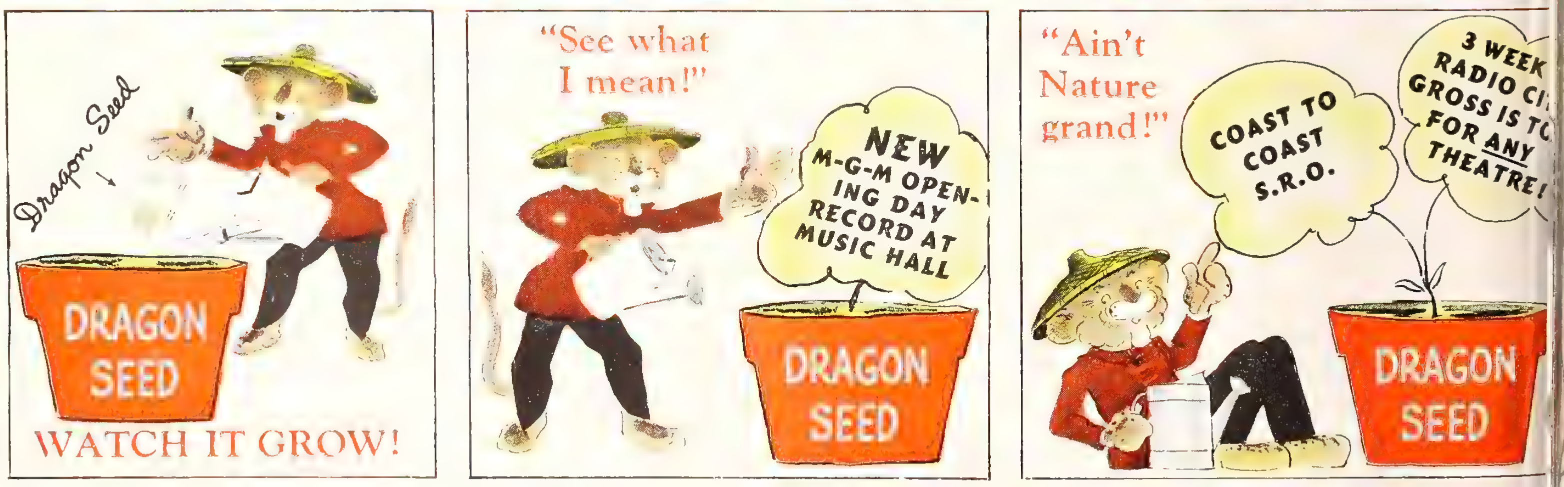


LEO KNOWS THE ROPES!

Now it's a NATIONWIDE HIT!

DRAGON SEED


Dragon Seed
DRAGON SEED
WATCH IT GROW!
"See what I mean!"
NEW M-G-M OPENING DAY RECORD AT MUSIC HALL
DRAGON SEED
"Ain't Nature grand!"
COAST TO COAST S.R.O.
3 WEEK RADIO CI GROSS IS T FOR ANY THEATRE!
DRAGON SEED

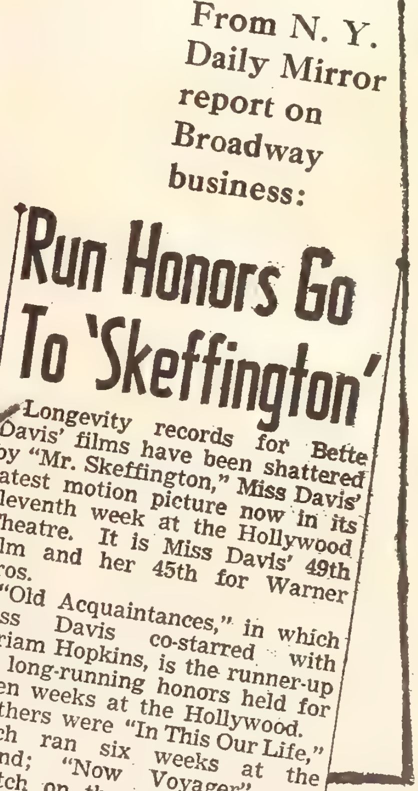
from the good earth of **MGM**

TWENTY YEARS OF LEADERSHIP 1924-1944 MGM

"KEEP SELLING WAR BONDS. FIGHT BY THE SIDE OF THE TROOPS WHO NEVER STOP!"

"Mr. Skeffington has LONGEVITY!"

From N. Y. Daily Mirror report on Broadway business:



Run Honors Go To 'Skeffington'

Longevity records for Bette Davis' films have been shattered by "Mr. Skeffington," Miss Davis' latest motion picture now in its eleventh week at the Hollywood Theatre. It is Miss Davis' 49th film and her 45th for Warner Bros.

"Old Acquaintances," in which Miss Davis co-starred with Miriam Hopkins, is the runner-up for long-running honors held for seven weeks at the Hollywood.

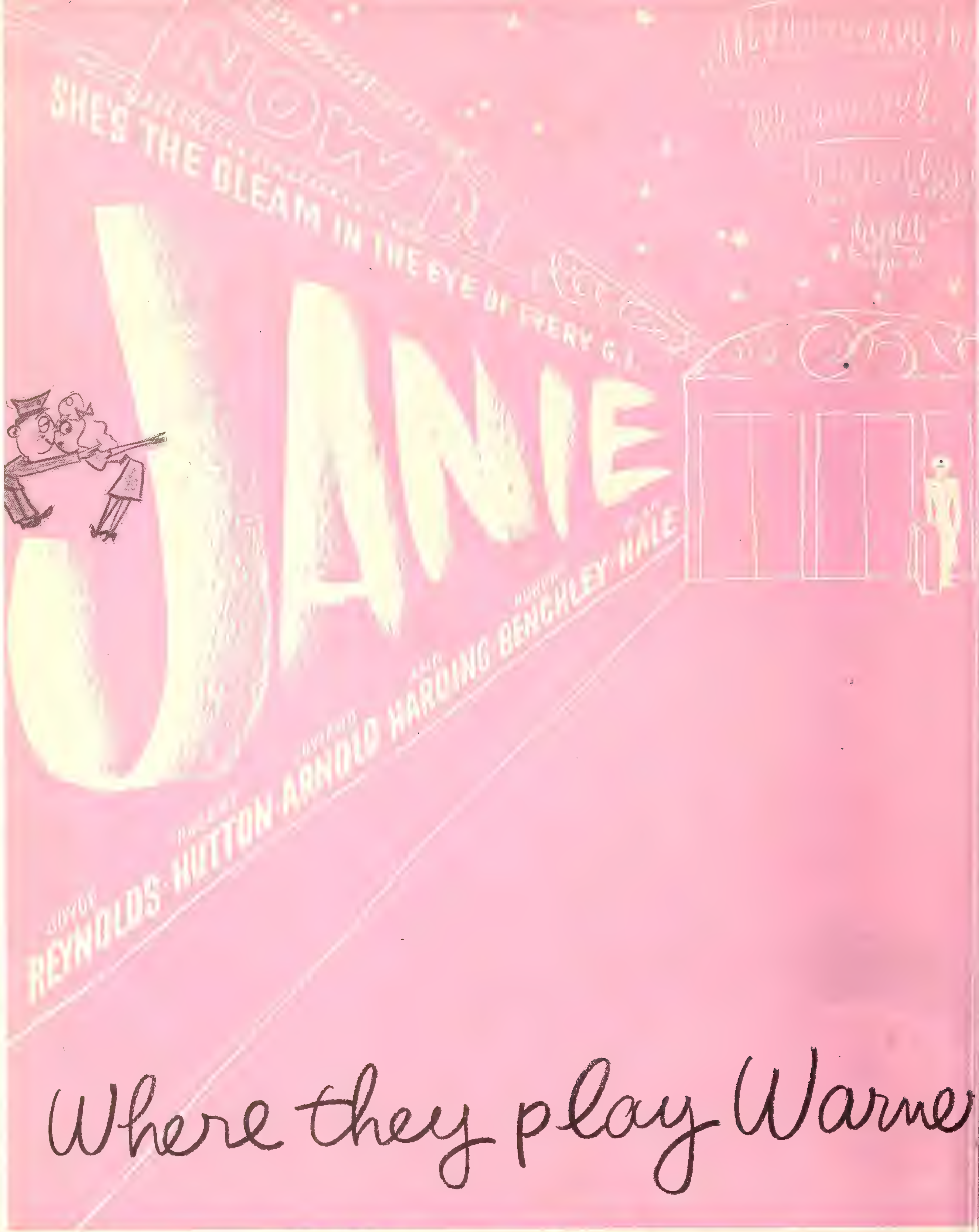
Others were "In This Our Life," which ran six weeks at the Strand; "Now Voyager" and "Watch on the Rhine," both of which ran for five weeks.

In "Mr. Skeffington," Claude Rains has the title role. Others in the cast are Walter Abel, George Coulouris, Robert Shayne, Johnny Mitchell, Marjorie Riordan and Richard Waring.

WARNER PICTURE!

ETTE DAVIS in "MR. SKEFFINGTON" with CLAUDE RAINS
VALTER ABEL • RICHARD WARING • GEORGE COULOURIS • MARJORIE RIORDAN
rected by VINCENT SHERMAN • Screen Play by Julius J. & Philip G. Epstein • From a Story by "Elizabeth"
Music by FRANZ WAXMAN • Produced by JULIUS J. & PHILIP G. EPSTEIN

Jack L. Warner, *Executive Producer*


SHE'S THE GLEAM IN THE EYE OF EVERY G.I.
JANIE
JOYCE REYNOLDS · HUTTON · EDWARD ARNOLD · HARDING · BENCHLEY · HALE
Where they play Warne

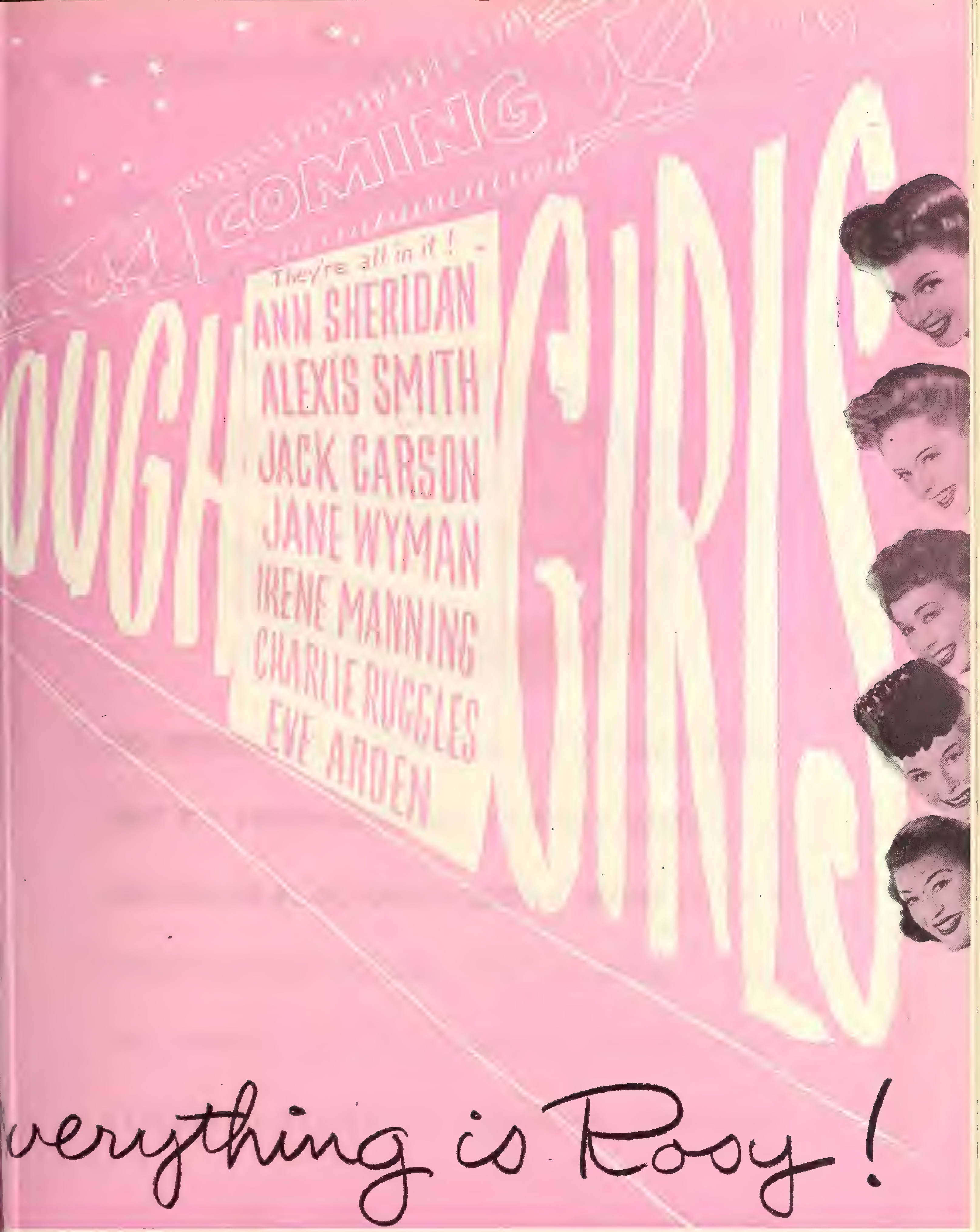
MORE RAVES FOR 'JANIE'! "Piles on uproar louder and faster than on the stage!" Should pack 'em in!"[2] "All the laughs of the play and many more! 'Janie' i super!"[3] "The picture to head for!"[4] 1. N. Y. World Telegram 2. N. Y. Mirror 3. N. Y. Sun 4. Kilgallen, N. Y. Journal-Americ

Directed by
MICHAEL CURTIZ

Screen Play by Agnes Christine Johnston & Charles Hoffman
From the Play Produced by Brock Pemberton

Produced by
ALEX GOTTLIEB

Jack L. Warner
Executive Producer


COMING
DOUGH
GIRLS
They're all in it!
ANN SHERIDAN
ALEXIS SMITH
JACK CARSON
JANE WYMAN
IRENE MANNING
CHARLIE RUGGLES
EVE ARDEN
verything is Rosy!

'Doughgirls' first Extended-Run Engagement starts August 30 at N. Y. Hollywood. From the play that had a 2-year run on Broadway!

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with JOHN RIDGELY · JOHN ALEXANDER · CRAIG STEVENS · BARBARA BROWN · ALAN MOWBRAY · Screen Play by James V. Kern

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... AND NOW IN LOS ANGELES AT THE CARTHAY CIRCLE AND THE UNITED ARTISTS

Darryl F. Zanuck's

WILSON

in Technicolor

REPEATS THE SWEEPING TRIUMPH OF ITS SENSATIONAL ENGAGEMENT AT THE ROXY, NEW YORK—WHICH IS PROVING THAT THIS IS THE MOST IMPORTANT BOX-OFFICE EVENT IN 50 YEARS OF MOTION PICTURE ENTERTAINMENT!

DIRECTED BY HENRY KING • WRITTEN BY LAMAR TROTTI • RELEASED PROUDLY BY 20TH CENTURY-FOX

THEY DON'T STOP FIGHTING! KEEP SELLING WAR BONDS FOR VICTORY!

MOTION PICTURE HERALD

COLVIN BROWN, Publisher

MARTIN QUIGLEY
President and Editor-in-Chief

TERRY RAMSAYE, Editor

Vol. 156, No. 8

August 19, 1944

THE FREE SCREEN

THE motion picture in all this world of the Allies, and the lands between, may now be well concerned about its place in the national and international patterns of the immediate tomorrow. Movements and pressures toward nationalization, or varying degrees of state control, multiply and intensify month by month.

The news pages of this issue present a significant article by Mr. Peter Burnup of our London Bureau on efforts and designs toward nationalization of the industry for Britain.

The British effort, taking its origins among socially minded persons very external to the industry, would put the Government in charge of all policies of production and distribution, international trade, and affairs of exhibition. The proposals are rather more complete than, but somewhat akin to, the designs of the United States Government's anti-trust suit now so long in Consent Decree compromises and negotiations. Mr. Burnup points out that the project in Britain would require legislation which he considers to be not immediately probable.

In view of the spectacularly ineffective performance of Government in showmanship, as demonstrated by the British Broadcasting Corporation, there appears to be little support for anticipation that a cinema operated as a governmental monopoly would represent progress for either art or the Empire.

CONCURRENTLY, we this week present a news article on the curiously inhibitive governmental grip of Canada on the dawning and related art of television in the Dominion, from Mr. W. M. Gladish, our Toronto correspondent. Canadian enterprise will be permitted to do exactly nothing about television, now, and for an indefinite period.

On the authority of the general manager of the Canadian Broadcasting Corporation, the reason is "because of the intricate international agreements which must be taken into account". That would seem to require that Canadian showmen, if they are ever to participate, must wait until the politicians have made all the arrangements before even a start can be made.

The television design, if any, in Canada might be somewhat of a piece with projected patternings and designs for the motion picture there.

The established motion picture industry of Canada, which means chiefly exhibition, but including some production, is viewing, with undisclosed alarm, trends and programs of governmental control indicated in the works and utterances of the National Film Board. They see much of its policy intermeshed with such political developments as the Cooperative Commonwealth Federation, which seems to have a creed that might be described as adjustable socialism.

As quoted in this journal last week, Mr. John Grierson, head of the Film Board, the government's cinema arm, has done a piece for *Canadian Affairs,* published by the Wartime Information Board in Ottawa, on "A Film Policy for Canada". It discusses a yet unintegrated plan for getting Hollywood to make Canadian pictures. It further presents a division under the slightly militant subheading of "Non-Theatrical 'Revolution' ". That dwells upon pictures of education and message for sixteen millimeter presentations to special audiences.

Something of a keynote of Mr. Grierson's national film policy is contained in that section discussing the "revolution", in which he says:

"We have our moods of resolution and also our moods of relaxation. The movies have until now concentrated on the moods of relaxation. . . . We have made a big business out of our moods of relaxation; we have not concentrated nearly so much on our moods of resolution. Yet, on the face of it, it is in our moods of resolution we may be expected to build for the future. These moods are worth organizing just as deliberately as the movies, the newspapers and the show business generally have been organizing our moods of relaxation. . . . "

MR. GRIERSON'S critics see this article and pamphlet as a document for the use of representatives in a campaign among "small groups, following the successful example of the Canadian Commonwealth Federation". They also view with a somewhat perturbed interest continued pressure on theatre screens and talk about "think" films.

Typical was an interview in New York last week in which Mr. Stuart Legg, producer for the Canadian government bureau, observed that "a certain film executive" sees the industry "assuming the wider responsibilities of a public utility".

We all know what happens to public utilities—the first thing is a public utilities commission, politically appointed. This industry can do without that, for a while anyway.

"Think films," said Mr. Legg, "are . . . an integral part of the new policy toward a public aware that adequate information is the foundation of government by the people."

There is so far no indication of how "adequate information" is to be assured to the people by any line of a government's release of pictures about itself.

THE Canadian program has many aspects identical with those under varying sorts of bureaucratic promotion and support in the United States in the last few years, including the onetime U. S. Film Service with its propaganda for politically debated programs concerning the Tennessee Valley Authority, the U. S. Health Service and the program for rural electrification. That was all tied to a scheme, which sleeps in blueprints yet, for a federal film exhibition and distribution center in every county of the United States—with a federally appointed agent in charge.

Meanwhile, the iron hand of absolute governmental control for the motion picture appears in the announcements of the Provisional Government for the Republic of France. The details were set down in an article in The Herald of July 29. This, it may be hoped, is part of the war emergency and the sequel of Nazi occupation. As an abiding policy it could not square with "liberation".

* * * *

Government controls, or monopolies, of the media of expression are undemocratic, and typical of the devices of dictatorships.

A candid and considerably more democratic approach would be in the establishment of openly avowed offices of propaganda, addressing themselves to all the media of press, screen and radio alike, on the same terms as other propagandists.

It is not the democratic concept that Government should monopolize, or even enter into the business of publication, the screen or the radio. —*Terry Ramsaye*

THIS WEEK IN THE NEW

THREAT of state control rouses British film industry Page 12

GOVERNMENT keeps a tight fist on Canadian television Page 13

MORE films, more color and more cost in the new season Page 14

"ERROR" of Army on "Wilson" brings revision of law Page 21

ON THE MARCH—Red Kann discusses Army action on "Wilson" Page 22

DEPINET defends RKO move in sending fi to Spanish fair Page

WARNERS list 79 properties as new sea production material Page

EXPECT raw film stock problem to be ea in last quarter Page

DISTRIBUTORS' attorneys plan attack U. S. Decree proposals Page

"HENRY V'" completed in England by Oliv costing $2,000,000 Page

SERVICE DEPARTMENTS

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What the Picture Did for Me Page

IN PRODUCT DIGEST SECTION

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Short Subjects Chart Page 2

The Release Chart Page 2

Bigger for Lesser

SOL LESSER, who is producing the next of the "Tarzan" series, is searching for six-foot women, 48 of them. He says they must be modern, six feet tall or over, naturally beautiful and adept at sports. They will play a tribe of Amazons in "Tarzan and the Amazons," to give Brenda Joyce as Jane and Johnny Weissmuller as Tarzan some fearsome moments, and Tarzan fans suspense. Kurt Neumann, who will direct, is reported touring the country in search of the six-foot women. Naturally, they need not have all the attributes of the ancient Amazons, who were terrific with bow and arrow and hated all men.

Expansion

WHEN Federal restrictions are lifted, the Crescent Amusement Company, large southern circuit, will resume expansion, especially in Nashville, it is apparent from plans the circuit is announcing. Planned is a new theatre in the Warner Building, of that city, in space now used for parking automobiles. This will cost up to $1,000,000. Also in uptown Nashville, the circuit plans renovating the Fifth Avenue theatre, at a cost of more than $100,000. It will also build three new neighborhood houses. One, at Gallatin Road, costing about $750,000, will include a bowling center and a billiard parlor; the others, of which locations are not given, will cost from $100,000 to $150,000.

Tony Sudekum, circuit president, recently bid $450,000 for property on Church Street, and has bought the Clifton Apartment house, adjoining.

The circuit's Nashville theatres are not involved in the Department of Justice's anti-trust suit against it and subsidiaries.

Heavenly Bodies

IN the interest of astrology, the stars and the 12 periods of the zodiac, not to mention Stardust Slips, Knit Undies and Blouses, 12 pulchritudinous damsels, each representing a period of the zodiac, will go before television cameras and over Station WABD, New York, August 23. There will be the Stardust Astrologer's forecast and a commercial mention of Industrial Undergarment Corporation, sponsors, and manufacturers of slips, undies and blouses and translations and interpretations of the 12 periods of the zodiac, all of them heavenly bodies.

Heavy Demand

DAVID O. SELZNICK'S "Since You Went Away" will be released at regular admission prices, according to a statement issued Tuesday by Neil F. Agnew, vice-president of Vanguard Films, and Carl Leserman, general sales manager of United Artists. Their statement says:

"The nation-wide demand for the immediate release of this stirring panorama of the home front has been impressed upon Mr. Selznick. As a result, he has asked that we respond to this wide-spread pressure and accelerate the release of 'Since You Went Away.' He requests that this be done without the delays which would attend the use of other than regular admission scales."

A release from United Artists Tuesday said "Since You Went Away", now in its fourth week at the Capitol in New York, had grossed "more than a quarter of a million dollars" in that period. "Based on its performance," the statement continued, "the picture is destined to set a new long run record at the theatre."

Social Note

MISS ELLEN JACOBI, daughter of Mr. and Mrs. Lester E. Jacobi of the Pierre, New York, and Corporal Walter E. Selden, AUS, son of Mr. and Mrs. Walter Seligsberg, of 1115 Park Avenue, were married in a ceremony on the roof of the Pierre, with the Rev. Dr. Nathan A. Perilman of Temple Emanu-El officiating last Saturday.

Mr. Selden was formerly on the editorial staff of MOTION PICTURE HERALD in New York and Hollywood, and subsequently, up to his military service, was on the studio writing staff of Metro-Goldwyn-Mayer. His father is a New York attorney with long and extensive contacts and functioning in the motion picture industry, from the days of the New York Motion Picture Company and the Triangle Film Corporation.

Mr. Jacobi, the bride's father, is president of the Schenley Distillers Corporation.

Message

A MESSAGE from Walt Disney to the Germans—"Saludos Amigos!" A release from the producer's Eastern office last week announced that the good-will feature of that title was being dubbed in German. It will be shown the Germans when they feel more receptive. This may be soon, the Disney company apparently believes, for it also says that the second feature to be dubbed in German will be "Fantasia," an earlier Disney feature.

Pest Cycle

PETE SMITH'S "Movie Pests," which its opening in Granite, Okla., and went from there to the nation's theatres, has so heartily received by the fans that the ducer has decided to film several "Pests" jects, the second of which is to be "G Pests," now in preparation.

As "Movie Pests" poured scorn upon sances who annoy their neighbors in theatres, "Guest Pests" will treat of guests use your guest towels, as though guest to were actually for guests; the that-reminds of-one story tellers; the we-must-be-g couple who are a long, long while get around to going, etc.

Joe Anson is currently at work writing script for "Guest Pests."

Profitable Pairs

AN experiment in the pairing of similar tures has proved profitable in its class theatres in Chicago and its environs, the E ban and Katz circuit headquarters annou last week.

This departure from the customary emph on variety in its programs was begun sev weeks ago with "Address Unknown" "Passage to Marseilles" and continued with pairing of "Tampico" and "Buffalo Bill," tion pictures; "Song of Russia" and "Ye Canary," war theme pictures; and "The Br of San Luis Rey" and "The Impos "heavies."

In each case the box offices registered ca ity weekends and brisk week-night business and K. officials believe that patrons who di war pictures or action pictures will stay a regardless of whether the program has on two pictures they do not favor. Likewise trons who like these types of films will to see them because two instead of one ar the bill.

War

ago Bureau

VERTISING departments of the Chicago its using display ads in the local dailies omitting all mention of war in current films ng directly or indirectly with this topic. rding to circuit officials, the reaction on part of patrons has not been favorable rd war pictures, the trend leaning more rd escapist fare. So the lead copy in the ite Cliffs of Dover" ad reads (at the ed Artists) "stolen moments of ecstacy."

"The Eve of St. Mark," (at the Apollo) nly copy in addition to the title and stars s, "darling, I'm yours, only yours, all s." The only reading matter accompanying ertain Glory" (at the Chicago) and the leads is a two-word phrase "reckless l."

KO, which moved last Friday to the d the twin bill of "This Is the Life" and st Catchers" after two weeks at the Palace, ts in its ads that "Chicago Wants to Keep hing. Not a Hint of War in the Whole ram."

-Producer

TE DAVIS let it be known on the set of ner Brothers' "The Corn Is Green," in h she is working before the cameras as a sh school teacher, that she is to be a co-ucer, and that her first co-producing efforts be with "Stolen Life," once made by beth Bergner. She said she would star Stolen Life" as well as co-produce, and as for a desk and office and the like, avens, no!"

e is quoted: "I think if an actor is sharing nsibility on his picture he'll naturally be interested. I know one—no names, please o did as I am going to do. Before, he his sweet time about reporting on the Now, he's there on the dot."

y Francis is another actress turned co-ucer. She will make three pictures for ogram.

e!

UGHT-stricken, heat-parched, the coun-his weekend saw three large amusement prises burn and kill. Fire and other safety ctors of various localities renewed warn-to owners on observance of safety laws; in Connecticut, five theatres were closed. e three fires were in the East: Palisades , New Jersey, once owned by Nicholas oseph Schenck, was 85 per cent destroyed re Sunday; at Luna Park, Coney Island, York City, a fire Saturday burned half its res, and at Wildwood, New Jersey, where trand theatre, owned by William C. Hunt, d Saturday morning, and where flames burned out the boardwalk block. Three and 122 were injured in the Palisades fire, losses in which were estimated at 0.000; 35 were injured in the Luna Park which caused $500,000 in damage; and 10 were injured in Wildwood, where the damage was set at $500,000.

In Connecticut, state police closed the Morse and Rothenburg circuit's Strand, Norwich, and Empire theatres, New London; John Findlay's Strand, Norwich, and Pasho Brothers' Gem, Naugatuck. The theatres are warned to observe safety requirements.

In Chicago, the Fire Prevention Bureau complained against the Uptown Players' little theatre. The Building Commission is inspecting theatres carefully.

Fire Prevention Week this year is from October 8 through 14; and the National Underwriters' Laboratories, Inc., is asking theatres to run a special trailer then. The trailer, "Magic and Fire," is of one minute, with sound, and is supplied by local Fire Prevention Week committees.

Poll

THE Ross Federal Service, a monthly house organ for Ross field representatives, enclosed a poll with its August issue. They want opinions on a number of vital questions. The checkers will give their choice of candidate for president, will answer two questions asking: "In your opinion will Senator Harry S. Truman as the Vice-Presidential nominee on the Democratic ticket increase or decrease the number of votes for the Democratic Party in November?", with a ditto question substituting the name of John W. Bricker for Senator Truman. The poll then moves on to the field of industry and asks what the checkers have in mind in the way of purchases after the war, and listing choices between iceboxes, radios, television sets, automobiles, homes, vacations.

Fan

T/SGT. Charles E. (Commando) Kelly, sometimes known as the One-Man Army, 23-year-old winner of the Congressional Medal of Honor, overstayed his furlough, was court-martialed and fined $90 and restricted to quarters for three months, light punishment on an AWOL charge during wartime. Hearing his sentence, the hero of Alataville, Italy, had but one question:

"May I attend the movies?"

He was told he might.

Independent

AN independent producer indeed is what J. Arthur Rank, British film magnate, has in Frank Launder, of Independent Producers, formed by Mr. Rank as an organization giving the widest latitude, as announced at its inception, to film makers.

Mr. Launder wants to produce a life of Karl Marx.

It may be done, with some laundering. Mr. Rank's financial intimates, in films, in the City, and in his milling, are said to be quite orthodox in their methods of amassing money.

Karl Marx's patron for a long while also was a British miller.

Art Director

SALVADOR DALI has been signed by David O. Selznick to design and assist in staging dream sequences for the psychological drama, "The House of Dr. Edwardes," which Alfred Hitchcock is directing for United Artists release. In his first association with a motion picture, a United Artist release says: "Dali will visualize four interpretive dream scenes which are important to the plot of the Ingrid Bergman-Gregory Peck co-starrer." No mention of limp watches.

Libel

"LIBEL," calls gangster Roger Touhy, from Stateville Prison, Illinois. His cry is directed at Twentieth Century-Fox, and the Balaban and Katz circuit. It is a call with a $1,000,000 tune. He asks that much in damages, through attorneys, who filed suit in Chicago Federal Court Tuesday, asking $500,000 from the circuit and $500,000 from the film company.

Mr. Touhy dislikes the Twentieth Century-Fox film, "Roger Touhy, Gangster." He disliked it once before, in legal language, and was denied an injunction to restrain its showing.

He is serving a 99-year term for kidnaping.

For the GOP

A REPUBLICAN lawyer in the film industry will manage New York Governer Thomas E. Dewey's campaign for the presidency, in New York State. He is Arthur H. Schwartz, of Schwartz and Frohlich, film attorneys, among whose clients are Columbia Pictures, the Skouras and Fabian circuits, ASCAP and many film stars.

Mr. Schwartz last week was appointed to manage the Republican New York campaign. Through the *New York Journal American* Monday, and to his fellow Republicans, he pledged:

Hard work, organization, getting voters to the polls, efficient use of hundreds of volunteers, and that the Republicans would "use showmanship this year."

Entertainment

A RESOLUTION offered on the floor of the Senate this week by Senator Claude Pepper, Democrat, of Florida, would put Congress on the air. The Senator's plan is to set up in both houses of Congress recording or transcribing machines, with copies of the recordings being made available to networks and radio stations.

Wastepaper

JANE WYMAN, motion picture actress under contract to Warner Brothers, in a stopover in Chicago while en route to Hollywood, lent a hand in publicizing the wastepaper drive. To film fans she made a plea to stop wasting good paper writing fan letters. To the stars in Hollywood she made another plea to save all fan mail for future wastepaper drives.

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THIS WEEK the Camera report

THE DOUGHGIRLS, from the Warner picturization of the stage comedy: Alexis Smith, Ann Sheridan, Jane Wyman and Eve Arden. The picture was to be opened to the New York public Friday, at the Hollywood theatre, and to the general public near the end of November.

By Staff Photogr

L. E. ("NICKIE") GOLDHAMMER, appoin vice-president and general sales manager of Film Classics, took office Monday at the company's New York headquarters.

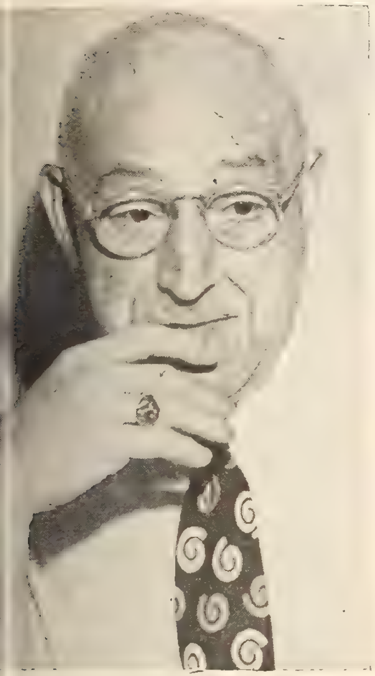
By Staff Photographer

SPAIN, the Consent Decree, raw film stock—and, not at all the least, RKO's coming product—were discussed Monday by Ned E. Depinet, RKO Radio Pictures' president, in New York, where he received the trade press after a week's visit in Hollywood. He was accompanied by Robert Mochrie, distribution vice-president, shown at right. Story on page 22.

By Staff Photogr

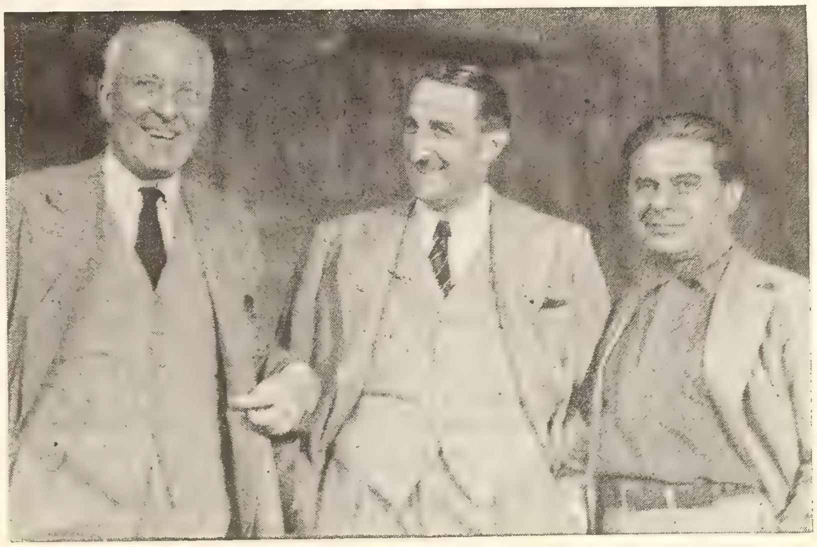
AT COCKTAILS, tendered last week in New York by United Artists for producer Samuel Bronston: Edward J. Peskay, Mr. Bronston's representative; Nicholas Farkas; Mr. Bronston; Lewis Milestone, direc and Carl Leserman, UA general sales manager.

THE ARMY'S PLANS, for entertainment of service men long into the demobilization period, were discussed last week in Hollywc at a luncheon tendered by the Hollywood Victory Committee to Brigadier General Joseph W. Byron, chief of Army Special Servi At the left, in the usual order, are Donald Crisp, Joe E. Brown, Adolphe Menjo General Byron, Kenneth Thomson, HVC chair man; William Gargan, Walter Abel and Franchot Tone.



By Staff Photographer

TWENTY-NINE YEARS with Universal were to be observed Saturday by Herman Stern, head of its non-theatrical department. Calling reporters to his office on New York's "film row" this week, Mr. Stern reminisced of the old days, and pointed out that his career in the industry began long before Universal—in 1908, in fact, when he associated with Fred Balshofer in "advertising films". Mr. Stern is known in the industry for, among many things, the first placing of films on trains, steamships and airplanes.



TIME OUT. Hugh Dalton, member of Parliament, and president of the British Board of Trade, and J. Arthur Rank, British film magnate, pose on the Denham studio set of "Caesar and Cleopatra" with the producer, right, Mr. Gabriel Pascal. It was a Saturday afternoon interlude from London business for Mr. Rank and Mr. Dalton.

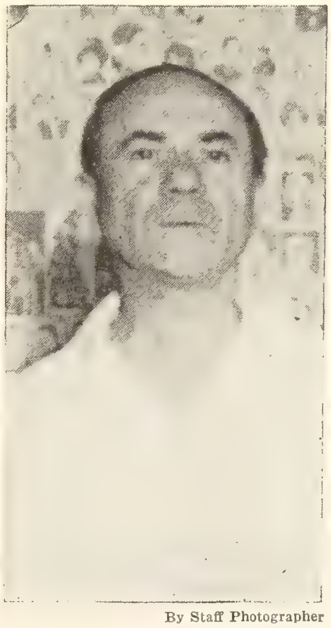
SINCE YOU WENT AWAY

THE SCREENING, in the Esquire theatre, Chicago, of
ed Artists' "Since You Went Away": Sam E. Myers, circuit head;
Reinheimer, Reinheimer-Stern circuit; Carl Leserman, UA general sales
ager; Elmer Balaban, vice-president, H. & E. Balaban Corp.,
Rud Lohrenz, UA district manager.

FIT. June Havoc, who will be a star in Edward Small's forthcoming "Brewster's Millions", removed a plaster cast from her right leg Monday afternoon, in New York, while newspaper men watched. Above, Miss Havoc and Harry Kosiner, Mr. Small's representative.

BOARD. Fred Kogod, hand raised, takes oath as member of the
ington, D. C., Board of Public Welfare. He is president of the K. & S.
t there. Others at the ceremonies, above, are Mrs. Kogod, Miss
y Kogod, Commissioner Guy Mason, board secretary J. M. Thornet,
man Edgar Morris, General Charles Kurtz and Commissioner Young.

"FOOLPROOF" are present projection machines, which "need no improvements", according to William M. Sweeney, right, one of the first projectionists. Mr. Sweeney, 61, and now operator in the Tivoli, New York, after a career in the film industry which spans its entirety, remembers, however, when operation was a skill, thrill, and danger. When he ran Edison's Universal Model Kinetoscope, he cranked alternately with right and left arms, at five minute intervals, suffered the heat of carbon arc and gas heated lime cylinder lamps,



By Staff Photographer

THREAT OF STATE CONTRO
ROUSES BRITISH INDUSTRY

The sub-joined and adjacent news articles from London and Toronto assume a special significance when considered in their relation to movements addressed at national governmental controls of the screen, television and radio among the democracies of the English speaking world. Pressures of obvious political purpose, militant in nature, are seeking by a variety of devices and a diversity of approaches not only influence upon the media of communication and entertainment, but also control of them, even possession of them. The editorial page of this issue presents a discussion of some of the movements concerned, with reference, too, to those in our United States.

—THE EDITOR

by PETER BURNUP
in London

Those portents of a potential State control of Britain's motion picture industry, if not its complete "nationalization," are abundantly justified in the startling Report of the Films Council Monopoly Committee. Nationalization has been advocated in many and diverse quarters; certain of them motivated by a responsible concern for the industry's survival and prosperity, others—so its seemed—just plumb hay-wire.

But here is the plain, surprising, outcome. The Report, prepared though it is by persons possessed of but an academic experience of film production and marketing; covering, as it does, every conceivable facet of the industry activities, revolves around the principle of State interference.

Momentarily, it seems that the advocates of private enterprise, not only Joseph Arthur Rank but other and less prominent folk, have been caught very much on the wrong foot.

Report Contains Sixteen Major Recommendations

Analyzed, the 80,000-word Report is found to contain 16 distinct "recommendations"; some demanding legislation for their implementing, the remainder being advice and counsel to the Board of Trade's president.

Proposals requiring legislative action are as follows:

1. The prevention of expansion by circuits and further acquisition of studio space by "vertically integrated" combines.
2. The prevention of control of British combines passing into foreign hands.
3. The prohibition of conditional booking of films and the discriminating restricton of the "S" list.
4. Equality treatment of booking combines with circuits.
5. Increase of Quota requirements as soon as production facilities permit.
6. The empowering of a Government tribunal to adjudicate upon alleged unfair booking arrangements.
7. Strict control, under a licensing system, of changes in ownership of theatres.

Proposals not demanding specific legislative action but whose implementation would call for authoritative orders from the Board of Trade:

1. The production of a larger number of medium-cost feature pictures rather than a small number of costly productions.
2. Encouragement of minor feature and documentary productions.
3. Facilities for training skilled technicians.
4. "Fair" allocation of studio space between independent and "integrated" productions.
5. A Government-sponsored film finance corporation which would include a renting department.
6. New contract system securing a reasonable share of box office receipts to the independent producer, while safeguarding the exhibitor.
7. Establishment in the United States of a "strong British distributing organization."
8. Representations to be made by the British Government regarding the allegedly inequitable methods of taxation applied in America to box office receipts of British films.
9. Initiation of conversations with Washington with a view to increasing the showing of British films in the United States.

Although the Committee, not being a statutory inquiry, has no power to compel evidence or demand such evidence as was tendered it to be given on oath, 54 persons testified orally in the course of the proceedings. There was also a considerable body of written evidence.

Not a grievance but isn't touched upon and the appropriate nostrum prescribed. Every disgruntled section of the industry appears to have gone along with its complaint no matter how remote from the hard core of monopolistic tendencies with which the inquiry was putatively concerned. Exhibitors, for example, are cheered by the suggestion that Government forthwith should forbid booking "bars" (zoning) and that other bane, "conditional booking."

Wildcat Producers Happy About Film Bank

Some wildcat producers — inveterate optimists whose project never seemed to rate approval in orthodox money markets—see ready salvation in the suggested Film Bank.

But when all comes to all, it is the wholehearted revolution in the industry's entire setup, proposed by the Committee, which will excite the most debate.

Implicit throughout the Report is the suggestion that Government should take a hand at every stage of a picture's life. Those proposals of a "ceiling" statutorily enforced on the present combines whether in the studio or exhibition field may be thrown into the discard. They are only incidental to the ge
thesis; temporary expedients to deal with
ent conditions.

Appointed to investigate alleged mono
in process of creation by private persons,
Committee finds its panacea—in the vie
shrewder people both within and without
industry—in the erection of a more pow
(it may well be insidious) monopoly; nar
that of the State.

Approved Production to Be Financed by State Bank

Approved production is to be finance
Whitehall's "Bank"; approved pictures ens
early and suitable studio space; their dist
tion and their exhibition regulated by W
hall's tribunal; their marketing abroad (m
ly, of course, America) governed by an
derstanding which it is proposed shall be
tered into between Whitehall and Washing

Maybe, it is precisely hereabouts that
whole ingenious pattern will stir up the ha
est criticism; may well collapse under the
rage of opposition which clearly will
evoked.

Says the Report: "So long as the demand
studio facilities exceeds the supply at rea
able rentals and the minimum essential n
of British films for exhibition in this cou
are not met . . . first consideration in the
cation of studio space should be given to
production of a larger number of medium
pictures, rather than to a smaller numbe
highly speculative luxury products which
or may not prove acceptable overseas."

Says the Report, at a later stage: "In furt
ance of the export of British films to the A
ican market and elsewhere; and apart from
normal approaches to leading American
tributors, and the distributing arrangement
be developed by Mr. Rank with an Amer
group on a reciprocal basis, a strong Bri
distributing organization should be establi
in the United States, and ultimately in
British Dominions and other overseas mar
holding its facilities available to British
ducers on equal terms."

Seek to Increase Showings of British Films in U.S.

And again: "Having regard to the he
exchange burden involved in the continued
portation of American films, and the im
tance of avoiding a situation in which
country might find itself compelled to cl
down on the importation of pictures in favo
more indispensable requirements, unless the
burden could be reduced, His Majesty's G
ernment should initiate conversations with
United States Government with a view to
ploring, in consultation with the American
tion picture industry, the steps which the in
try might take on a voluntary basis to incr
the exhibition of British films in the Un
States."

It is suggested, in qualified quarters,
those propositions are mutually irreconcia
Producers this side—intransigents like Mic
Balcon apart—are convinced that pictures
structed on a scale comparable with the hig
Hollywood standards are as essential to
widespread fanning out of British producti
across the Atlantic. They are supported, in

(Continued on opposite page, column 2)

OVERNMENT KEEPS A TIGHT IST ON CANADIAN TELEVISION

ows CBC Only $50,000 for xperiment; Medium Must Vait for Peace

V. M. GLADISH

oronto

levision in Canada is and will remain un-
Government ownership while development
e medium and the establishment of visual
lcasting facilities will be postponed to the
war period.

is was made clear in a recent discussion
e Radio Committee of the Canadian House
mmons at Ottawa. Only $50,000 was ap-
iated to the Canadian Broadcasting Cor-
ion, which enjoys the monopoly, for ex-
ental purposes in the current fiscal year,
e House.

e debate brought a review of the television
ion by Dr. Augustin Frigon, CBC general
ger, in which he refused a request in be-
of the Canadian Association of Broad-
rs, representing the privately-owned sta-
for participation in technical considera-
"because of the intricate international
ments which must be taken into account."

ers to Declaration Policy of 1936

ith respect to the commercial use of tele-
facilities, Dr. Frigon referred to a de-
ion of policy in 1936 as follows: "No
cation for television licenses should be
ed for private stations until further no-
Later, he pointed out, the CBC modified
stand to the effect that such licenses, for
imental purposes only, "shall be subject to
terms of appropriation as the Board may
advisable." This stand was confirmed in

ntinuing his review, Dr. Frigon quoted a
nent before the Commons Radio Commit-
Leonard W. Brockington, former chair-
of the CBC: "So far as the Board of Gov-
s of the Canadian Broadcasting Corpora-
s concerned, its present policy is not to
te from the public domain any broadcast-
ghts in television to privately-owned sta-
or other profit-making concerns."

Frigon told the committee that applica-
for television permits had been received
CBC from private enterprises but inti-
no action had been taken, adding that
sion in Canada "might best be handled
nder the direction of the CBC."

rnment Paying Little ntion to Medium

discussion came to a close with the com-
rom D. G. Ross, Commons member from
ding of St. Paul's, Toronto, to the ef-
at "I see you are not going to change
nind."

a word, with a pittance of appropria-
or experimental purposes as compared
uge sums voted for other civilian sub-
unning to more than a billion dollars in
weeks alone, the Government appears
paying little attention to television. Pri-
ompanies are not likely to be able to
equipment either for televised broad-
or presentation in a public manner un-
present government monopoly program

British Industry Alarmed By Threat of State Film Control

(*Continued from opposite page*)

position, by every visiting American motion picture executive.

The Board of Trade itself, and, by inference, Parliament, accepted the view in the introduction by Statutory Order, as late as 1942, of what is known as the "monetary clause principle" into the 1938 Quota Act. This ordained that an American distributor operating here might meet his Quota obligations by acquiring one British made film only; provided that the film's production cost bore a direct relation to the volume of business which the distributor did over here in his American product, and that suitable arrangements were made for the British film's distibution across the Atlantic. In other words, Whitehall was offering a direct encouragement to the local production of big-scale features.

It is anomalous, say the Report's shrewder critics, that the Government should now be invited directly to reverse that practice. Nought but doom, say many others, will be occasioned if British vendors—whether officially sponsored or otherwise—seek to break into the American field with those "medium-cost feature pictures."

Trend to Public Control In Other Situations

It is in that arena that the bitterest battles between rival factions will be fought.

Pattern of the arbitrary body, which it is suggested shall rule the industry's affairs (the Film Finance Corporation with its co-related and omni-authoritative tribunal), is to be discerned in several analogous institutions; notably the BBC. Recent trends in State management of public utility undertakings have been in the direction of public control rather than communal ownership. London's transport, for example, has been unified and is controlled by a body operating under a closely defined Governmental Charter.

Similar conditions obtain in undertakings for the supply of water and electricity, and the like, or the management of harbors and docks. It's a characteristic British compromise between out-and-out socialization and private ownership. Parliament, in its wisdom, laid down a like system for the nation's radio. The BBC is a corporate non-profit-making body whose every move must fall within the ambit of its own narrow charter; whose controlling body—the board of governors—is appointed by the Government itself.

Object to Government Hand Resting on Production

Notoriously, the BBC's entertainment programs are the continual target of harsh criticism. Those programs, say the critics, have a milk-and-water quality inevitable upon Government control. Film production, assert the critics of the Monopoly Report, would have a similar lymphatic quality if the dead hand of a Governmental Tribunal were laid upon it.

That remains to be seen; for the debates on the disturbing, revolutionary, document are now only in the embryonic stage. Hugh Dalton, Board of Trade president, circulated the Report among the several trade organizations, inviting their views upon its proposals.

Whatever those views may be, and it may safely be prophesied that they will be diverse and occasionally violent, they will be discussed again by the Films Council (now re-constituted under the triennial system of appointment) which will make a further report to Mr. Dalton. The Board of Trade's president, doubtless, then will consult with his own civil service advisers, at the conclusion of which processes Mr. Dalton may perhaps recommend the Cabinet to introduce legislation to the notice of Parliament.

But that eventuality, momentarily, is extremely remote; may well coincide indeed with the framing of an Act to take the place of the present Quota ordinances, whose authority expires in 1948.

File 65 Requests For Television

A reflection of the tremendous post-war activity in television may be seen in the number of applications now pending in the files of the Federal Communications Commission in Washington. As of July 25, 1944, 65 applications for permission to erect commercial television stations in 24 states and the District of Columbia were received by the FCC, according to records compiled by Television Broadcasters Association, Inc. No action on these applications is anticipated until the lifting of wartime restrictions on essential materials.

The first major film company to file for television facilities in Hollywood has been Warner Brothers. It is reportedly now negotiating for a studio site. It is understood that the land price is around $75,000.

In Boston, the No. 1 department store, Filene's Sons Company, recently formed a subsidiary, Filene's Television, Inc. It also announced its intention to file application for post-war operation of both frequency modulation and television stations.

Another is the Hearst organization. It recently filed application for the erection of a commercial television station in Baltimore. This is the first television application to be filed by the Hearst interests.

To get television ready for the public, approximately $25,000,000 has been invested in research and development by the radio industry, according to James H. Carmine, vice-president in charge of merchandising for Philco Corporation. He disclosed that a recent survey indicated 86 per cent of the people would like to have television receivers in their homes. Mr. Carmine pointed out that television would make great contributions to public welfare in the fields of education and entertainment. By combining sight and sound, television is the ideal medium for the transmittal of ideas and intelligence, he said.

The absorption by television of the equivalent of 20 times the output of the present film industry, was recently predicted by Thomas H. Hutchinson, production manager of RKO Television, Inc. He pictured the medium as an "insatiable monster."

MORE FILMS, MORE COLOR MORE COST IN NEW SEASON

11 Companies Plan 470 Total, 10% Above This Season; 41 or More in Color

Product Planned and Delivered

Company	Planned for 1944-45			Delivered in 1943-	
	Total	Westerns	Color	Total	Westerns
Columbia	58	10	2–3	53	10
Metro-Goldwyn-Mayer	36	. .	8	33	. .
Monogram	47	16	. .	40	14
Paramount	25–30	. .	5	32	. .
PRC Pictures	40–45	16	. .	40	16
RKO Radio	50	. .	8	39	. .
Republic	64	24	. .	60	20
Twentieth Century-Fox	28	. .	9	29	. .
United Artists	32	. .	. .	26	. .
Universal	62	7	7	56	7
Warner Bros.	20–25	. .	1	19	. .
	462–479	73	40–41	427	67

There will be more pictures released in the 1944-45 season—10 per cent more than were delivered this season—more of them will be in the high budget brackets, and there will be almost twice as many in color as there were this season.

Product announcements by 11 distributors, now complete, indicate approximately 470 pictures planned for next season's release, compared with 427 delivered in 1943-44 and 465 released in 1942-43 before the full effect of the war on manpower, materials and pocketbooks was reflected in production.

Twenty-four Technicolor features were included in the 427 films delivered in the 1943-44 season. Present plans point to 41 or more for the season ahead. All but two of the companies which released films in color are increasing the number for the coming year. RKO Radio and Universal have added five each, 20th-Fox should have three more; MGM an additional two and Columbia and Paramount at least one more each.

Westerns Film Schedules Also Are Expanded

Westerns, too, are increasing. Expanded schedules by Republic and Monogram have raised the total from 67 to 73. The six reissues in this category last year, and the eight announced for the new season are not included in these figures.

The number of specials sold outside the regularly established blocks, which reached a total of 11 in the current season, may be further increased in 1944-45. Six such films already have been announced: MGM's "Dragon Seed" and "An American Romance"; 20th-Fox's "Song of Bernadette," which started pre-release runs early this year, and "Wilson," and Columbia's "A Song to Remember" and "Jubal Troop," a Gary Cooper vehicle still in preparation.

The unprecedented number of 22 reissues in 1943-44 may not be reached during the coming year, although 11 are now in prospect. These include "Waterloo Bridge" and "Naughty Marietta," which MGM will release in September and November, and DeMille's "Sign of the Cross," released by Paramount, as well as Republic's eight Gene Autry re-releases.

New Season's Trends Reflected in Lists

All companies reflect some of the new season's trends in their new schedules. Unusually large product backlogs suggest, too, a long-term planning which should reinforce these trends for the next year or two.

Columbia, which announced a substantial increase in top-bracket films, promises a product total of five more than in 1943-44. Two films have been completed in Technicolor, "Tonight and Every Night," a musical, and the story of Chopin, finally titled "A Song to Remember." The present total of 10 Westerns will be maintained.

MGM, which already has announced its ninth block of nine features, to be released through December of this year, has set two specials, and has a backlog of 16 films completed or in production. Seven films are in Technicolor: "An American Romance," "Barbary Coast Gent," "Meet Me in St. Louis," "National Velvet," "Ziegfeld Follies," "Son of Lassie" and "Anchors Aweigh." "Thrill of a Romance" has also been announced for color, although production has not yet started. One or more of these also may be sold as specials.

Monogram has set release dates on all proposed features through September, 1945. [See page 41].

According to present indications, Paramount will release approximately the same number of pictures as in 1943-44, possibly a few less. The company's backlog is 16 pictures completed or in production, in addition to the six films already set in the first two blocks. This does not include a minimum of six expected from the Pine-Thomas studios. Four films are in color: "Rainbow Island," "Frenchman's Creek," "Incendiary Blonde" and "Bring on the Girls." "The Virginian," starring Brian Donlevy, is scheduled for Technicolor treatment later in the year.

RKO Plans at Least 50 For Next Season

PRC Pictures, which will have delivered 40 pictures by the end of this season, promises 40 to 45 for the new year. These include eight in the higher-budget bracket, among them "Dixie Jamboree," "Bluebeard," "They Eloped One Night," "Swing Hostess" and "Crime, Inc."

Of the minimum of 50 features planned by RKO Radio, 21 are completed or in production. The eight Technicolor features include "Belle of the Yukon," "It's a Pleasure," Samuel Goldwyn's "Princess and the Pirate" and "Wonder Man," "The Spanish Main," "The Gibson Girl" and "The Robe."

Republic has announced 64 features for the year, not including the eight Autry reissues. This is four more than were delivered in 1943-44 and six more than in 1942-43. Eight "super de luxe" productions head the feature list, including three musicals and an ice spectacle.

Twentieth Century-Fox, which delivered notably fewer films last year but a greater proportion of top-budget pictures, will continue its smaller schedule for 1944-45. A total of 28 films may be expected, of which 11 have been completed or are in production. Five releases and two specials already have been set for this season. As many as a third of the films may be in color, including "Wilson," "Greenwich Village," "Irish Eyes Are Smiling," "Something for the Boys" and "Thunderhead" already completed. Others scheduled for Technicolor are: "Nob Hill," "Waltz Me Around Again, Willie" and "New Orleans," musicals; "Billy Rose's Diamond Horseshoe" and Sisters."

United Artists has announced a total productions for 1944-45 and 1945-46. Ap mately half of these may be expected fo coming season. Eight have been complete two more are in production, but contracts f others have been approved.

Universal Total Shows Product Increase

Universal's program of 55 features and Westerns shows an increase over the pas years' delivered product. A much greater color highlights the list. Seven Technicolo ductions are scheduled: "Can't Help Singing Walter Wanger films, "Salome" and "Ni Paradise"; "The Climax," two Maria M films, "Gypsy Wildcat" and "Queen of the and a successor to "Arabian Nights" entitle dan." Universal has set 13 releases throug vember of this year and has a backlog of 18 completed or in production.

Warner Bros. seems likely to increas number of new films released this seaso schedule of 19 films in 1943-44 was augmen the addition of 16 reissues, among them six erns. A backlog of 25 films has been built u of which are set for September while seve still shooting. Warners' product announcem on page 29.

"Dragon Seed" Breaking Music Hall Records

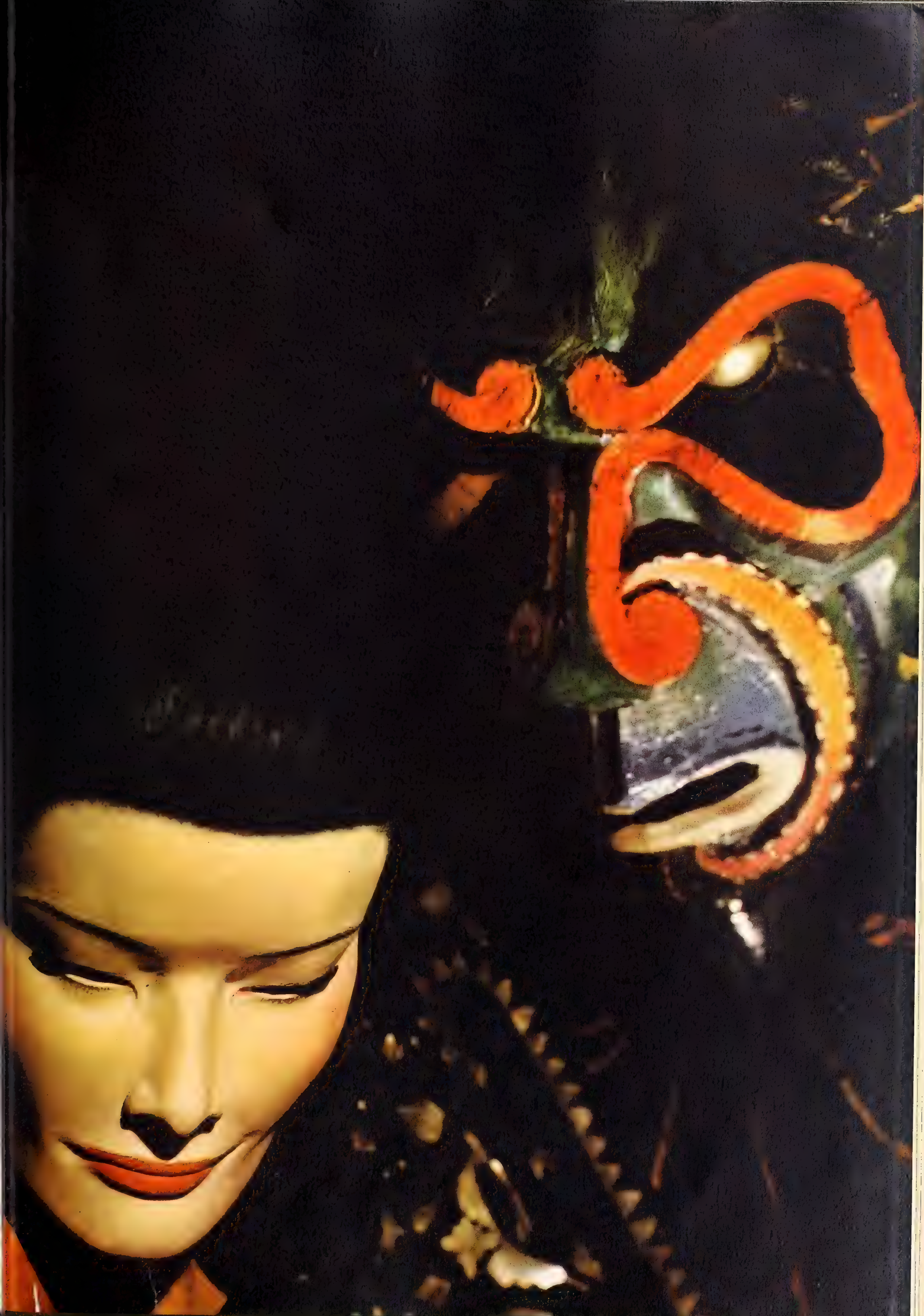
Continuing to break all box office records history of Radio City Music Hall, New MGM's "Dragon Seed" starring Katharine burn, entered its fifth week August 17.

At midweek, G. S. Eyssell, Music Hall aging director, estimated that with the holding its capacity pace, by the completion fourth week, last Wednesday, it should grossed nearly a half million dollars, an al box office record for the period not only Music Hall but for the entire industry as w

The previous record was established by dom Harvest" in January, 1943.

Eberson Made Colonel

Drew Eberson, former theatre architect a of John Eberson, of long prominence in that has been promoted from lieutenant colo colonel. He is with the engineers in India.



TO THE GLORY OF
THE SCREEN M-G-M
ADDS NEW MAGIC

"DRAGON SEED"

KATHARINE HEPBURN
WALTER HUSTON · ALINE MacMAHON
AKIM TAMIROFF
TURHAN BEY

HURD HATFIELD · J. CARROL NAISH
AGNES MOOREHEAD · HENRY TRAVERS
ROBERT BICE · ROBERT LEWIS
FRANCES RAFFERTY · JACQUELINE DeWIT

Screen Play by Marguerite Roberts and Jane Murfin
Based on the Novel by Pearl S. Buck
Directed by JACK CONWAY and HAROLD S. BUCQUET
Produced by PANDRO S. BERMAN

A Metro-Goldwyn-Mayer Picture

Woman's Day
Movie Life
MOVIE STARS
MOVIES
Movieland
SCREENLAND
Silv
Scre
ROBERT TAYLOR BIDS ADIEU
HIGHLIGHTS OF "THIS IS THE ARMY"
HOLLYWOOD'S GLAMOUR GIRL BABY CYCLE
"THOUSANDS CHEER"

ON EVERY HAND T'S "DRAGON SEED"!

ewspapers, magazines, radio ll tickets for your engagement!

"KEEP SELLING WAR BONDS. FIGHT BY THE SIDE OF THE TROOPS WHO NEVER STOP!"

Place After the War
Franklin D. Roosevelt
U.S. NAVY
PARENTS' MAGAZINE
UE
NFESSIONS
The American Home
15¢
McCall's
FIFTEEN CENTS
THE UNITED STATES OF AMERICA
ONE HUNDRED DOLLARS
UY ONE OF THESE

TO THE GLORY OF
THE SCREEN M-G-M
ADDS NEW MAGIC

"DRAGON SEED"

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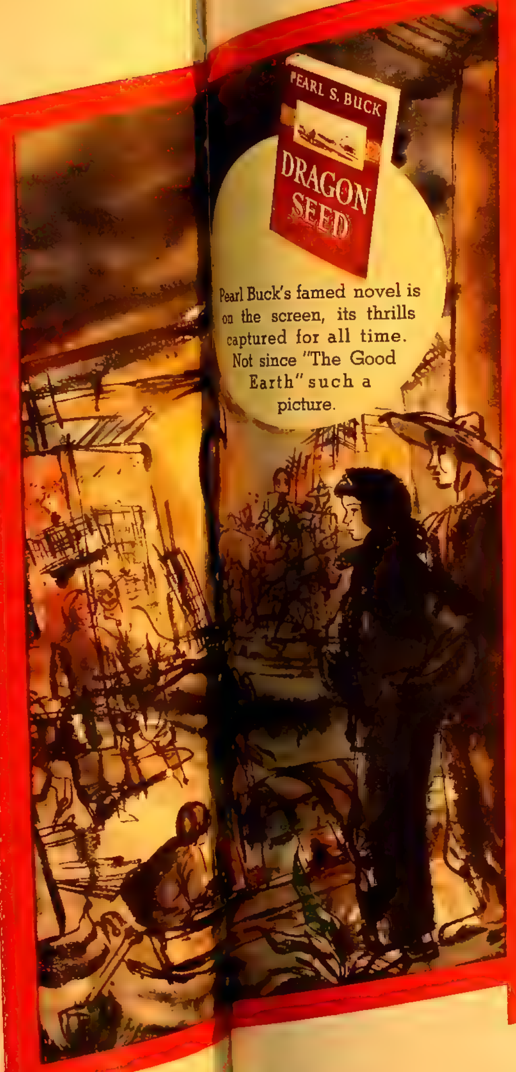
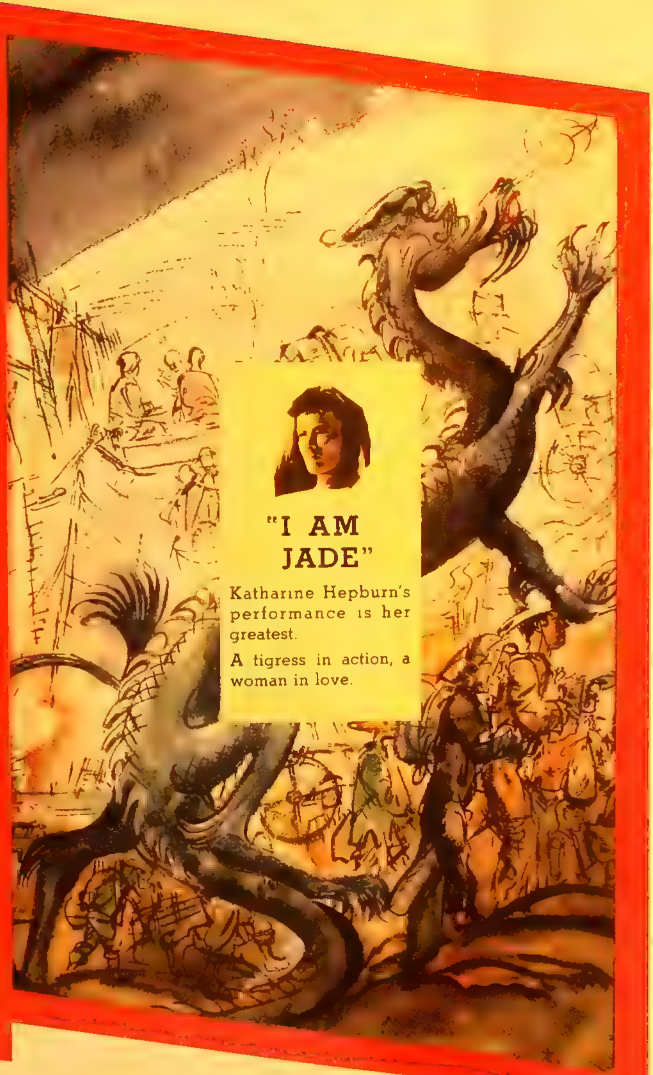
A Metro-Goldwyn-Mayer Picture

MGM



Pearl Buck's famed novel is on the screen, its thrills captured for all time. Not since "The Good Earth" such a picture.



"I AM JADE"

Katharine Hepburn's performance is her greatest.

A tigress in action, a woman in love.

NEW M-G-M RECORDS AT FAMED RADIO CITY MUSIC HALL

"Dragon Seed" breaks M-G-M's top records exceeding "White Cliffs." Another Anniversary production on the way to pack your theatre too!

Fairchild Aerial Surveys Photo

MOVIE SHOW
SCREEN
STARDOM
THE HOUR BEFORE THE DAWN
DAYS OF GLORY
MOVIE STORY

THIS is M-G-Merchandising! Every promotion outlet shouts "Dragon Seed" to the nation. Newspapers! Magazines! Radio! 24-sheet posters! American Express trucks everywhere! Advance advertising in key-city newspapers radiating to every corner of America. Full-page ads in mass-circulation magazines as well as fan magazines with a total readership of countless millions! Air-announcements over the nation's most powerful transmitters and highly concentrated local campaigns on the radio which tie-in directly with play dates. These are the ticket-selling forces which M-G-M has unleashed for "Dragon Seed," Anniversary triumph!

THE FAMILY CIRCLE
IN THE SERVICE OF THE NATION
The American
LOOK
THE PRESIDENT'S JOB Biggest in the World
Religion in the Front Lines
Cosmopol
Midnight Alley

ERROR" BY ARMY ON "WILSON" BRINGS REVISION OF LAW

nate Acts After War De- partment Reverses Ruling n Two Pictures

rryl F. Zanuck's "Wilson," like Ameri- Wilson, the man, is making history. By nesday of this week it had been instrumen- the modification of a Federal law.

llowing a remarkable array of events, it ne known on Saturday, August 12, that son" and its companion in turmoil, RKO's venly Days," were not, after all, banned e Army from exhibition to soldiers over-

e Army's announcement Saturday was etrically opposed to a War Department uncement Wednesday, August 9, that wo pictures came under the shadow of V of the soldiers' ballot law passed by gress last spring, and were therefore not ptable as film fare for soldiers. The first uncement was called an "error."

tle V was added to the soldier vote bill enator Robert Taft of Ohio for the pur- of quarantining service men from any ral-financed political propaganda which t conceivably affect the coming national ons. The law is aimed at literature and creen. Because the law covers ballots for eas soldiers only, the control of literature films does not apply to camps or bases in J. S.

o weeks ago, before the picture opened ew York, a rumor, emanating from un- d sources in Washington, had "Wilson" ed by the Army under Title V. The War rtment promptly denied it, saying the pic- had not been considered by the War De- ent board of selection.

hington Newspaper ied Brief Report

Wednesday, August 9, the Washington *News* carried a brief report, from an ntified source, that RKO Radio's "Heav- Days," a Fibber McGee and Molly come- ad been banned. Washington reporters oning the press bureau of the War De- ent to check the story were told by the officer on duty:

at's true, and as long as you have that you might as well have the rest of it. on', also, has failed of selection."

rsday morning the story was front page y news in the press of the nation. Re- immediately to a storm of editorial pro- Senator Taft, protesting that the Army aking his amendment ridiculous by too an interpretation, went into a hurried with Senators Theodore Francis Green, crat of Rhode Island, and Scott W. Lucas, crat of Illinois.

Monday they had prepared a resolu- odifying Title V so as to allow motion s, books and papers "generally circu- in the United States" to go to soldiers as. The new resolution was approved Senate Tuesday and was expected to e the approval of the House before d of the week.

n announcement of the ban on Wednes- last week, a million words on the controversial subject filled the air and the printed pages of newspapers and periodicals, both pro and con, mostly con, the consensus of opinion being that "Wilson" was not a political polemic but a screen adaptation of a period of American history.

RECORDS DISPROVE TAFT CHARGE

Senator Robert Taft blamed the War Department for the collapse of his Title V of the soldier vote law, holding that its morale division "deliberately intended to discredit Congress in order to affect the election".

To prove his point, the Senator said "Wilson" could not be shown in Army camps anyway, because he "had learned that the Army can show Technicolor films at only two places in the world, and that the two-hour movie is too long for War Department purposes".

According to the records of the War Activities Committee, there have been a minimum of 14 pictures in Technicolor shown troops throughout the world. As for the length, "The Song of Bernadette" is one of the scores of pictures that has been and is being shown troops. It runs for 157 minutes, three minutes longer than "Wilson". "A Guy Named Joe", making the rounds of Army camps for quite some while, runs two hours.

The War Department on Saturday, reversing its statement of Wednesday, said that both pictures, though not as yet "accepted" for distribution to the troops, had not, in fact, been considered. Said the announcement:

"Upon investigation by the Bureau of Public Relations, it is found that only informal discussions of the pictures have taken place. No occasion has yet arisen for the War Department to determine whether these particular pictures are available or eligible for showing to troops."

"Heavenly Days" is a Fibber McGee and Molly comedy wherein the team go to Washington and get involved in politics, Dr. Gallup and his ubiquitous poll, the U. S. Senate, and, now—according to the events of the past ten days—a national controversy.

Papers, Politicians, People Protest Army Action

The day the Army made what it now refers to as an error, editors, municipal and federal politicoes, including New York's Mayor La Guardia, the populace in general and unions and guilds, raised a barrage of protest. Newspapers from coast to coast leaped into the fray. Columnists filled their columns with words for or against.

Frank Sullivan, columnist for New York's tabloid PM, found that " 'Wilson' does for a great period in our history much of what 'Cavalcade' did for a period in the history of the British Empire." As for Woodrow Wilson and the political implications of the film, according to the column's headline, Mr. Sullivan, having seen the film, will cast his vote for Wilson in the national plebiscite of November 7.

An editorial in the Los Angeles *Times,* staunch Republican paper, admitted that the picture shows Mr. Wilson, a Democrat, and his administration in "a highly favorable light," but goes on to ask: "But could it be contended that a motion picture based on the life and administration of Lincoln was Republican propaganda?" The paper reminds its readers that Mr. Wilson is not a candidate for president in this year A.D. 1944.

And so on, from coast to coast, in all types of periodicals and daily newspapers, went the cross fire of words. Over the air and on the wires more thousands of words were added to the controversy.

Print Not Made Available To War Department

Twentieth Century-Fox announced that no print of the film had been made available to the War Department for a review and shot a telegram of protest to Henry L. Stimson, Secretary of War. Major General Surles, head of the Army's Public Relations Bureau, stated he was making a check as to what procedure for reviewing the picture was followed by the Army, this statement being made prior to the War Department's announcement that release of a statement banning the film was in error.

The film company's Washington representative, Anthony Muto, said it was his understanding that an Army Morale Services board of review took the unprecedented action of viewing the picture at its New York premiere instead of waiting for the company to make a print of the picture available to them. Mr. Muto said, "What burns me up is that it was wholly gratuitous."

Spyros P. Skouras, president of 20th Century-Fox, viewed the situation prior to the Army's statement that it was all an error, as "a flagrant example of wilful and unfair censorship and repression of the freedom of the screen." He said the rumblings that were heard before the picture went before the cameras "can only be construed as prejudgment. . . ."

The number of prints of "Wilson" available at the time the "erroneous" announcement of the ban was made known has been said by those who should know to be from one to four.

Nobody knew, and the Army wouldn't say, where the Board of Selection had seen the picture, or even if they had. Nobody would admit that the board of selection had seen "Heavenly Days." Nor would the Army, after its retraction of Saturday, make any explanation of the original "error" or say whether they intended to review the pictures. Passage of the modifying resolution this week would make that unnecessary.

Advance "Kismet" Screening

The trade show date for MGM's "Kismet" has been advanced in New York, New Jersey and Los Angeles territories from August 28 to August 21. In New York the film will be screened at the MGM exchange at 9:30 A.M. and at 1:30 P.M., with "Waterloo Bridge," previously announced for showing on this date. In Los Angeles, "Kismet" will be shown 2:30 P.M. at the Boulevard theatre, and "Waterloo Bridge" in the same place at 10:30 A.M.

ON THE MARCH

by RED KANN

HOLLYWOOD

THE Hollywood sun is maintaining temperatures in the upper brackets. The Army ban on "Wilson" is achieving the same results with Hollywood citizenry. Indignation in this quarter of the industry leaps from crag to crag, opinion on the outside looking in appears to be crystallizing and a change could enter by the time this assaults the eyes of the gentle reader. [For the latest developments, see story on page 21].

Under Title 5 of the Soldier Vote Act, the film reviewing board of the Morale Services Division of the Army, in prohibiting the Zanuck film from showings in military camps here and abroad, has acted on its interpretation content might influence soldier ballots. Therefore, it is out. Out, too, is "Heavenly Days" on the same general reasoning.

When as immutable a Republican newspaper as the Los Angeles *Times* holds the clamp drawn taut against as magnificent and as stirring a motion picture as "Wilson" to be "a supremely silly action," it becomes as apparent as lightning flash and thunder clap how those who continue to strike for a free screen rebound.

" . . . could it be contended that a motion picture based on the life and administration of Lincoln was Republican propaganda?", the *Times* advances in one of its rare editorials on films, and answers with: "Such an argument would not be listened to. Woodrow Wilson is not running for President in 1944, nor are the principles he stood for in issue nor particularly applicable to present day conditions."

Actually, there is a difference. Lincoln has assumed his place in history; Wilson is too recent a public figure for the final appraisal to have been evaluated fully. Yet, certainly, this constitutes no irrevocable reason why as scrupulously a careful endeavor as "Wilson" should not have been undertaken.

Peculiar Reasoning

BUT soldiers are not to see it in camps, here and overseas. Soldiers, however, may by the simple and democratic process of buying their tickets at any commercial boxoffice. What they see and hear, we believe will impress them deeply. The opinion is ventured, moreover, that what they see and hear will cause them to comment to their brothers-in-arms, to their families and to their friends by mouth and by hand. The very denial to those who are deprived of what is, and should continue to be, an inalienable right is apt to foster doubts leading to confusion and thereafter to suspicion.

It seems incredible that millions of citizens, in battle or preparing to defend the various freedoms, are being shorn of a freedom obtaining for millions of citizens in mufti. There are clear rumblings of danger in this, and they far outrank the real or imaginary dangers to which the forces behind the Soldier Vote Act subscribe. The move of amendment permitting soldiers to see and to read whatever is available to civilians is a sign that the solons can still recognize a storm when the clouds gather.

It is our viewpoint, additionally, that at its controversial limit, "Wilson" narrates history and Woodrow Wilson's fight for the League of Nations, but carefully concludes on a middle ground note when he states perhaps his way is not best and that another may be found. This happens to square with established and tremendous segments of 1944 thinking and, because this is so, has the right to find expression on the screen. By its own determination the public will accept or reject it.

Case of "The Patsy"

WHILE Hollywood is aroused over "Wilson" chiefly, it also has its dander up over "Heavenly Days," Howard Estabrook, who wrote and directed, has in his possession a July 24 letter from the Bureau of Public Relations of the War Department which "interposes no objection to national release or export to territories or foreign countries." This appears to cover commercial distribution, meaning once again it's all right for citizens who are civilians but not so for citizens who are now soldiers. Estabrook's view is emphatic, and those who have seen his picture generally share in this, that he has a "light-hearted comedy with a Washington background and poking a little fun at the average citizen and hints that he should attend to his responsibilities, which every editorial writer has been urging for years."

Its content includes a rally and a plea for the man in the street to exercise his voting right and urges people to remain away from overcrowded Washington where they are busy and, moreover, know what they are doing.

How this might color the soldier vote becomes a peculiar conclusion residing in the peculiar mentalities of the Army board which so determined it. No one can argue against the citizen's right to vote or to urge his duty upon him. Washington happens to be overcrowded, as Government statements have reiterated time without number. Perhaps unidentifiable political feathers ruffle over the view Washington knows what it's doing to win the war.

In fact, many in Hollywood stand steadfastly by another view entirely. It would take considerable persuasion to convert them to any other belief but that "Heavenly Days" is the "patsy," concocted as a companion piece to the ban on "Wilson" for purposes of diffusing ire and fire.

From Gower East

BECAUSE the Consent Decree concerns itself with such unartistic activities as the buying and selling of film, circuits, franchises and other matters on the crass and commercial side, the Government's move toward theatre divorcement thus far, at least, leaves Hollywood coldly unmoved and untouched. To make certain the facts are presented for what they are, it is necessary to append very quickly this surprises no one who is aware geography reaches into vast stretching east of Gower Street.

Take it or leave it, good or bad, Hollywood's concern is making pictures. While the theatre man continues to maintain as stoutly as ever, it's bricks and mortar that count, the Hollywood man ever more maintains the four walls are useless unless there's something to flash on that screen.

Both of them could remember one complements the other and that, together with the distributor-middleman, they make an industry.

Depinet Defends Sending of Films To Spanish Fair

It is entirely proper and reasonable for RK
to show films in Spain, in the opinion of N
Depinet, RKO Radio Pictures president, w
strongly defended his company's policy in sendi
films to the Barcelona Fair, at an interview Mo
day afternoon in his New York office. The int
view followed Mr. Depinet's return from a we
at the studio, where he saw many completed p
tures, described to the trade press as the b
the company ever has offered, and contribut
to an unusual record, inasmuch as they are co
pleted or near completion, "not just plans."

Mr. Depinet, questioned upon the Spanish
cident, said his company was invited by the St
Department to participate in the Fair. Since th
he said, people within the industry have stron
criticized such participation. Mr. Depinet ask
rhetorically whether they or the Government
running this country; and he said the State I
partment letter was regarded by him as a requ
from his own country, not to be disregarded.

No Comment on Army Ban

Refusing to comment on the Army's repor
banning of "Heavenly Days," Mr. Depinet poin
out that at that time it was not known whet
there was such a ban, on his picture as well
Twentieth Century-Fox's "Wilson"; and he ad
that news of the "ban" came to him last w
when he was boarding a plane to Los Angeles.

Of the Government plea for a modified Cons
Decree, Mr. Depinet said he saw in its conditi
if accepted, much more work, although not ne
sarily more cost, for the distributor. He ad
that he believed the selling of pictures on individ
contract still would not eliminate the possibi
of the exhibitor asserting that signing of one c
tract had been made conditional upon the sign
of previous ones. He said also that the exhibit
probably would not like the amended decree, in
much as they already object to sale of pictures
small blocks.

In the raw stock situation, reported tighteni
Mr. Depinet saw no cause for alarm; the co
panies would come through, and had been pr
ing ahead, he said.

Twenty-seven of the 50 films RKO might h
the coming season, were completed or near co
pletion, he noted. The situation gave it the gre
est backlog it had had, he added.

Announces Trade Shows

The first group, of five, will be trade sho
September 18, 19 and 20, he said. It will co
prise "None But the Lone Heart", with Gary Gr
Ethel Barrymore, and Barry Fitzgerald; "Tall
the Saddle", with John Wayne and Ella Rain
"The Master Race", from Edward Golden; "
Pal Wolf" and "Goin' to Town".

Mr. Depinet also saw, at the studio, "Exp
ment Perilous", with Heddy Lamarr, George Br
and Paul Lukas; "The Brighton Strangler", w
John Loder; "The Belle of the Yukon", from
ternational, with Gypsy Rose Lee and Dinah Sho
"The Woman in the Window", also from Int
national, with Edward G. Robinson and Joan B
nett; Samuel Goldwyn's "The Princess and
Pirate", with Bob Hope; "The Wonder Ma
with Danny Kaye, and Walt Disney's "The Th
Caballeros".

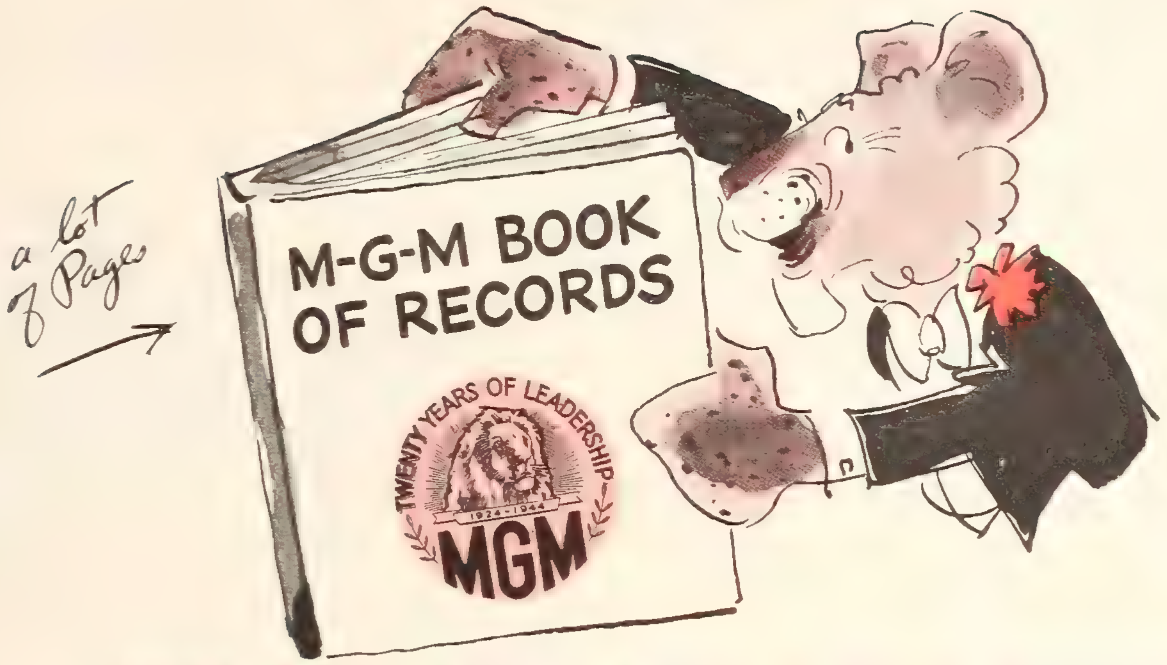
The company plans to release only one Brit
picture, "Hotel Reserve", he said.

Robert Mochrie, vice-president in charge of
tribution, accompanied Mr. Depinet on the stu
inspection, and was at the interview.

To Handle Film Campaign

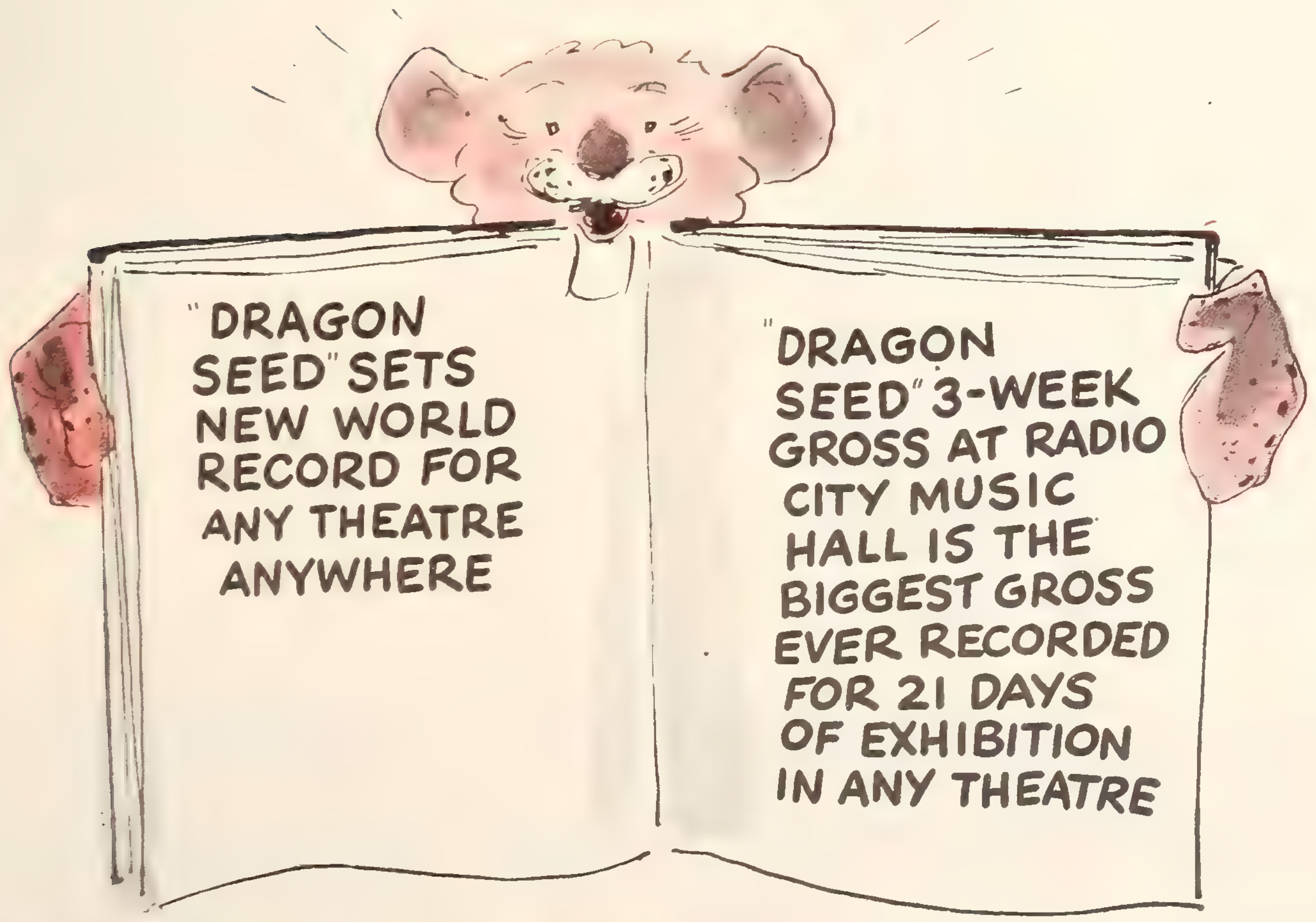
David E. Weshner has been retained by Col
bia Pictures to handle special aspects of the
tional campaign on Sidney Buchman's Technic
production, "A Song to Remember," which
stars Paul Muni and Merle Oberon under Cha
Vidor's direction.

Keep Selling Bonds!


a lot of Pages
M-G-M BOOK OF RECORDS
TWENTY YEARS OF LEADERSHIP
1924-1944
MGM

"Oh boy, have I got a new record!"

"This one is a beaut!"


"DRAGON SEED" SETS NEW WORLD RECORD FOR ANY THEATRE ANYWHERE
"DRAGON SEED" 3-WEEK GROSS AT RADIO CITY MUSIC HALL IS THE BIGGEST GROSS EVER RECORDED FOR 21 DAYS OF EXHIBITION IN ANY THEATRE

"You've got to be good to be a leader for twenty years!"

Paramount Net for Quarter Estimated At $4,081,000

Paramount Pictures, Inc., estimates its earnings for the second quarter ended July 1, 1944, at $4,081,000 after interest and all charges including estimated provision for all Federal normal and excess profits taxes. This amount includes $693,000 representing Paramount's direct and indirect net interest as a stockholder in the combined undistributed earnings for the quarter of partially owned non-consolidated subsidiaries. Earnings for the quarter ended July 3, 1943, were estimated at $3,827,000 including $673,000 share of undistributed earnings of partially owned non-consolidated subsidiaries.

Earnings for the six months ended July 1, 1944, on the same basis are estimated at $7,895,000 including $1,536,000 share of undistributed earnings of partially owned non-consolidated subsidiaries, while earnings for the first six months of 1943 were estimated at $7,387,000 including $1,374,000 share of undistributed earnings of partially owned non-consolidated subsidiaries.

The $4,081,000 of estimated combined consolidated and share of undistributed earnings for the quarter represent $1.09 per share on the 3,752,136 shares of common stock outstanding on July 1, 1944, which compares with $1.02 per share for the quarter ended July 3, 1943. The $7,895,000 of estimated combined consolidated and share of undistributed earnings for the six months represent $2.10 per share on such common stock outstanding which compares with $1.97 per share for the first six months of 1943.

Effective with the first release of the current fiscal year, the portion of the cost of released productions allocated to foreign countries has been amortized commencing one month instead of the previous basis of three months after domestic release date. This change resulted in increased film amortization of approximately $90,000 in the 1944 periods.

The executive committee of the board of directors of the company has authorized the borrowing of $6,000,000, currently under negotiation with three banks, to be evidenced by unsecured notes maturing $1,000,000 annually from 1945 to 1950. The proceeds of this borrowing, to the extent necessary, are to be loaned by the company to its wholly owned subsidiary, Paramount Broadway Corporation, for the purpose of redeeming first mortgage sinking fund loan certificates on the Paramount theatre and office building, New York, thereby effecting a net interest saving. When these transactions have been completed the accounts of Paramount Broadway Corporation thereafter will be included in the consolidated financial accounts of the company.

Paramount Broadway Corporation has called for redemption on September 19, 1944, at par and accrued interest, $5,542,500 of its first mortgage sinking fund loan certificates. Determination of the certificates to be redeemed will be made by lot. It is contemplated that the balance of the certificates will be called for redemption February 15, 1945.

UA Sales Executives Meet in Canada

New product and sales policies were discussed at United Artists' Canadian sales convention last week at the Mount Royal Hotel, Montreal. Presiding was A. J. Jeffrey, Canadian sales manager. Speakers were Edward Schnitzer, special representative from the home office; Hugh Owen, representing Vanguard Films and Selznick International; and others. Screened for delegates were "Since You Went Away" and "Abroad with Two Yanks."

Columbia Votes Dividend

The board of directors of Columbia Pictures Corporation last week declared a dividend of 50 cents per share on the common stock, payable September 22, 1944, to stockholders of record September 7.

Voting Trust Dissolved by Universal Corporation

The voting trust for Universal which was set up at the time J. Cheever Cowdin's Standard Capital Corp. acquired a controlling interest in the company from the late Carl Laemmle in 1936 was dissolved last week, approximately 18 months in advance of expiration of the 10-year period for which it was established originally.

The permanent character of the company's present management, headed by Nate J. Blumberg, president, and Mr. Cowdin, chairman of the board, together with the highly satisfactory operating results of the past several years, are described as having made possible the dissolution of the voting trust. Universal's voting trust certificates have been withdrawn from trading on the New York Curb Exchange as a result and holders have been requested to exchange their certificates for Universal common stock on a share-for-share basis.

Voting trustees were: Mr. Cowdin, J. Arthur Rank, Charles R. Rogers, Daniel Shaefer, Pitavio Prochet, Preston Davie and Paul Brown.

Warners Show 9-Months' Net Of $5,048,951

Warner Brothers Pictures, Inc., in its financial report for the nine months ending May 27, 1944, released on Wednesday, showed a net operating profit of $5,048,951 after provision of $850,000 for unrealized losses on fixed assets and less estimated tax benefits resulting therefrom, as compared with a net operating profit of $5,714,392 for the comparable period last year.

The unrealized losses are described in the report as sales contracted for prior to or subsequent to May 27, 1944, but not consummated at that date.

The net profits are equivalent to $1.36 per share on the 3,701,090 shares of common stock outstanding, compared to the previous figure of $1.46 per share, after provision for dividends on the preferred stock then outstanding.

The gross income, after eliminating intercompany transactions, for the nine months included in the report, was $105,839,366. The gross income for the nine months ended May 29, 1943, was $97,518,625.

Atlas Disposes of Film Securities

Atlas Corporation has disposed of 49,983 shares of Paramount common stock, valued at $1,187,097 as of December 31, 1943, and 2,000 shares of Twentieth Century-Fox $1.50 cumulative convertible preferred, valued at $57,760, it was disclosed in the Atlas financial statement for the six months ended June 30. This represents Atlas' entire holdings in those companies.

This leaves Atlas holdings of film stocks limited entirely to RKO and Walt Disney Productions. The portfolio schedule shows 1,329,020 shares of RKO common, valued June 30 at $13,290,200 and 327,812 RKO option warrants valued at $573,671, also 22,850 shares of Disney six per cent cumulative preferred, worth $354,175.

The company's investment in Columbia Broadcasting System Series "A" common amounts to 31,000 shares totaling $1,015,875, and in CBS Series "B" common, 3,500 shares totaling $112,437.

Fined for Obscene Film

Robert Branch and Vivian Sellers, convicted last Thursday on a charge of showing an obscene film at the Arcade theatre, Los Angeles, were each fined $100 Friday and were sentenced to 30 days imprisonment by Judge Charles P. Johnson, who suspended jail sentence during good behavior.

Loew's Reports 40-Week Profit Of $10,514,646

Loew's, Incorporated, last week reported
profit of $10,514,646 for the 40 weeks ending
8, 1944, as against $9,453,838 for the 40
ending June 10, 1943. Gross profits dropp
$28,020,795 from $28,764,013 for the 1943 p

The company's share of profit before Fe
taxes stands at $19,850,017 as compared wit
$22,341,536 share for 1943 and the reserv
Federal taxes is $9,335,371 as compared wit
1943 reserve of $12,887,698.

The difference between these figures is la
attributable to increase of the reserve for c
gencies from $3,800,000 to $5,500,000 which
year includes the pro rata expense of the
pany's proposed employees' retirement plan.

The comparative earnings statement, whi
subject to a year-end audit, follows:

	40 Weeks Ended June 8, 1944	40 V E J 1
Company's Share Operating Profit after Subsidiaries' Preferred Dividends	$28,020,795	$28,7
Reserve for Contingencies including pro rata expense of proposed Employees' Retirement Plan for 40 weeks of current fiscal year	5,500,000	3,8
Reserve for Depreciation	2,670,778	2,
Company's Share Profit before Federal Taxes	$19,850,017	$22,3
Reserve for Federal Taxes	9,335,371	12,8
Company's Share Net Profit after taxes	$10,514,646	$9,4

The earnings represent a profit of $6.24 a
of common stock as against $5.67 a share fo
40 weeks ending June 10, 1944.

MGM Press Boo For Small Town

MGM's press books henceforth will devo
section to exploitation ideas for exhibitors in s
towns having populations of 5,000 and under.

William R. Ferguson, the company's expl
tion manager, explained that the ideas for sp
campaigns for small town theatres to be in
porated in the books have come largely from
exhibitors, who have made their special req
ments known in letters and at exhibitor forums.

Mr. Ferguson said that both the ideas and
press book presentation of them are to be sim
in language and execution—and economical.
pointed out that small town exhibitors do not
staffs, and in many cases not even assistants, to
them, and that exploitable campaigns and ideas
to be designed so that they can be execute
one man.

The space given in the press books will sup
the company's special service to exhibitors, "I
of the Month," which has been discontinued.

Paramount Announces Trade Showings for Block One

Charles M. Reagan, in charge of sales for P
mount, announced Wednesday that the comp
would hold trade showings of five pictures
Block One of the 1944-45 season Thursday, Au
31, and Friday, September 1. The showings
originally announced erroneously for August
and 25.

On August 31 the Technicolor picture "R
bow Island" starring Dorothy Lamour and E
Bracken will be shown with "Till We M
Again," starring Ray Milland and Barbara B
ton.

The films to be shown on September 1
"Our Hearts Were Young and Gay," "The
tional Barn Dance," and "Dark Mountain."

GOOD ENTERTAINMENT

INTERNATIONAL PICTURES, INC.

IS *INTERNATIONAL!*

YOU DON'T NEED CLAIMS...

FIRST N

WITH NAMES LIKE THESE.........

GARY (sup
∧

TERESA (a

The Greatest Roman

"Casanov

Directed b

A Nunnally J

KEEP SELLING WAR BONDS. FIGHT BY THE SIDE
OF THE TROOPS WHO NEVER STOP!

WING AT RADIO CITY MUSIC HALL – *OF COURSE!*

COOPER

WRIGHT

omedy Of All Time

Brown”

m Wood

on Production

GOOD ENTERTAINMENT

INTERNATIONAL PICTURES, INC.

IS *INTERNATIONAL!*

The first Great Production
from the Great New Producing Company!

INTERNATIONAL PICTURES, INC., PRESENTS

GARY COOPER
TERESA WRIGHT

in

"Casanova Brown"

The Greatest Romantic Comedy Of All Time

Directed by **SAM WOOD**

A **NUNNALLY JOHNSON** Production

with

Frank Morgan · Anita Louise

PATRICIA COLLINGE · Edmond Breon · Jill Esmond

Produced and written for the screen by Nunnally Johnson
From a play by Floyd Dell and Thomas Mitchell

RELEASED THRU RKO RADIO PICTURES RKO RADIO PICTURES INC.

WARNERS LIST 79 PROPERTIES AS PRODUCTION MATERIAL

Novels, 32 Originals and Stage Plays Included Record Product Pool

een New York stage hits, 32 best selling
, biographies and autobiographies and 32
al stories, a total of 79, comprise the re-
basic product pool from which Warner
will draw its pictures for the coming year,
announced Wednesday by Jack L. War-

ional interests, whether of war or peace,
e the dominant factors guiding selection
operties from the imposing pool, Mr.
er told a group of home office executives
ference at the Burbank studio.
essing the Warner Bros. policy, inaugu-
immediately after Pearl Harbor, of put-
ervice to the nation above every other
eration, Mr. Warner stated that the stu-
roduction schedule would be kept elastic.
es best suited to further the war effort,
peace aims, will be given precedence on
hedule.

**ver before," declared the studio head,
the responsibilities for national serv-
en so urgent. Never before have we
so well-equipped to discharge those re-
ibilities. Combining the best in enter-
ent with the ultimate in constructve
nship will continue to be the Warner
goal. We have the properties, and
expend the production resources, to
ve that goal."**

hcoming pictures based on stage hits are:
ie," comedy hit of past Broadway season,
ephine Bentham and Herschel V. Williams.
has Joyce Reynolds in the title role, with
arding, Edward Arnold, Robert Hutton and
Benchley. It was directed by Michael
and was produced by Alex Gottlieb.
enic and Old Lace," Joseph Kesselring's
vay comedy, which was produced by How-
ndsay and Russel Crouse. Picture stars
Grant and was directed by Frank Capra.
J. and Philip G. Epstein wrote the screen-

Doughgirls," comedy hit by Joseph Fields.
Ann Sheridan, Alexis Smith, Jane Wyman,
Manning, Jack Carson. The picture was
ed by Mark Hellinger.
Animal Kingdom," starring Ann Sheridan,
Morgan, Alexis Smith, Jack Carson and
Wyman. Based on play by Philip Barry.
was directed by Peter Godfrey, produced
amin Glazer.

al Stage Hits Now Before Cameras

successes now before the cameras are:
Corn Is Green," Emlyn Williams' hit, with
Davis starring in the role Ethel Barrymore
on the stage. Irving Rapper is directing
ck Chertok is producing.
r to Post," starring Ida Lupino, Sydney
reet and William Prince. From the New
tage play. Louis Armstrong and his orches-
d supporting cast. Vincent Sherman is di-
for producer Alex Gottlieb.
properties in active preparation for early
ion include:
Voice of the Turtle," by John Van Dru-
his current New York hit will be produced
ed de Liagre, Jr., with studio's top stars
ng roles.
or Miss," by Joseph Fields and Jerry Cho-
Another Broadway hit that will star Joyce
Reynolds, the title heroine of "Janie," and a stellar cast.

"Broken Journey," comedy-drama by Andrew Rosenthal, which will star Alexis Smith and Joan Leslie.

"Chicken Every Sunday," current Broadway hit by Julius J. and Philip G. Epstein, who will also produce and write the picture.

Other stage hits available and in preparation for future production include:

"The Miracle," by Carl Vollmoeller, staged by the late Max Reinhardt. Will be brought to the screen under the production guidance of Wolfgang Reinhardt.

"Connecticut Yankee" to Have Rodgers and Hart Music

"Connecticut Yankee," musical book by Richard Rodgers and Lorenz Hart, from the novel by Mark Twain. Arthur Schwartz will produce.

"The Two Mrs. Carrolls," by Martin Vale. Jesse L. Lasky, who made "Sergeant York," will produce the picture.

"The Wallflower," by Mary Orr and Reginald Denham. Picture to be produced by Lou Edelman.

"Dark Eyes," by Elema Miramova and Eugenie Leontovich, will be produced by Jerry Wald.

Best selling novels which will be future releases are:

Edna Ferber's "Saratoga Trunk," starring Gary Cooper and Ingrid Bergman. Picture directed by Sam Wood and produced by Hal Wallis.

"The Conspirators," novel by Fredric Prokosch, starring Hedy Lamarr, Paul Henreid, and Sydney Greenstreet with Peter Lorre and Victor Francen heading supporting cast. Jean Negulesco directed drama for producer Jack Chertok.

"To Have and Have Not," from the novel by Ernest Hemingway, starring Humphrey Bogart, with Walter Brennan, Lauren Bacall, Dolores Moren, Hoagy Carmichael in supporting cast. Howard Hawks directed.

"My Reputation," by Clare Jaynes. Stars Barbara Stanwyck and George Brent. Featured are Warner Anderson, Lucile Watson, Eve Arden and John Ridgely. Curtis Bernhardt directed for producer Henry Blanke.

Many Book Properties In Material Pool

Books currently in production include:

"Roughly Speaking," best selling autobiography by Louise Randall Pierson, who also did the screen play. Starring Rosalind Russell and Jack Carson. Featured are Robert Hutton, Jean Sullivan, Donald Woods, Alan Hale. Michael Curtiz is directing for producer Henry Blanke.

"God Is My Co-Pilot," best selling autobiography by Colonel Robert Lee Scott on his experiences with General Chennault. Stars Dennis Morgan as Col. Scott, supported by Raymond Massey, Andrea King, Alan Hale, Donald Woods, John Ridgely. Robert Florey is directing for producer Robert Buckner.

"Of Human Bondage," novel by Somerset Maugham, starring Paul Henreid, Eleanor Parker and Alexis Smith. Edmund Goulding is directing for producer Henry Blanke.

Scheduled to go before the cameras within the next two months are such fiction pieces as:

"Mildred Pierce," novel by James M. Cain, which will star Joan Crawford. Jerry Wald will produce.

"Nobody Lives Forever," novel written for Warners, by W. R. Burnett. John Garfield will star, Jean Negulesco direct and Robert Buckner produce.

"The Fountainhead," novel by Ayn Rand. Henry Blanke will produce. Miss Rand wrote the screenplay.

"Treasure of the Sierra Madre," novel by B. Traven. Henry Blanke will produce. Humphrey Bogart and John Garfield will co-star.

"Land I Have Chosen," best seller by Ellin Mackay Berlin, which will have all-star cast. Jack Chertok will produce.

Among the best sellers also available for the new program and in various stages of preparation are:

"Ethan Frome," novel by Edith Wharton, will star Bette Davis. Henry Blanke will produce.

"Green Eyes," by Sinclair Lewis, will star Ann Sheridan.

"Happiness," written and to be produced by Julius J. and Philip G. Epstein, will star Ida Lupino and William Prince.

"Hotel Berlin," by Vickie Baum. Best selling novel will have all-star cast in screen version to be produced by Lou Edelman.

"Humoresque," novel by Fanny Hurst, to be produced by Jerry Wald.

"Mississippi Belle," adapted from the novel by Clements Ripley, with an original score by Cole Porter. Arthur Schwartz will produce.

"Monsieur Lambertier," play by Louis Vermeuil, scheduled as Barbara Stanwyck-Paul Henreid vehicle. Henry Blanke will produce.

"Night Shift," from best seller by Maritta Wolf, author of "Whistle Stop." Jerry Wald will produce. Scheduled to star Joan Crawford.

Margaret Kennedy Novel To Be Produced

"One Man's Secret," by Rita Weiman. Jerry Wald will produce. Scheduled for Ida Lupino.

"Pillars of Society," by Hendrik Ibsen. Will be produced and written by Julius J. and Philip G. Epstein.

"Quietly My Captain Waits," novel by Evelyn Eaton to be produced by Henry Blanke.

"Silent Harvest," story by Fritz Rotter and Charles O'Neal.

"The Time Between" magazine serial and novel by Gale Wilhelm. Ann Sheridan and Dennis Morgan scheduled to star. William Jacobs will produce.

"Escape Me Never," novel by Margaret Kennedy. Henry Blanke will produce.

"Danger Signal," by Phyllis Bottome, which William Jacobs will produce.

"Catch a Falling Star," original novelette by Ruth O'Malley. Peter Godfrey will direct and Wolfgang Reinhardt will produce.

"Country Lawyer," combination of two well known Bellamy Partridge stories, "Big Family" and "Country Lawyer." Henry Blanke will produce.

"Deep Valley," from a novel by Dan Totheroh. Will star John Garfield with John Ridgely in important role. Alex Gottlieb will produce, Delmer Daves direct.

"Dangerous Marriage," novel by Virginia Perdue. Will star Zachary Scott. It is a mystery drama which Alex Gottlieb will produce.

"The Damned Don't Cry," novel by Harry Hervey, will star Ida Lupino.

Original screen stories are:

"Rhapsody in Blue," life of George Gershwin, with new Robert Alda playing Gershwin and Joan Leslie and Alexis Smith having leading feminine roles. Screen play is by Howard Koch and Elliot Paul; produced by Jesse L. Lasky. Directed by Irving Rapper.

"Horn Blows at Midnight" Jack Benny Vehicle

"The Horn Blows at Midnight," starring Jack Benny and Alexis Smith, with Dolores Moran, Reginald Gardiner, Guy Kibbee and Allyn Joslyn. Raoul Walsh directed for producer Mark Hellinger.

"Christmas in Connecticut," starring Dennis Morgan, Barbara Stanwyck, and Sydney Greenstreet. Peter Godfrey directed for producer William Jacobs. Reginald Gardiner and S. Z. Sakall head supporting cast.

"Strangers in Our Midst," from play by Robert Emmet Sherwood. Directed by Edward Blatt for producer Alex Gottlieb. Heading cast are Philip

(Continued on following page, column 1)

Warners Have 79 Properties in Material Pool

(Continued from preceding page)

Dorn, Jean Sullivan, Helmut Dantine, Irene Manning and Alan Hale.

"Devotion," by Theodore Reeves, story based on three Bronte sisters, stars Ida Lupino, Paul Henreid, Olivia de Havilland, Nancy Coleman and Sydney Greenstreet. Curtis Bernhardt directed for producer Robert Buckner.

"Conflict," starring Humphrey Bogart, Alexis Smith and Sydney Greenstreet. Directed by Curtis Bernhardt for producer William Jacobs. Psychological murder mystery adapted for screen by Arthur T. Horman and Dwight Taylor from original by Robert Siodmak and Alfred Neumann.

"The Very Thought of You," with cast headed by Dennis Morgan, Eleanor Parker, Dane Clark, Faye Emerson, Beulah Bondi and Henry Travers. Delmer Daves directed for producer Jerry Wald.

"Hollywood Canteen" Among Originals on Schedule

Originals currently in production are:

"Hollywood Canteen," all-star musical, with original screenplay by Delmer Daves, who also is directing. Cast including all top names on Warner lot as well as radio and stage personalities including Jimmy Dorsey and his band and Carmen Cavallaro and his orchestra. Alex Gottlieb is producing.

"Objective, Burma," from original by Alvah Bessie. Stars Errol Flynn, with James Brown, William Prince, George Tobias, Henry Hull and Warner Anderson heading supporting cast. Story, glorifying paratroopers, is being directed by Raoul Walsh for producer Jerry Wald.

Scheduled for early production starting dates are:

"San Antonio," by W. R. Burnett. Errol Flynn, Alexis Smith, Zachary Scott and Victor Francen set for Technicolor outdoor drama. David Butler will direct for producer Robert Buckner.

"Stolen Life" will star Bette Davis and will be her next vehicle after "The Corn Is Green." Curtis Bernhardt will direct and Jack Chertok produce.

"A Night at Tony Pastor's," developed by producer Jerry Wald as starring vehicle for Ann Sheridan, Dennis Morgan, Irene Manning, Jack Carson and Jane Wyman.

"The Life of Will Rogers," based on humorist's career with screenplay by Sam Hellman and to be produced by Mark Hellinger.

"Night and Day," story of Cole Porter, which will feature all his hit tunes. Arthur Schwartz will produce.

"This Love of Ours," based on career of Sgt. Al Schmid, fighting Marine. John Garfield announced for starring role with Vincent Sherman to direct for producer Jerry Wald.

"Mr. Broadway," based on life of famed Sime Silverman, with original story by Abel Green. Arthur Schwartz will produce film, which will be cavalcade of Broadway.

Ann Sheridan to Star In "Calamity Jane"

Among other originals available for production from studio's property pool are the following:

"Calamity Jane," based on life of Martha Jane Canary, most famous western cowgirl. Will star Ann Sheridan. To be produced by Jerry Wald.

"The Devil, George and Rosie," by John Collier. To star Errol Flynn, Humphrey Bogart and Ann Sheridan. Robert Buckner will produce.

"Don't Ever Leave Me," by Ben and Norma Barzmman. Clara Foley, who portrays brat sister in "Janie," will play an important role.

"The Fat Man," based on original idea by Jerry Wald. Will star Sydney Greenstreet.

"The Frontiersman," by Thames Williamson. Announced for Zachary Scott.

"Here Comes the Girls," by Mary "Stutterin' Sam" Dowell. Musical based on lives of four showgirls will star Ann Sheridan, Ida Lupino, Alexis Smith, Jane Wyman. Jerry Wald will be the producer.

"After April," by Frederick Faust, will be produced by Jack Chertok.

"The Dealer's Name Was George," by Ketti Frings. Jerry Wald wil be the producer.

"Honeymoon Freight," by Donald Keyhoe. To star Dennis Morgan and Jane Wyman.

"The Man They Couldn't Kill," by Sidney Biddell and Frederick Frank. Screenplay by Norman Reilly Raine.

"Never Goodbye," from original idea by Edmund Goulding. Benjamin Glazer collaborated with Goulding on screenplay. Henry Blanke will produce.

Story Based on Exploits Of Air Force Ace

"Rendezvous," based on exploits of Major Gus Daymond, air ace. Jerry Wald will produce with Delmer Daves directing.

"Three Strangers," by John Huston. Scheduled for Humphrey Bogart and Sydney Greenstreet. Wolfgang Reinhardt will produce.

"Time and Again," original by James V. Kern. Mark Hellinger will produce.

"Sometimes I'm Happy," based on life and music of Vincent Youmans. Arthur Schwartz, producer.

"Silver Lining," story of Marilyn Miller, for which search is now on for actress to play title role. Jerry Wald will produce film based on famous actress's life.

A talent pool will be drawn upon to bring the material to the screen, Mr. Warner announced. The studio has 25 stars and 56 featured players under contract. Free lance and borrowed stars, and stage players also will appear in the pictures of the new program.

Gift Films Cheer War Prisoners

American prisoners in German-occupied territories are deriving comfort and entertainment from the motion pictures brought them by the War Prisoners Aid Committee of the World's Alliance of Young Men's Christian Associations, with headquarters at Geneva, Switzerland. A steady stream of American 16mm films, gift of the U. S. motion picture industry, is finding its way into the 20 war prisons in occupied Europe, according to the Public Information Committee of the industry.

Ten neutral YMCA workers, traveling from Geneva through Germany into Stockholm, provide the films and projection equipment.

Newsreels and war films, excluded by U. S. postal censors and by enemy regulations, are missing from prison screenings. Since January, 1944, a total of 101 Hollywood features have been received at Geneva.

Honolulu Enterprises Earns Thanks of General Jones

Motion Picture Enterprises of Honolulu has been thanked by Major General H. L. C. Jones for its services in the war effort.

In a letter to the organization, he expressed appreciation for the aid and cooperation rendered his command in obtaining motion picture projectors and accessories therefor.

The letter, dated June 23, 1944, concluded: "Your contribution of service in this matter is appreciated and it is believed that these machines, now in the hands of units in my command, will contribute greatly toward maintaining a high state of morale among the troops."

Navy Honors RCA Labs for Wartime Radio Devices

For development of radio devices, which "at first checked and then started the enemy down the road to total defeat," RCA Laboratories at Princeton, N. J., was honored Monday by the Industrial Incentive Division of the U. S. Navy, in cooperation with Station WCAU, Philadelphia, in a broadcast of "A Salute to Uncle Sam's Industries," dedicated to men and women on the production line.

Raw Film Problen May Be Eased in Fourth Quarter

The present tight condition with respect to r stock supplies, which has necessitated a 20 per c cut in motion picture consumption during the c rent quarter, is expected to ease gradually dur the final three months of this year, but the co panies will go into the fourth quarter with a lo allocation of film than they enjoyed in the sec quarter but something better than they now h

Members of the industry have been called to n with Lincoln V. Burrows, chief of the motion ture section of the War Production Board, fo discussion of the situation, but they have known some days what would be required of them in way of retrenchment and have been making t plans.

At the meeting, the situation will be thorou reviewed and the industry will be given a pic of the possibilities of the next four months. Fou quarter allocations may be some 10 per cent u those of the second quarter, but allowances be raised, possibly in November, as the inven situation and current output improve.

It was revealed this week that the shortag supplies—the result of a combination of circ stances including increased military requirem and reduced output due to summer vacations cleanup—was far greater than that which the dustry has been asked to make up through the in allocations. Army and Navy requests for have been refused, it was said, and the Offic War Information and export allowances have cut.

Formulae for working out the 20 per cent, 000,000 foot, cut in raw stock during the t quarter, suggested by the WPB without affe current production and release schedules were cussed by representatives of the 11 film panies at a meeting in New York last Wedne

Progress is reported and it appears that the panies will be able to effect the cut by alloca the 255,000,000 feet of raw stock available quarter on the basis of the most critical nee the companies.

William Bausch Succeeds Brother on Board

William Bausch last week was elected chai of the board of directors of the Bausch and I Optical Company, Rochester, N. Y., succeedin brother, Edward Bausch, who held the offic nine years prior to his death July 30.

The new chairman has been with the com for over 60 years. He has been active in co tion with the company's important develop in the manufacture of its optical and ophth products and is currently concentrating a share of his efforts on war production dev ments.

Two new directors also were elected me of the Bausch and Lomb board at the same They are Alan Valentine, president of the versity of Rochester, and T. Carl Nixon, s partner of Goodwin, Nixon, Hargrave, Midd and Devans, the company's general counsel.

Arthur to Handle St. Louis Sales for Film Classics

Distribution of Film Classics product in t Louis territory will be taken over by Har Arthur of the Fanchon and Marco interests Louis, following a deal set by George Hir Film Classics president, and Mr. Arthur. the St. Louis deal, Film Classics will have arr for distribution outlets in 22 exchange cente

Mr. Arthur said last week that he would pone his proposed Exhibitors Distributing poration until after the war.

He declared it difficult to proceed, not kn how the Government would view theatre men ing distribution companies in the light avowed intention to force exhibition apart production and distribution.

Everywhere you look these days...
it's
RKO

LATEST HIT COMING UP. . . .

Bride By
RKO RADIO PICTURES

RAND ROMANTIC COMEDY FULL OF
OVE, LAUGHS AND
LIVELY LIVING!

Rich girl on the prowl for the right man—and the right man nuts over the wrong girl!.. All worked out with a swell cast and production-direction values that shoot it straight for IMPORTANT BOX-OFFICE MONEY!

ALAN MARSHAL
LARAINE DAY
in
BRIDE BY MISTAKE
with
MARSHA HUNT
ALLYN JOSLYN
EDGAR BUCHANAN

RKO IS ON THE AIR
to sell more seats for you!

15-minute program daily, Monday through Friday, over 177 stations of the Blue Network, Coast to Coast . . . local plugs for local RKO shows!

HOLLYWOOD STAR TIME
12:15 P. M. daily
Monday through Friday
Pacific Coast time

Produced by Bert Granet • Directed by Richard Wallace
Screen Play by Phoebe and Henry Ephron

KEEP SELLING WAR BONDS. FIGHT BY THE SIDE

U. S. Ready for Bitter Divorcement Fight

Company Attorneys Prepare Answers to Government Proposals for Decree

While the legal staffs of the major distributors buckled down to work this week on preparation of answers to the Government's Consent Decree proposals, spokesmen for the Department of Justice in Washington indicated they expected a bitter fight on their bid for divorcement of theatres.

Additionally, it was learned from the Department, one of the chief purposes of the Government's move of last week for a court-ordered modification of the Consent Decree entered almost four years ago in the New York anti-trust case, U. S. vs. Paramount Pictures, et al., was to get the industry "back under restrictions."

Asked Broadening of Provisions

In its modification petition the Department asked for a revival and broadening of the Decree provisions which expired last November, plus divorce of exhibition from production and distribution and divestiture of circuit-owned theatres in areas where there is now no competition.

Other developments on the anti-trust front this week included:

1. The Government lost an important point in the trial of the Schine circuit at Buffalo when the court allowed the defense to subpoena Government evidence.

2. The Department of Justice filed its brief as "friend of the court" in the Goldman anti-trust appeal at Philadelphia.

3. Abram Myers, National Allied general counsel, released a 20 page brochure defending and explaining the Government's Decree proposals.

Commenting in Washington on the Government's move of last week, a Department of Justice official pointed out that since the most important provisions of the original Decree lapsed last November, the five signatory companies had been operating without any controls. It was emphasized, however, that there was no inference that any of the companies had resorted to practices which had been banned under the first Decree.

Expect No Action Before October

Department officials would not guess, and distributor attorneys in New York would not say, what course the companies would take in answering the Government's petition. No further moves are expected before the New York Federal Court opens its autumn term in October.

On Wednesday, Mr. Myers mailed to Allied members the official Allied analysis of the Government proposals. The Department of Justice action was taken, Mr. Myers said, after "stalling by the distributors" on the Decree negotiations had "worn the Department's patience thin."

The document analyzes the proposals in the light of the recommendations of the conference of independent exhibitors on the Consent Decree sponsored by Allied last winter. In general, the brochure points out, the Government proposals fulfill almost every recommendation made at that conference.

The Schine circuit has a right to subpoena Government evidence in the latter's anti-trust suit against it, Federal Judge John Knight ruled in Buffalo Federal Court Tuesday. He issued an order granting issuance of subpoena *duces tecum* to be served upon Attorney General Francis Biddle, his assistant, Wendell Berge, and others of the Department of Justice concerned in the suit. Judge Knight added he believed the documents asked by the circuit material and relevant.

Meanwhile, the resumption of the trial has been put off to September 26, a Tuesday. It was to have resumed Tuesday of this week. Chief reason for the postponement was the illness of Saul Rogers, chief Schine counsel. The circuit meanwhile must file answers to a Government request for admission of fact and a bill of particulars.

Step Into Philadelphia Case

The Government, as a "friend of the court," *amicus curae,* this week stepped into the anti-trust suit by William Goldman, in Philadelphia Federal Court, against the distributors and Warner Theatres. It filed its brief, of which it previously gave notice, in the appeal by Mr. Goldman in the U. S. Circuit Court of Appeals. Mr. Goldman's case has been dismissed in District Court in that city.

The District Court erred in finding that proof of lessening of film commerce was necessary to show Sherman Law violation, and in holding that proof of special public damage is required to show an anti-trust law violation in plaintiff's exclusion from first runs, the Government brief contends. It adds that the District Court also erred in finding that no unlawful combination occurred because distributor defendants acted separately without coercion by the circuit.

Midwest Film Delivery Restored After Strike

Film Delivery out of Chicago to eight midwest states was restored after last week's strike in which drivers of 103 trucking companies walked out because of the companies' alleged refusal to grant pay increases authorized by the War Labor Board. The strike, which began August 7, was terminated Monday after weekend seizure of the companies by the Government. The states affected were: Wisconsin, Iowa, North Dakota, South Dakota, Kansas, Minnesota, Nebraska and Colorado.

An official of the Brady Transfer and Storage Company, which operates in the affected area, said in New York this week he estimated that some 500 to 600 houses had not received regular film deliveries during the strike. He added that, to his knowledge, no theatres closed down.

New York and Long Island film delivery services shortly will seek authorization from Washington for the purchase of five additional K-7 heavy duty delivery trucks, it was disclosed this week.

2,217 July. Blood Donors From Brooklyn Theatres

The Brooklyn Chapter of the Red Cross has reported 2,217 blood donor appointments in Brooklyn, N. Y., theatres during July. Michael Nicholas, manager of the Century Kingsway theatre, was among those singled out for special commendation by the Red Cross during the month. He made a personal drive from the stage for blood donors at every performance. Edward C. Dowden, blood donor national field director for the War Activities Committee, is arranging a mobile unit visit to theatres in Suffolk County, N. Y., during the next few weeks.

John M. Stahr Dies

John M. Stahr, comptroller of manufacture for Western Electric, died suddenly Tuesday at Lake Minnewaska, New York, at the age of 60. A native of Denmark, he came here as a child, and after education at Rutgers University, joined Western Electric. His entire business career was with that company. He leaves his widow and three children.

United Artists to Handle at Least 10 Rank Films

United Artists will handle the American di tribution of at least 10 of J. Arthur Rank's prese British productions, it was learned in London la week.

Gradwell L. Sears, vice-president in charge distribution for United Artists, concluded the n gotiations with Mr. Rank following several weel of conferences, and departed for the United State

The agreement implies that certain of the pi tures will be distributed in Great Britain by U as part of its British quota, but their precise sele tion has not yet been decided upon.

The deal calls for UA to continue America distribution for Mr. Rank until the peace permi his selling company in the States, Eagle-Lion Film to set up its own exchange system and start fun tioning.

Mr. Sears is accompanied to the United Stat by David H. Coplan, UA managing director Great Britain, and Mr. Rank's distribution repr sentatives, Dr. Alexander Galperson and Barrin ton C. Gain. Edward T. Carr, another of M Rank's representatives, is enroute to India to su vey the Eastern market.

It will be necessary for the UA board of rectors to approve the deal before it can be sign and become official. The board is understood be scheduled to meet September 5, but it is like to convene before then as an accommodation Dr. Galperson and Mr. Gain, who are maki the trip for the purpose of concluding the deal.

John Davis, Odean Theatres head, another Mr. Rank's emissaries, has been touring Cana and was expected to arrive in New York l this week.

Add Exploitation Men For "Wilson" Dates

Hal Horne, director of advertising, publicity a exploitation of Twentieth Century-Fox, has nounced that the field exploitation staff has be augmented to handle the increasing number advance-admission engagements being arranged Darryl F. Zanuck's Technicolor producti "Wilson."

Working in cooperation with district branch managers and operators of theatres wh "Wilson" will be shown, the exploitation rep sentatives will be supervised by Rodney Bush, ploitation manager.

The movements of these field showmen will directed by Jules Fields, assistant exploitat manager, who will supply them with special ro show material.

A day-and-date opening September 8 has be set for "Wilson" at Warners' Aldine and Ea theatres, Philadelphia. The circuit's Earle w cancel its vaudeville shows for the run of picture. This marks the first time since "Go With the Wind" that a picture has been book simultaneously at two first run center-city hous

Twentieth Century-Fox also will open "Wilso in Kansas City September 8 at the Tower theat of the Fox Midwest circuit, instead of the c cuit's other first run houses, the Esquire, Upto and Fairway. The Tower, of 2,000 seats, will able to show the picture as long as expedient. has been used for stage show and screen com nations. Barney Joffee is manager.

Educational Commission Lauds Warner Plan

In a letter to Warners, the Educational Polici Commission in Washington has commended t educational promotional material issued for "T Adventures of Mark Twain," and urged the relea of film study guides by all companies for maj films, the Warner home office reported last wee The letter said that this service would be effectiv ly utilized by schools, colleges and other educ tional institutions throughout the country.

mpleted

M

ure of Dorian Gray

NOGRAM

ntier Frame-Up
le Devils
st of Indian Springs

AMOUNT

e Come the Waves

e We Go Again
ccuse My Parents

RADIO

ayal from the East

CENTURY-FOX

nderhead

UNIVERSAL

Renegades of the Rio Grande
Mummy's Curse

Started

COLUMBIA

Hello, Mom

MGM

Gentle Annie

MONOGRAM

Case of the Missing Medico
Murder in the Family

PRC

Twin Guns
Phantoms of Wild Valley

RKO-RADIO

Two O'Clock Courage

UNITED ARTISTS

Brewster's Millions (Small)

UNIVERSAL

Arsene Lupin
Musical Roundup

WARNERS

God Is My Co-Pilot
Pillar to Post

Shooting

COLUMBIA

Phantom Outlaws
Tonight and Every Night
Dormant Account (Darmour)
Woman's Privilege (formerly Untitled Dunne-Boyer)

MGM

Autumn Fever
Dr. Red Adams
The Clock
Anchors Aweigh
Airship Squadron 4
Music for Millions
Son of Lassie
Ziegfeld Follies

MONOGRAM

They Shall Have Faith
Army Wives

PARAMOUNT

Kitty
Out of This World

PRC

Town Went Wild

RKO RADIO

Pan-Americana
Isle of the Dead
Experiment Perilous
It's a Pleasure (International)
Wonder Man (Goldwyn)

REPUBLIC

Lake Placid Serenade
Faces in the Fog
Flame of Barbary Coast

20TH CENTURY-FOX

Nob Hill
Sunday Dinner for a Soldier
Winged Victory

UNITED ARTISTS

Great John L. (Crosby)
House of Dr. Edwardes (Vanguard)

UNIVERSAL

Mike Goes to a Party
Queen of the Nile
Can't Help Singing

WARNERS

Of Human Bondage
Corn Is Green
Roughly Speaking
Objective Burma
Hollywood Canteen

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0 Features Now Shooting; tart "Brewster's Millions"

llywood Bureau

roduction activity held its level last week 1 features went to the cutting rooms, and before the cameras. The total number in k stood at 50, which represents an increase ne picture over the preceding week's total.

roducer Edward Small last week trained eras on "Brewster's Millions," to be re- ed through United Artists. It is based on lay by Byron Ongley and Winchell Smith, n the novel by George Barr McCutcheon, story concerning the young man who, under terms of his uncle's will, must spend $1,- ,000 in six months in order to inherit $7,- ,000 more. The tale has been brought up to , and the hero is presented as a soldier re- ly returned from World War II. Allan an will direct, and the cast includes Dennis eefe, Helen Walker, "Rochester," Gail rick and Garry Moore.

rners Put Two Major ductions in Work

arner launched two major productions: d Is My Co-Pilot," and "Pillar to Post." former is based on the best seller by nel Robert Lee Scott, and relates the ad- ures of General Chennault's "Flying Tig- over war-torn China. Robert Buckner is ucing, Robert Florey directing, and the cast des Dennis Morgan, Raymond Massey, rea King, Alan Hale, Dane Clark.

illar to Post" is comedy about a girl who querades as an Army wife to obtain hotel rvations in a strange town. It presents Ida ino, Walter Huston, William Prince, John- Mitchell and Barbara Brown. Vincent man is directing for Producer Alex Gott-

olumbia began work on a romantic drama "Hello, Mom," which has Jane Darwell, y Parks, Jane Frazee, Ross Hunter and n Tindall in the cast. Ted Richmond is roducer, Del Lord the director.

GM launched "Gentle Annie," a Western d on the book by MacKinlay Kantor, Rob- isk is producing, Andrew Marton direct- and the players include James Craig, Don- eed, Marjorie Main and Barton MacLane.

RKO Radio started "Two O'Clock Courage," a mystery presenting Tom Conway, Ann Rutherford, June Duprez, Bettejane Greer and Richard Lane. Ben Stoloff produces; Anthony Mann directs.

Universal trained cameras on two: "Arsene Lupin" and a Western tentatively titled "Musical Roundup." The first is a detective drama presenting Ella Raines, George Korvin and J. Carrol Naish, with Ford Beebe as associate producer and director. The second presents Martha O'Driscoll, Noah Beery, Jr., Leo Carrillo and Irving Bacon in principal parts. Warren Wilson is the associate producer, and Jean Yarbrough the director.

"Cisco Kid" Film Is Begun At Monogram Studio

Monogram also started two. "The Case of the Missing Medico" is another in the "Cisco Kid" series, with Duncan Renaldo, Martin Garralaga and Gwen Kenyon. Philip N. Krasne produces; Phil Rosen directs. "Murder in the Family" has Billy Gilbert, Shemp Howard, Maxie Rosenbloom and Jayne Hazard in the cast. It's a Sam Katzman-John Dietz production, which William Beaudine is directing.

PRC started two Westerns: "Twin Guns" and "Phantoms of Wild Valley," the former produced by Alfred Stern, directed by Elmer Clifton, and including Tex Ritter and Dave O'Brien. The second is a Buster Crabbe-Al St. John vehicle, which Sigmund Neufeld is producing and Sam Newfield directing.

Personnel Intelligence About Hollywood

On September 1 Jean Hersholt will become a partner in the Sol Lesser organization, and will serve as chairman of a newly created advisory board for Principal Productions, Inc. The board will include Mr. Lesser, Mr. Hersholt, Barnett Briskin and Louis Hyman. The signing of Mr. Hersholt is in line with the expansion program launched by Mr. Lesser, who plans to produce, in addition to the recently completed "Three's a Family," "Tarzan and the Amazons," "Civilian Clothes," "Crazy to Dance," "Many Happy Returns" and several others to be announced.

John Berry, New York stage director, has been assigned to direct "Miss Susie Slagle's," in which Lillian Gish will have the title role. . . . "Sweet Georgia Brown," a musical with an all-Negro cast, has been added to the production slate at RKO Radio. John H. Auer will produce and direct. . . . Lee Strassberg, New York Theatre Guild director, who has been at Twentieth Century-Fox for six months learning film technique, has been assigned to direct "Bon Voyage," Bill Bacher production, as his first picture. Jeanne Crain, Anne Baxter and Joan Blondell are among the principals so far chosen.

Lois Collier is set for the feminine lead in Frank Gross' next Universal comedy, "Swingaroo Sweethearts." . . . Joseph Tushinsky will be associate producer on Charles R. Rogers' "High Among the Stars," his next film musical. . . . Clarence Bricker has been signed by the King Brothers, Monogram producers, as production manager. His first picture under the new agreement will be "John Dillinger, Mobster." . . . RKO Radio has given Lee Tracy a contract calling for four pictures in the next two years. . . . Lana Turner, Laraine Day and Susan Peters will head the all-star cast of MGM's story of the WACs, as yet untitled. George Haight will produce and Eddie Buzzell direct.

Jeff Donnell Gets Lead In Columbia Film

Columbia has assigned the feminine lead in "Tonight We Dance" to Jeff Donnell. . . . James Ellison and Wanda McKay have been signed by PRC for the leads in "Hollywood and Vine," which Alexis Thurn-Taxis will direct. . . . Peter Godfrey has been assigned to direct "Catch a Falling Star" for Warner.

Raoul Walsh has been borrowed by Paramount from Warners to direct "Salty O'Rourke," which will be Alan Ladd's next picture. . . . Elizabeth Patterson has been signed by Columbia for a featured role in "A Woman's Privilege," which stars Irene Dunne, Charles Boyer and Charles Coburn under the direction of Charles Vidor. . . . Ann Sheridan will have the title role in the Warner production, "Calamity Jane."

Robert Clampett, supervisor-director for Warner cartoon productions, has established an experimental television cartoon studio as part of the setup of Patrick Michael Cunning Teleproductions.

"Henry V" Finished by Olivier; Cost 2 Million

Project Viewed with Doubt, but Rank Backed It; Runs 2 Hours, 20 Minutes

London Bureau

At the order, so it is said, of Laurence Olivier, producer and star, mystery attends the unveiling of Shakespeare's "Henry V." Maybe a measure of mystery is justified in the picture's presentation for it is the first subject by which J. Arthur Rank will stand or fall in the matter of world prestige.

Considerable trepidation was evinced two years since before Mr. Olivier was allowed to embark on his long-cherished project. There were those who said, with the war going none too well for Britain and her Allies, that that was no time to undertake such a costly enterprise; one, moreover, which inevitably would cost a mint of money, but might conceivably also tie up precious studio space urgently demanded for less ambitious endeavors.

The skeptics were overborne; Mr. Rank accepted the joint pleadings of Mr. Olivier and Fillipo Del Giudice that that was pre-eminently the accepted time. Let the tide of battle flow against us, so the arguments ran; that surely is the hour when Britain demonstrates her faith in herself.

Exhibitors Doubtful Also

It should be added that Mr. Rank's financial advisers and technical help were not alone in their qualms. When the project was first mooted, a considerable body of exhibitor opinion—with memories long enough to embrace certain Hollywood adventures in the Shakespearian field—likewise joined the doubters.

Meanwhile, it is asked, why this excess of an almost mystic secrecy about it? Mr. Del Giudice's publicity envoys, rated as among the best of their craft in this land, preserve an unaccustomed dumbness in the face of inquiries. Just why, there is a difficulty in understanding.

Here are the facts. The film, when the last count is made, will be found to have cost something approaching £500,000 (about $2,000,000). Anything like that vast sum has never hitherto been dreamed of in this land by the most wild-cat producer; let alone a person of Mr. Rank's stability. It runs two hours and 20 minutes, which is also an all-time high in British production.

It opens at the Carlton theatre, Haymarket, November 27, for an extended, exclusive run at West End stage-play prices.

Paramount Controls Carlton

There's an unusual circumstance, too, in the opening's venue; for the Carlton is controlled by Paramount, is utilized by that company for its more difficult presentations of the calibre of "For Whom the Bell Tolls." Mr. Rank's leading West End house—the Odeon, Leicester Square—is booked for months ahead for his routine productions. Hence the agreement he has concluded with David Rose.

But Paramount will not undertake the mechanics of presentation. William H. Thornton, respected manager of the Odeon, has been listed for the job. The sum of £15,000 has been allocated for preliminary publicity. Maybe, and incidentally, there's more in that Rank-Paramount booking arrangement than meets the eye.

For "Bell Tolls," regarded by many as one of those problem pictures which does not fit nicely into the orthodox exhibitor's schedule of running time, has been booked at terms, openly declared by both parties as "highly satisfactory," around the whole of the Odeon Circuit. There is, moreover, that already announced Rose-Rank intention for Paramount production over here under the Rank auspices.

Whatever develops along that line, the pattern of Mr. Rank's challenge as a potential maker of wide scale, significant, prestige pictures is clear in the manner of presentation of "Henry V," now planned for the film by his coadjutors.

Preserved Integrity of Text

Mr. Olivier claims to have preserved the integrity of the original text. In other words, he disdains any adventitious modernizing of the play. The film opens with a sweep across the whole vista of Tudor London. The patiently, exactly reconstructed model for that scene was recently on view at an exhibition promoted by London's post-war town planners. It excited considerable interest among architects there.

In accordance with the Rank order whereby the Gainsborough Shepherds Bush Studios shall be shared, at least for the time being, by the Two Cities and Independent Producers outfits, shooting starts at the Bush August 28 on Anatole de Grunwald's "This Side of the Ocean." As previously reported, under a number of other tentative titles, the film is another of those tales of Anglo-American collaboration in the air war.

They have a strong cast assembled for the purpose, including Michael Redgrave, John Mills, Basil Radford and Rosamund John.

The only other immediate Two Cities' project—Del Giudice is taking a breathing space getting his various units into shape under the new Barrington Gain fiscal setup—is "Man of Two Worlds." And this is held up by bad weather in Central Africa. The photographic unit has been on the Congo these many months getting authentic backgrounds for the tale of a Negro, hailed by the fashionable white world as a great artist, who suffers an unconquerable urge to return to his own people.

To Make Film at Denham

Maybe, the delay is all to the good; for the film, so it is planned, will be made at Denham. Stakes there are likely to be filled for a long time hence with Pascal's "Caesar" and Korda's "Perfect Strangers."

Leslie Arliss—he made "Man in Grey"—is hailed as one of the persons who matters in local production—has persuaded Maurice Ostrer to allow him to make Magdalen King-Hall's most popular novel, "The Wicked Lady Skelton," into a film. It's a tale of a noble lady of Stuart times who, wearying of the polite futilities of aristocratic life, takes secretly to the road at night, becomes a "highwayman." She has her adventures, thereby, not least of which is her encounter with a real highwayman. James Mason, lately voted in a widespread fan poll to be our best romantic actor, will play the highwayman. Production is scheduled for the autumn in Gainsborough's alternative studio at Islington.

British Educatio Ministry Plans Film Program

by PETER BURNUP
in London

A statement of policy was made in Parliam recently of immense import to the country's mot picture industry.

Minister of Education R. A. Butler, in ans to a question in the House of Commons, sa "My department, in collaboration with the M istry of Information, are arranging for the p duction in the current year of a limited num of educational films.

"They are in consultation with the Board Trade about the use for educational purposes film equipment which will be released by the Se ices and by the supply departments after the v and about the demand which will have to be in the post-war period for new school project

"The Board (Education Ministry) have rece appointed a staff inspector with special respo bility for advising them on visual education inc ing the use of films. In these developments Board hope to have the advice and assistanc the British Film Institute."

That forward-looking policy was expounde detail many months ago. Its advocacy at that was the occasion of a considerable outburst of tility in circles which it might have been antici ed would have welcomed the development. they were precisely the persons who exhibit a dain of the motion picture's first and param function, entertainment.

J. Arthur Rank is the man whose organiza controls the greater part of the productior equipment suitable for use in schools; who had lied his factories to the business of furnishing Services with efficient projectors for their trai films; who had, over a term of years, built u unsurpassed library of educational films.

Opponents argued it was all part of a gig plan to inflict a Rank oligarchy of control the nation's thought, parallel with its crea present influence in screen entertainment.

In any event, Mr. Rank and Education Mir Butler will go into conference immediately Pa ment rises for its summer recess.

By the end of autumn it may reasonably b sumed, Minister Butler will have all his laid regarding the place of films in the educat pattern.

"In Society" Shown in 350 Houses August 10–19

A record number of advance bookings f Universal picture had been obtained for the bott and Costello comedy, "In Society," was shown in 350 theatres between August 1 August 19, according to an announcement by Scully, general sales manager. It has been re in the majority of key cities including New Los Angeles, Chicago, Philadelphia, Detroi Louis, Pittsburgh, Dallas, Washington, D Boston, Cleveland and Cincinnati.

Decency Legion Reviews Nine New Pictures

Nine new films, reviewed by the Legion c cency last week, were classified as follows: A-1, unobjectionable for general patro "Dangerous Journey," "Heavenly Days," Mysterious Night." Class A-2, unobjectional adults: "Abroad with Two Yanks," "A City," "Maisie Goes to Reno," "Moonligh Cactus." Class B, objectionable in part: bary Coast Gent," "Sign of the Cross."

Robot Hits London Theatre

During a robot bomb raid on London last a theatre, which was not being used, was by a direct hit. Several people, who were sl on the stage, were saved by a lowered safet tain.

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PETER LORRE, VICTOR FRANCEN

THE PLAY (
JANE WYMAN

BLUE

HEMINGWAY'S

GEORGE WHITE, HAZEL SCOTT
ANNE BROWN

Y ON THE SCREEN!

NIE

OBERT HUTTON. EDW. ARNOLD
BERT BENCHLEY. ALAN HALE

CARY GRANT IN FRANK CAPRA'S

ARSENIC AND

THE PLAY ON THE SCREEN! WITH
RAYMOND MASSEY. JACK CARSON

'S SARATOGA TRUNK

GARY COOPER. INGRID BERGMAN
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GHGIRLS

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THE STORY OF GEORGE GERSHWIN.

RHAPSODY IN

ROBERT ALDA. JOAN LESLIE. ALEXIS SMITH
CHARLES COBURN. OSCAR LEVANT. PAUL WHITEMAN

HAVE AND HAVE NOT

BOGART. WALTER BRENNAN. LAUREN BACALL
OLORES MORAN. HOAGY CARMICHAEL

VERY THOUGHT OF YO

DENNIS MORGAN. ELEANOR PARKER,
DANE CLARK. FAYE EMERSON

OBJECTIVE BURM

ERROL FLYNN. JAMES BROWN. GEORGE TOBIAS
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Jack L. Warner
Executive Producer

ine Exhibitors amed 6th War oanCo-Chairmen

e War Activities Committee Tuesday of this announced the names of nine independent ɔitors who have accepted appointments as co- men of the industry's participation in the Sixth Loan scheduled to get under way Armistice November 11, and run through Pearl Harbor December 7.

e staff of co-chairmen, under the immediate tion of the national chairman, Harry Brandt, mposed of William J. Crockett, president of IPTO of Virginia; Hugh Bruen, treasurer of PCCITO; Jack Kirsch, president of the The- Owners of Iillinois; John Rugar, member of Intermountain Theatres Association; Henry es, president of Texas Theatre Owners; Al es, member of Allied of the Northwest; Wolcott, president of Allied ITO of Iowa- aska; Fred Wehrenberg, president of MPTO t. Louis, Eastern Missouri and Southern Illi- and Nathan Yamins, chairman of the execu- committee of the Independent Exhibitors, Inc. . Brandt said additional appointments to the quarters staff would be announced in the near e.

onday the office of Robert J. O'Donnell, who ed the industry's efforts in the Fifth War Loan, available late industry totals for that drive ing reports from 4,908 of the some 9,000 par- ting theatres, official U. S. Treasury Depart- issuing agents.

e reports showed an aggregate sale of 1,633,- Bonds with a maturity value of $403,236,232. ne total, War Bond premieres accounted for ale of 1,216,564 Bonds with a maturity value 34,599,403, children's Bond premieres for the of 156,489 with a maturity value of $16,908,- and Free Movie Days were responsible for ale of 99,254 Bonds with a maturity value of 49,551.

last report it was said more than 5,000 the- had submitted final reports with tabulations e balance yet to be made. Film salesmen in rritories are now caling on theatres that have et responded.

nsor Appeal Board Is med by Kansas City

appeal board of review to handle appeals ratings given by the film reviewer of Kansas as provided for in a city ordinance, has named by L. P. Cookingham, City Manager. board, which should have five members, has unctioned in recent years since there have no appeals filed. The appointees are Dr. ld C. Hunt, John Thornberry, Miss Genevieve ett, Nathan Rieger and Mrs. Walter F. Page. or C. Walton is the present motion pic- reviewer.

New Publication for w-Metro Home Office

ns for publication of a new Loew-Metro office house organ were completed last week arles C. Moskowitz. The publication will be as *Lo!* and will be issued twice monthly ng about October 1. Coverage will be ex- to all Loew's theatres in New York and -town. It will be under the supervision of A. Doob, Loew advertising and publicity di- , with Mike Simmons managing editor. He e assisted by Ernest Emerling and Edward en.

Circuit Building Theatre

K-B Circuit, Washington, D. C., will start uction on the Avon theatre this month, it nnounced by Frank Boucher, general man- f the circuit. He also announced that James ord, formerly with Schine Theatres, has appointed accountant for the circuit.

SMPE Will Hold Next Meeting In New York October 16

The Society of Motion Picture Engineers will present the Progress Medal Award and the Journal Certificate for 1944 during the Society's 56th semiannual technical conference, at the Hotel Pennsylvania, New York, October 16 to 18, inclusive.

The presentations will be made at a dinner-dance Tuesday night, October 17, at the hotel. The dinner-dance will mark the restoration of social activities in convention programs by the Society's board of governors.

W. C. Kunzmann, convention vice-president, has announced a tentative program which calls for business sessions on each of the three days of the meeting. Evening programs also are being arranged.

Rules Clearance Should Continue

The 23-day clearance of the Family and Shirley theatres, over the Liberty, Madison and Broadway theatres, all of Covington, Ky., was ruled reasonable last week by arbitrator John H. Clippinger, of the American Arbitration Association's Cincinnati tribunal. The Family and Shirley theatres, operated by the Richard P. Ernst Realty Company, had asked that clearance be eliminated or reduced to one day.

In Boston last week, Cyril Angell, arbitrator, ruled against the five consenting distributors, in the clearance complaint filed by the Ayer Playhouse Company, Inc., asking elimination of the practice in its involvement of the Playhouse Theatre, Ayer, Mass., the first run Plymouth and Metropolitan theatres, Leominster, and the Fitchburg and Shea theatres, Fitchburg, also in Massachusetts. Mr. Angell also ruled that the Merrimac and Strand theatres, Lowell, Mass., should have a maximum clearance of seven days over the Ayer Playhouse. He dismissed the complaint against Paramount, in its relation to the Strand and Merrimac.

In Charlotte, M. P. Poovev, operator of the Marsilla, Rockingham, N. C., filed a complaint against RKO and Warners, naming the Hannah Picket theatre, of that town, and asking product immediately.

"Green Dolphin Street" Wins MGM Novel Award

"Green Dolphin Street," by Elizabeth Goudge, has been chosen as the winner of the first Metro-Goldwyn-Mayer annual novel award. It is to be published August 28 by Coward-McCann, and was selected as the most outstanding from among 99 novels, all to be published before August 15, 1945. According to the terms of the award, Miss Goudge will receive a minimum of $125,000 and a possible maximum of $175,000 contingent upon the sales of the novel. MGM will acquire the motion picture and allied rights to the book.

Quick Action During Blaze Avoids Panic in Theatre

Quick thinking on the part of William Israel, manager of the Earle theatre, Philadelphia, averted a panic last week when six rear seats of the theatre burst into flames after they had been soaked with an inflammable liquid by a pyromaniac. He ordered the National Anthem played on the sound track, preventing any disorder among the 1,800 patrons of the theatre. By the time the number was ended, police and attendants succeeded in extinguishing the flames. A suspect was held by police.

Schwartz Quits Laffmovie

George Schwartz, one of the developers of the Laffmovie policy and long in theatre operation in New York, has resigned as general manager of the Laffmovie organization. He will devote his time to a venture of his own, having leased the World theatre, New York, which after remodeling will be opened as a first run house presenting films of a specialized nature.

Monogram Lists Releases Until Next September

Assembled Monogram salesmen, sales executives, franchise holders and guests Monday heard outlined for them by W. Ray Johnston, president, details of the second half of the coming season's program, 27 pictures. They were gathered at the Blackstone Hotel, Chicago, for a convention which began Saturday morning with screenings of completed product, continued Saturday afternoon with addresses by executives, and was rounded out by meetings thereafter on sales policies, new product, and events of the industry in relation to Monogram.

Among speakers were Samuel Broidy, sales vice-president; Mr. Johnston; Irving Mandel, Chicago franchise holder; Harry Thomas, eastern sales manager; Lloyd Lind, contract head; J. S. Harrington, print head; Edward Morey, exchange supervisor; Sol Francis, midwest district manager; Arthur Greenblatt, special representative; Max Felerman, New York representative of Banner Production, and Oscar Hanson, Monogram Canadian head.

The 27 pictures for the latter half of the season, and their release dates, are:

"Gang War," February 3; western comedy-drama with Johnny Mack Brown and Raymond Hatton, February 3; "John Dillinger, Mobster," February 17; "Dragon's Son" with Ducky Louis, February 24; a Cisco Kid with Duncan Renaldo, February 24.

An East Side Kid picture, March 3; "Divorce" with Kay Francis, March 10; Western with Brown and Hatton, March 17; a Charlie Chan with Sidney Toler, March 24; a Saddle Pals western with Jimmy Wakely, Lee White and Dennis Moore, March 31.

"Rythm Range," with N. T. G. and His Girls, April 7; "Jungle Fear" with Acquanetta, April 14; "The Honest Gambler," April 21; Western with Brown and Hatton, April 28.

A Cisco Kid with Renaldo, May 12; "Sunbonnet Sue," May 26.

An East Side Kids, June 9; Western with Brown and Hatton, June 16; "The Shadow," June 23; a Saddle Pals film, June 30.

A Kitty O'Day with Jean Parker, July 7; a Charlie Chan, July 14; another with Acquanetta, July 21; Western with Brown and Hatton, July 28.

A Cisco Kid, August 11; Brown-Hatton Western, August 18; an East Side Kids, August 25.

A Saddle Pals Western, September 8; 2nd Brown-Hatton Western, September 15.

Huge Transportation Display Given "The Seventh Cross"

"The Seventh Cross," starring Spencer Tracy with Signe Hasso, will have one of the biggest advertising campaigns in transportation media ever given an MGM picture. Beginning August 22 car cards and posters will appear on the New York, New Haven and Hartford Railroad, the Long Island Railroad, New York Central Railroad, Fifth Avenue buses, New York City Omnibus Company, the Interborough Rapid Transit, Brooklyn-Manhattan Transit, Independent Subway Systems and the American Railway Express trucks. Altogether there will be over 6,000 posters and car cards on display.

Plessner Fanchon & Marco Publicity Director

M. L. Plessner of St. Louis has been named advertising and publicity director of the Fanchon and Marco St. Louis Amusement Company circuit of theatres in that city, it was announced by Harry C. Arthur, Jr., general manager. Mr. Plessner, who has been engaged in various phases of the industry in St. Louis the past 10 years, succeeds Les Kaufman, who has resigned to become publicity director of Republic Studios in Hollywood.

...stop whispering...start shouting!..

...Columbia shoots the works with the grandest gang ever corralled for one ACTION MUSICAL....

JANE FRAZEE ★ THE HOOSIER HOTSHOTS

At her singing...loving...best! *Hits of the National Barn Dance Radio Show!*

GUINN (BIG BOY) WILLIAMS ★ SLIM SUMMERVILL

The screen's GREAT BIG JOY! *Slimmer and funnier than ever!*

KING COLE TRIO ★ JIMMY WAKELY and His OKLAHOMA COWBOY

Up-to-the-minute harmonics! *Noted melody men of Radio and Screen!*

COUSIN EMMY ★ SALLY BLISS

Famous hillbilly Radio singer! *Direct from B'way Stage!*

MARY TREEN ★ RED RIVER DAVE

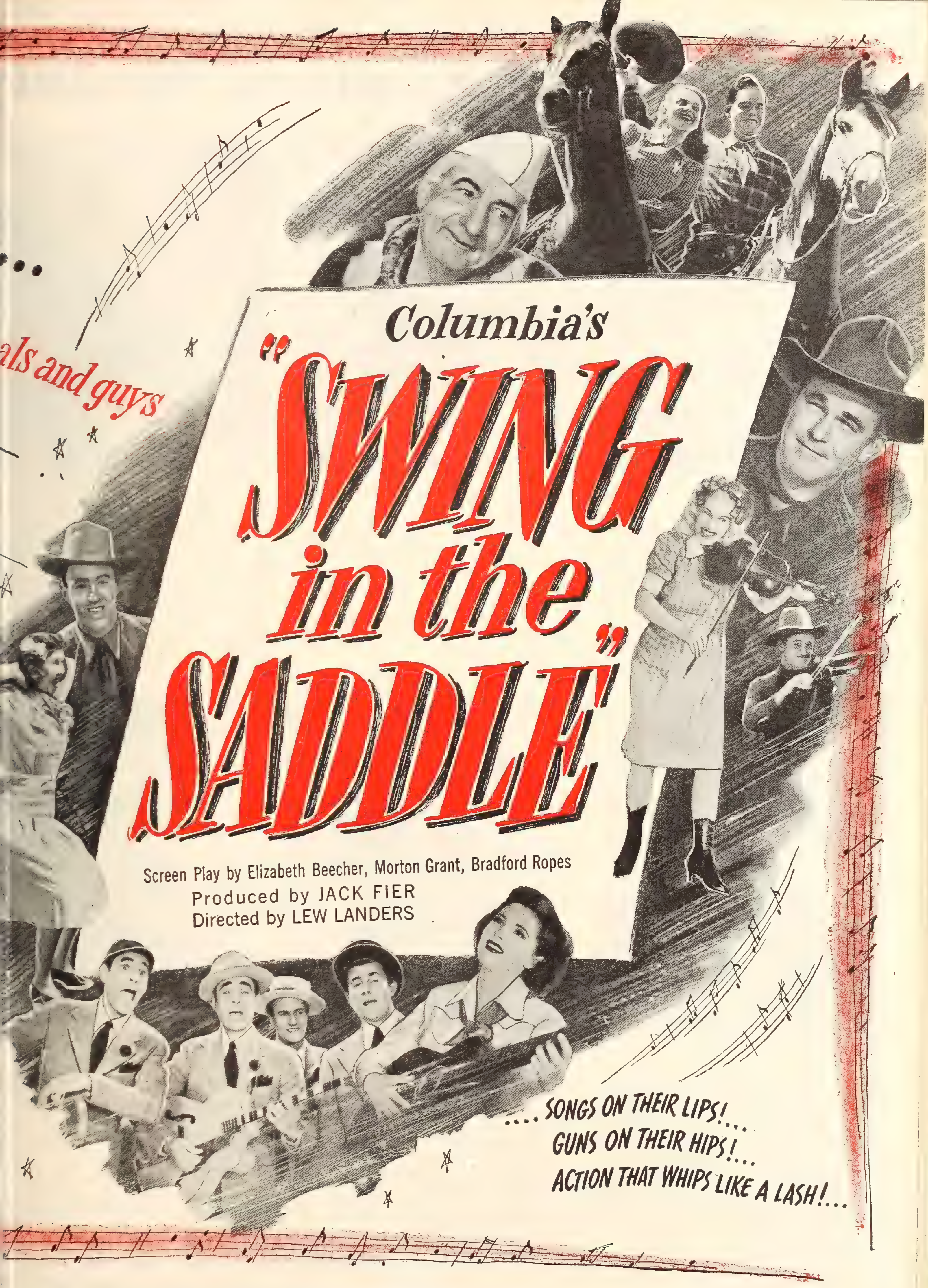
The West's best comedienne! *Popular Radio and Record star!*

THEY'VE GOT EVERYTHING TO MAKE YOUR HEART STOP...YOUR PULSE HOP...YOUR EYES POP

...THE WEST AT ITS MUSICAL BEST...
WITH STARS OF RADIO, SCREEN AND SAGEB

10 SUPER-SONG HITS!
AMOR AMOR · SHE BROKE MY HEART IN THREE PLACES · BY THE RIVER ST. MARIE · SINGING HILLS
YOU'RE THE DREAM, I'M THE DREAMER
and many others!

COLUMBIA PICTURES



...

als and guys

Columbia's

"SWING in the SADDLE"

Screen Play by Elizabeth Beecher, Morton Grant, Bradford Ropes

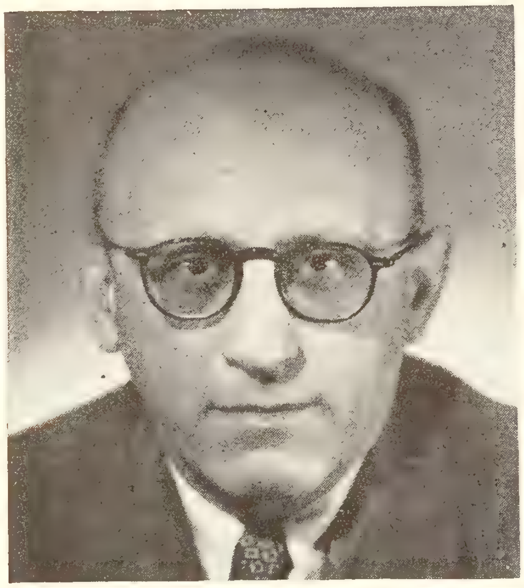
Produced by JACK FIER

Directed by LEW LANDERS

.... SONGS ON THEIR LIPS!....
GUNS ON THEIR HIPS!...
ACTION THAT WHIPS LIKE A LASH!...

KEEP SELLING WAR BONDS! FIGHT BY THE SIDE OF THE TROOPS WHO NEVER STOP!

Box Office Champions for Jul



Robert Siodmak, director

CHRISTMAS HOLIDAY: Universal. Produced by Felix Jackson. Associate producer, Frank Shaw. Directed by Robert Siodmak. From the novel by Somerset Maugham. Written for the screen by Herman Mankiewicz. Director of photography, Woody Bredell. Cast: Deanna Durbin, Gene Kelly, Richard Whorf, Dean Harens, Gladys George, Gale Sondergaard. Release date, June 30, 1944.

Leo McCarey, producer-director

GOING MY WAY: Paramount. Produced by Leo McCarey. Directed by Leo McCarey. Screenplay by Frank Butler and Frank Cavett. Story by Leo McCarey. Director of photography, Lionel Lindon. Art direction, Hans Dreier and William Flannery. Cast: Bing Crosby, Rise Stevens, Barry Fitzgerald, James Brown, Jean Heather. Release date: special release, no date set.

Vincent Sherman, director

MR. SKEFFINGTON: Warner Bros. Produc
by Philip G. and Julius J. Epstein. Direct
by Vincent Sherman. Screenplay by Julius
and Philip G. Epstein, from a story by "Eli
beth". Music by Franz Waxman. Pho
graphed by Ernest Haller. Film editor, Ra
Dawson. Cast: Bette Davis, Claude Ra
Walter Abel, Richard Waring, George C
louris. Release date, August 12, 1944.

Cecil B. DeMille, producer-director

THE STORY OF DR. WASSELL: Paramount. Produced by Cecil B. DeMille. Directed by Cecil B. DeMille. Directors of photography, Victor Milner and William Snyder. Technicolor director, Natalie Kalmus. Special photographic effects, Gordon Jennings. Music score, Victor Young. Cast: Gary Cooper, Laraine Day, Signe Hasso, Dennis O'Keefe, Carol Thurston, Carl Esmond. Release date, December 22, 1944.

Richard Thorpe, director

TWO GIRLS AND A SAILOR: Metro-Goldwyn-Mayer. Produced by Joe Pasternak. Directed by Richard Thorpe. Original screenplay by Richard Connell and Gladys Lehman. Musical direction, Georgie Stoll. Vocal arrangements, Kay Thompson. Dance direction, Sammy Lee. Director of photography, Robert Surtees. Cast: Van Johnson, June Allyson, Gloria De Haven. Release date, 4th week in June, 1944.

Clarence Brown, director

THE WHITE CLIFFS OF DOVER: Metr
Goldwyn-Mayer. Produced by Sidney Fra
lin. Directed by Clarence Brown. Screenpl
by Claudine West, Jan Lustig, Geor
Froeschel. Based on the poem, "The Wh
Cliffs", by Alice Duer Miller. Additio
poetry for picture by Robert Nathan. Dire
tor of photography, George Folsey. Ca
Irene Dunne, Alan Marshal, Roddy McDow
Release date, June, 1944.

ay Groundwork or Post-War ommunications

hington Bureau

rst steps towards a post-war policy with re-
t to communications, including broadcasting
television, were taken by the State Depart-
last week, when some 200 representatives of
ous branches of the communications industry
with department and other Government officials
preliminary discussions.
bjective of the meetings August 11 and 12 was
aying of the groundwork for a series of inter-
onal conferences out of which may come a
d compact dividing the available radio fre-
cies between nations and preventing inter-
nce. The first of these sessions may be held
arly as next spring, in the form of an inter-
erican conference at Rio de Janeiro.
he projected international agreement would
amline the Madrid treaty of 1932 to take cog-
nce of television, frequency modulation and
r major developments of the past 12 years.
he department meetings with industry were
ittedly purely exploratory, designed to develop
problems which the various branches of the
stry considered most important.
elevision, short-wave broadcasting and fre-
cy modulation were seen as meriting major
ideration, and there were indications that the
ent frequency allocation chart would have to
ntirely re-drawn to make proper place for pic-
broadcasting.
a report on which considerable of the dis-
ion was based, the Interdepartmental Radio
isory Committee suggested the abolition of the
ent international short-wave service system to
e room for television and other services de-
ped in recent years.
terests now engaged in short-wave transmis-
expressed opposition to such a move, suggest-
hat other levels of the short-wave spectrum be
zed for the new services.
dustry representatives at the meetings offered
mber of suggestions for consideration by the
rtment in preparing for international confer-
s. At least one of these suggestions carried
nitive philosophy—calling for the appropria-
to the use of the United Nations of all Ger-
Italian and Japanese short-wave stations so
prevent a re-birth of Axis-type propaganda.
st week's discussions will be followed by other
ings with the industry, either en masse or by
ps representing specific branches of communi-
ns, as the work of developing a program for
national consideration progresses.

Love a Soldier" Has miere in San Francisco

ramount's "I Love a Soldier" had its world
iere last Tuesday at the Fox theatre in San
cisco to the accompaniment of an extensive
tising, publicity and exploitation campaign.
e was a special stage presentation dedicated
e Red Cross Blood Donor Service, featuring
ed Cross workers in uniform. The film stars
y Tufts and Marjorie Reynolds.

ent Away" Will Open in Francisco August 23

e west coast premiere of David O. Selznick's
e You Went Away" has been scheduled for
st 23 at the United Artists theatre in San
isco, it was announced last week. In view
proximity to Hollywood, a number of screen
are expected to attend. "Since You Went
" is now in its fifth week at the Capitol thea-
ew York.

ay Leases Building

ong term lease on a five-story building at 45
54th Street, New York, has been taken by
rd Peskay Associates for use as living quar-
nd executive offices.

Ginsberg Guest of Honor At Cruiser Launching

Henry Ginsberg, Paramount vice-president and general manager in charge of studio production, will be guest of honor at the launching of the cruiser Los Angeles at the United States Navy Yard in Philadelphia, August 20. The honor was extended Mr. Ginsberg, because he, as chairman of the Hollywood Motion Picture War Finance Committee, staged the opening of the build-the-cruiser-Los Angeles War Bond campaign in the Hollywood Bowl July 1, 1943, in which a dozen of Hollywood's leading stars participated.

OWI Serves 1,000 Italian Houses

Robert Riskin, head of the Overseas Pictures Bureau for the Office of War Information, stated Friday of last week that through the Psychological Warfare Branch, the OWI now is servicing 1,000 theatres in Italy, that 60 theatres now are operating in Rome, and that as soon as the military situation permits the OWI will turn the distribution of films back to the companies.

Mr. Riskin described the theatre business in Italy as "sensational," with Italians giving preference to American pictures.

He explained the distribution of films by the companies must depend upon the military situation because the Army controls all transportation. He said that exchanges, operated by the PWB, of which the OWI is a part, are operating in Sicily and Sardinia as well as in four Italian cities.

Mr. Riskin this week asked American distributors for more prints to meet the current demand abroad.

NTS Announces Projection Lens

"The greatest scientific improvement in projection optics since the birth of motion pictures" in the words of National Theatre Supply, its distributor, is a new set of lenses, now being placed before exhibitors under the name Orthoscope. It comprises a positive and a negative lens, each of which is, in installation, engineered for the theatres.

The improvements claimed are: the capture of wasted light, the distribution of 50 per cent more light on screen sides, and 70 per cent on corners, elimination of hot spots, increased clarity of color, elimination of front and side seat distortion, greater depth, elimination of "rainbow effects", cooler film running.

Hal Huff, optical engineer and chief projectionist of the Motion Picture Producers and Distributors of America, is the inventor.

Montreal Grosses Normal As Tram Strike Ends

Uptown theatres in Montreal, which have undergone boxoffice declines averaging from 35 to 50 per cent since 4,000 operating employes of the local Tramways Company went on strike two weeks ago, are anticipating an immediate return to normalcy as a result of the Government's intervention. Dominion officials appointed two controllers and announced that transportation services would be resumed immediately.

"Doughgirls" Premiere Set for August 30 in New York

"The Doughgirls," Warner Brothers production from the stage comedy hit, will have its world premiere Wednesday, August 30, at the Hollywood Theatre, New York, following a 14-week run of Bette Davis in "Mr. Skeffington." The 14-week engagement of "Mr. Skeffington" breaks all Broadway long run and attendance records for any Bette Davis picture, Warners announced.

Distributor Brief On Manpower to Be Sent to WMC

The distributors' division of the War Activities Committee this week planned to present to the Essential Activities Committee of the War Manpower Commission a brief outlining the labor problem in motion picture distribution in furtherance of its efforts to get "locally needed' designations for distribution workers from local officials of the WMC.

At the same time it was indicated that the WMC's policy was aimed at tightening the regulations on the employment of workers under the rules which give regional director's the authority to raid the less essential establishments to secure labor for critical war plants that cannot be recruited by other means.

While the Office of Civilian Requirements last week sent to the WMC a recommendation for the relaxation of its policy of disapproving preferential treatment for exhibitors, WMC officials continued to insist that the matter could be dealt with locally in the communities where theatres or exchanges are in difficulties, but made no attempt to conceal the fact that in areas where labor is scarce the film industry had no chance of relief.

Instructions Sent by McNutt

This was further evidenced by the instructions sent to regional directors last week by Paul V. McNutt, WMC chairman, authorizing officials in critical areas not only to refuse to refer workers to establishments not vital to the war or essential civilian production but to set up employment ceilings applicable to all establishments with eight or more workers.

In raiding the less essential establishments, however, only workers meeting the occupational requirements of the war plants are to be transferred. The area directors are to announce the industries that are required to reduce employment levels to a ceiling, and will set a date when such ceilings must be reached.

Employers are urged to make workers available by granting them leaves without pay, so that they may return to their original jobs when the emergency is over. Qualified workers who refuse to transfer to war plants without good cause are to be dropped from their present employment.

Despite the fact that many war centers are suffering from an acute shortage of workers, labor conditions in other areas range from tight to very easy, it was said, and in the latter it may be possible for exhibitors and exchange managers to obtain relief.

Meanwhile distributors prepared applications to file for exemptions for their film exchanges in Philadelphia from the 48 hour week which has been ordered in that area by the regional WMC to take effect for "locally needed" establishments September 1.

Some Remain on 40 Hours

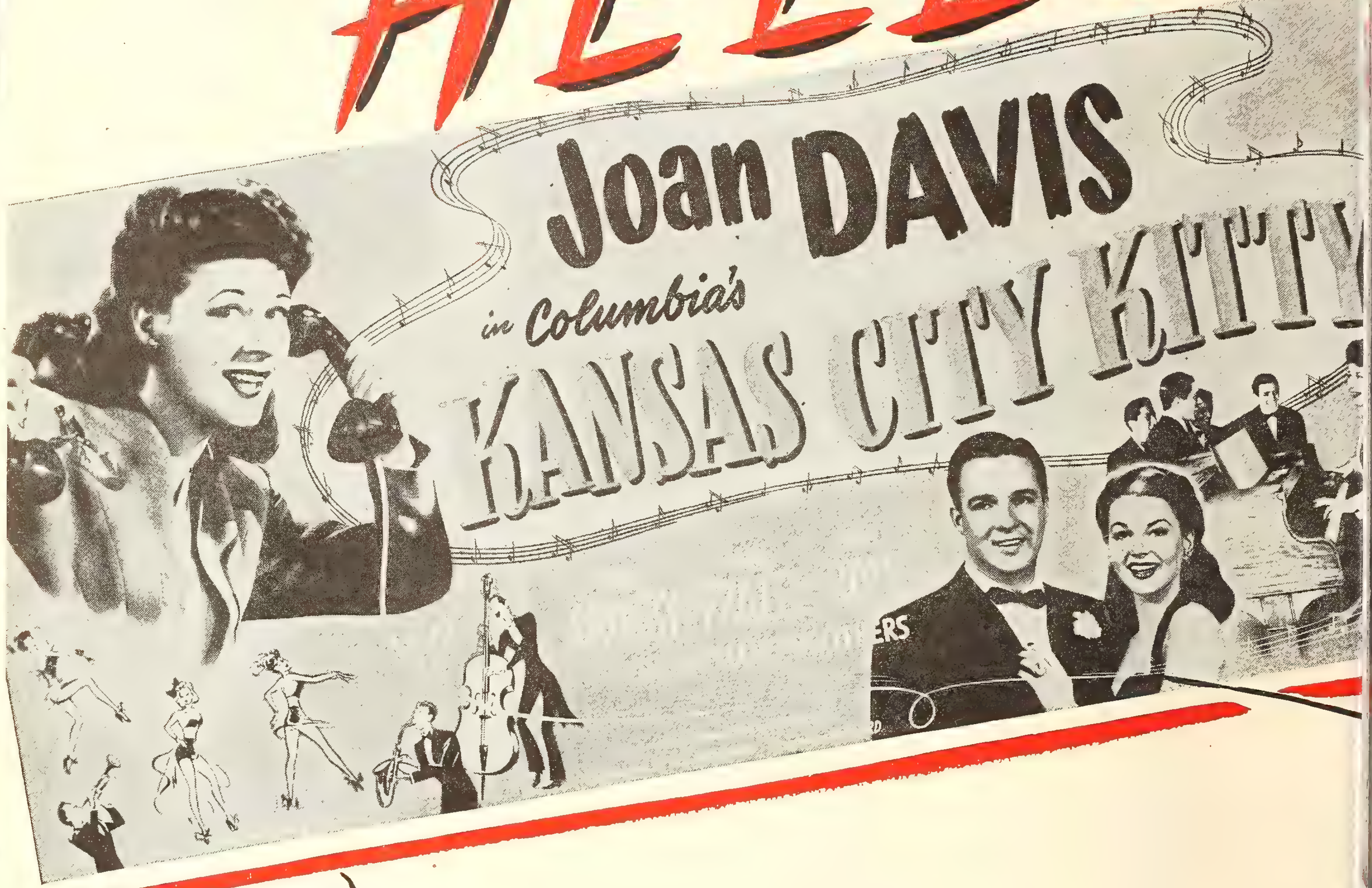
Permission to remain on the 40-hour week has been obtained from the regional WMC in more than 15 exchange cities where the 48-hour week has been ordered. The exchanges are permitted to remain on the 40-hour week until their application for exemption is ruled upon by the WMC.

The recent tightenings of labor controls was necessitated by the drastic measures adopted by James F. Byrnes, Director of the Office of War Mobilization, August 3, when he decreed that employment ceilings be placed on non-essential industries in 181 labor-shortage areas. This measure gave the WMC the power to veto resumption of civilian production anywhere in the country on the basis of interference with local and inter-regional labor recruiting efforts. It also placed employment ceilings on non-essential industries in labor shortage areas.

Cabot in "Salty O'Rourke"

Bruce Cabot, honorably discharged from the Army, will return to the screen in Paramount's "Salty O'Rourke."

"HELLO


Joan DAVIS
in Columbia's
KANSAS CITY KITTY

(Full-color 24 sheet)

KAN

* Voted the most popular radio comedienne of the year in the Motion Picture Daily-Fame poll!

BOB CROSBY · JANE FRAZE
ERIK ROLF *and* THE WILLIAMS BROTHER
Original Screen Play by Manny Seff • Produced by TED RICHMOND • Directed by DEL L

EVERYBODY!
THIS IS JOAN DAVIS

in my most entertaining picture to Date!"

COLUMBIA'S

SAS CITY
KITTY

KEEP SELLING THOSE WAR BONDS! FIGHT BY THE SIDE OF THE TROOPS WHO NEVER STOP!

OCR's Theatre Building Program Is Discarded

Washington Bureau

The ambitious program of the Office of Civilian Requirements to build new theatres in every war production community suffering from lack of adequate facilities was in the waste basket this week and the OCR was seen committed to a policy of endeavoring to aid exhibitors to keep their present theatres open through the remainder of the emergency period.

The resignation of Donald R. Longman, director of the service trades division, was the last of a series of steps marking the end of plans to build 100 or more new houses. Previously, George W. McMurphey, chief of the amusements and recreation section and directly in charge of the construction program, had resigned and William Y. Elliott, War Production Board vice-chairman in charge of civilian requirements, has assured the theatre owners industry advisory committee that no more theatres would be built except where they could be shown to be urgently needed.

One year of effort on the part of the OCR to expand the nation's theatre facilities resulted in the construction, reconstruction and remodeling of less than 70 theatres, not more than a third of which were new houses, but brought upon Washington the criticism and opposition of exhibitors who could see no justification for adding to the competition.

The major difficulty was brought upon the OCR by loose talking regarding the number of new theatres, new bowling alleys and other amusement facilities which were to be provided, arousing the opposition of the WPB facilities bureau, which had to pass upon such projects and was against such use of materials urgently needed for war products.

The controversy between the two agencies became so heated as to necessitate interference by top WPB officials, leading to reorganization of the amusements section and the streamlining of its program.

Kohn Named Arbiter in St. Louis Wage Fight

Carrying out a recommendation of the labor panel which took testimony in the dispute between the St. Louis theatres and the St. Louis Theatrical Brotherhood, AFL Stage Employes and Motion Picture Operators Union, the U. S. Regional Labor Board at Kansas City has announced the appointment of Jules E. Kohn to arbitrate the number of stagehands to be employed by the St. Louis theatres.

The controversy involves 66 stagehands in first run and neighborhood theatres. The union demanded a 15 per cent increase over the present scale of $75 a week.

The operators have expressed willingness to meet the increase, provided the union agrees to reduce the minimum number of men to be employed.

Universal Concludes One-Year Pact with Office Workers

Universal, in New York, and the Motion Picture Office Employees local 23169, AFL, this week signed a one-year contract. It has gone to the War Labor Board for approval. The contract, which covers some 200 workers, establishes 34 job classifications, has the usual labor pact provisions, and grants an eight per cent increase where workers are not advanced in classifications.

Bob Hope Forced Down

Bob Hope and four members of his USO Camp Show troupe made a safe emergency landing last Monday near Laurieton, a small village of some 300 persons while en route from Brisbane to Sydney. Mr. Hope and his colleagues entertained at a dance held by a patriotic organization in the village.

IN NEWSREELS

MOVIETONE NEWS—Vol. 26, No. 99—American forces race on Paris in Nazi rout. . . . Roosevelt confers with Pacific war leaders in Hawaii. . . . Yanks complete mopping up of Japs on Guam. . . . Film flashes in the news. . . . Sports.

MOVIETONE NEWS—Vol. 26, No. 100—Roosevelt returns from Hawaii. . . . Thousands of Nazi troops surrender to Yanks in France. . . . Hero of the week, Navy radioman George Tweed. . . . Spectacular fires cause damage across the nation. . . . Personalities, George Bernard Shaw. . . . Wedding bells across the Pacific. . . . Hot weather football.

NEWS OF THE DAY—Vol. 15, No. 297—First films of president in Hawaii. . . . Americans spearhead drive on Paris. . . . Marines make Guam death trap for Japs. . . Robot bombs drive London underground. . . . Irrigation project urged in Arizona. . . . Hints for girls in uniform. . . . The Kentucky derby of harness racing.

NEWS OF THE DAY—Vol. 15, No. 298—President Roosevelt home from Pacific. . . . Yanks trap Nazis, close on Paris. . . . Interview with George Bernard Shaw. . . . Three fires. . . . War brides from down under. . . . Back to school tip.

PARAMOUNT NEWS—No. 100—WAVES bowl 'em over. . . . New shelters for robot blitz. . . . Global victory smash. . . . Latest films of victory in the European-Pacific theatre. . . . F. D. R. Pacific war council.

PARAMOUNT NEWS—No. 101—G.I. wives arrive from Australia. . . . Fires sweep nation. . . .Paramount news presents F. D. R.'s Pacific report.

RKO PATHE NEWS—Vol. 15, No. 102—F. D. R. in Hawaii meets with MacArthur, Nimitz. . . . Yanks smash German lines, head for Paris. . . . U. S. pays millionth Social Security benefit. . . . "Yankee Maid" wins Hambletonian.

RKO PATHE NEWS—Vol. 15, No. 103—Serious fires in New Jersey and California. . . . Aussie wives arrive in America. . . . Radioman Tweed home from Guam. . . . F. D. R. talks after Pacific tour. . . . Yanks break through in France.

UNIVERSAL NEWSREEL—Vol. 17, No. 319—U. S. strategists in Hawaii. . . . Yanks advance in Guam. . . . Yanks advance in France. . . . Deep shelters. . . . The Hambletonian. . . . One millionth check. . . . 982 refugees.

UNIVERSAL NEWSREEL—Vol. 17, No. 320—Allies advance on Paris. . . . Fires take heavy toll throughout U. S. . . . Yank outwits Japs on Guam for 31 months. . . . Aussie brides arrive in U. S. . . . F. D. R. returns from trip to Pacific.

ALL AMERICAN NEWS—Vol. 2, No. 95—Civic leaders meet in Detroit. . . . Chicago youngsters have fun at Riverview. . . . Clinics fight social disease. . . . New York pool has enviable safety record. . . . Candidate Dewey takes the stump. . . . Windsor visits subjects in U. S. A.

SPG Wins Wage Increases In Eight Home Offices

The Screen Publicists Guild, representing publicists in Warners, MGM, Paramount, United Artists, Universal, RKO Radio Pictures, Columbia, and Twentieth Century-Fox, in New York, was granted a five per cent general increase in wages, merit increases and advanced job minimums, in an award from the American Arbitration Association, last week.

The latter acted in the long dispute between the SPG and the companies. Its award must be approved by the War Labor Board.

The award covers renegotiation of the contract wage clause, for the period May 4, 1943, to May 3, 1944, and renegotiation of a contract retroactive to May 4, 1944, and ending May 3, 1946.

Minneapolis Strike Continues; Petrillo Faces Hearing

The strike of musicians at Station KSTP, Minneapolis, continued this week, as James Caesar Petrillo, president of the American Federation of Musicians, faced a hearing before the War Labor Board to show cause why he had not obeyed the board's directive of June 16 ordering an end to the Federation's ban on manufacture, by union members, of transcriptions or recordings.

The Board last week also listened to arguments of both sides in the Minneapolis dispute.

Circus Draws 8,000

The Ringling Bros., Barnum & Bailey circus drew 8,000 people to the University of Detroit Stadium, Detroit, on its opening night, August 8. The press in its review made no mention of the Hartford tragedy.

Industry Part in Reconversion Is Outlined by Biddl

Washington Bureau

Representatives of the motion picture indus may play a part in the post-war reconversion pi gram much like that they performed in helpi gird the country for war, but will act under re designed to prevent the reconversion programs ing used for advancement of individual private terests.

This was made clear last week by Attorr General Francis Biddle in an exchange of c respondence with John Lord O'Brien, general cou sel of the War Production Board, who had quired regarding the attitude of the Department Justice toward the use of industry advisory co mittees in planning the expansion of civilian acti ties.

Subject to certain safeguards which he outlin Mr. Biddle indicated that mere consultation tween the WPB and members of its committ will not constitute a violation of the anti-tr laws.

However, he warned, "consultation" does not clude "the determination by the industry advis committee itself of policies, the administration programs, or the formulation of problems wh should be the responsibility of the War Prod tion Board."

Of major importance, he declared, consultat with committees "should not be considered as plying that members of such committees are thorized to get together and reach an agreed p tion in anticipation of such consultations.

"If the members of the committees should th selves privately agree on any plan or program take part in any such private plan or program volving, directly or indirectly, the production distribution of commodities, such a plan or p gram would be subject to the antitrust laws," told Mr. O'Brien.

Exchange Workers in 11 Citie Seek Wage Rises

Film exchange workers in 11 cities may s receive 10 per cent wage increases, if the Labor Board approves the petitions for such creases, to be filed by their locals in conjunc with the companies. The cities are Boston, Cl lotte, Pittsburgh, Indianapolis, Detroit, Clevel Minneapolis, Dallas, New Haven, Chicago Seattle. Exchange locals in other cities have en no indication of filing, and it is thought in York they are awaiting a WLB ruling on ap peal for workers in Loew's Washington excha The Washington petition was rejected by Philadelphia regional WLB and the Wage Stal zation Director.

Western Massachusetts Theatr Sign with Engineers' Union

Western Massachusetts Theatres, Inc., oper of the Paramount theatre, Springfield, Mass., reached an agreement with the War Labor B and Charles G. Drearden, business representa of Local 602, International Union of Opera Engineers, AFL, which now provides a 15 cent wage increase and pay at the rate of and one-half for work over 40 hours a week engineers employed by the Paramount. This contract will run until Labor Day, 1945, and precipitated by wage disputes and strike thr here in May, 1944.

Name Ship After Fall River

William S. Canning, manager of Interstate pire theatre, Fall River, Mass., was master ceremonies at the community program and pa held recently to commemorate the launching the heavy cruiser Fall River at Camden, N The ship was named after Fall River in re nition of the city's record purchases of War Bo

THE SNAKE KISS

..SENSATIONAL
CLIMAX TO THE
NEW 1,000-THRILL
PICTURE FROM

20th
CENTURY-FOX

SELL!

its escape to strange adventure

..THE SNAKE KISS!

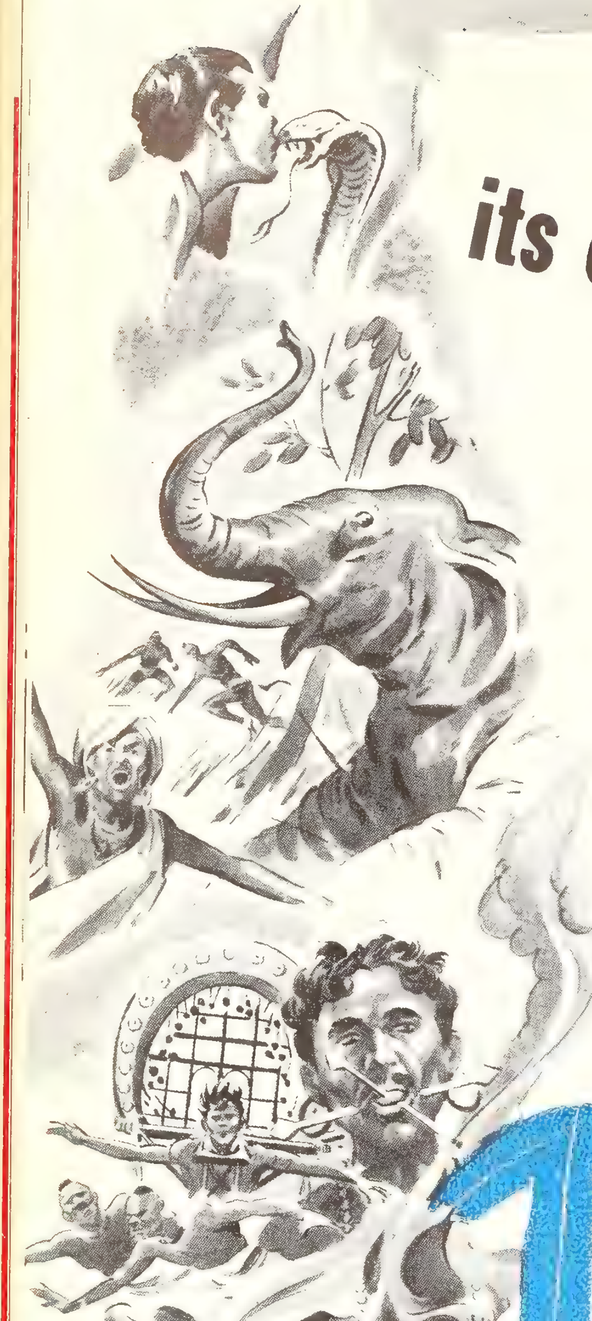
..THE DEATH DIVORCE!

..THE FROG PEOPLE!

..THE DEVIL DANCE!

..THE MYSTERIOUS RIVER OF DEAD!

..THE GIANTS' BRIDES IN CHAINS!



Dangerou Journey

Produced and Filmed by

ARMAND-DENIS and LEILA ROOSEVELT

Narration by CONRAD NAGEL • Distributed by 20th CENTURY-FOX

THEY DON'T STOP FIGHTING! KEEP
SELLING WAR BONDS FOR VICTORY!

PRINTED IN U. S. A.

WHAT THE PICTURE DID *FOR ME*"

. . . the original exhibitors' reports department, established October 14, 1916. In it theatremen serve one another with information about the box-office performance of product — providing a service of the exhibitor for the exhibitor. ADDRESS REPORTS: What the Picture Did for Me, Motion Picture Herald, Rockefeller Center, New York 20.

olumbia

IE BLACK PARACHUTE: Larry Parks, John Carne—Not bad, not bad. An interesting little film h contains suspense, some rather decent acting and cky little plot. The boys liked Larry Parks in this Played Thursday, July 13.—Lt. Herbert S. Nus- 1, Naval Air Station Theatre, Navy 117, care FPO, Naval Air Station. Free to Naval personnel.

VER GIRL: Rita Hayworth, Gene Kelly—This ed a better than average program. No raves. No laints. Played Wednesday, Thursday, July 19, 20. H. Maxon, Strand Theatre, Jewell, Iowa. Small patronage.

SPERATE CHANCE FOR ELLERY QUEEN: Wil- Gargan, Margaret Lindsay—Did fair business, but heat to contend with. Played Sunday, July 16.—and Rankin, Plaza Theatre, Tilbury, Ont., Can.

IE GIRL IN THE CASE: Janis Carter, Edmund —This one surprised everyone and attendance jumped ie second night. The men liked the "luscious blonde" s Carter) and got lots of laughs. A very good "sec- feature. Played Tuesday, Wednesday, July 11, 12.— Herbert S. Nusbaum, Naval Air Station Theatre, 117, care FPO, N. Y. Naval Air Station. Free to l personnel.

AT'S ON: Mae West, William Gaxton—Good old West; she tries, but had her day. Business aver- -Harland Rankin, Plaza Theatre, Tilbury, Ont., Can.

M SESSION: Ann Miller, Jess Barker—Columbia is trying to repeat the success of "Reveille with Bev- without completely succeeding. This one is not and both Jess Barker and Ann Miller are gaining opularity. Our print, which was brand new, was unevenly recorded, part of which may have been to bad printing. The men would like Miss Miller to nore dancing (without long skirts) in her next film least once or twice before the last reel finale. Played rday, Sunday, July 1, 2.—Lt. Herbert S. Nusbaum, l Air Station Theatre, Navy 117, care FPO, N. Y. l Air Station. Free to Naval personnel.

GM

OVE SUSPICION: Fred MacMurray, Joan Craw- -Not a small town picture and not a good picture at Didn't even make expenses. These Nazi shows just go over any more. Played Wednesday, Thursday, 26, 27.—Leroy Strandberg, Roxy Theatre, Hinckley, . Rural and small town patronage.

ST ANGEL: Margaret O'Brien, James Craig—Here's rprise package (for the exhibitor) our turn out his was double our average midweek take. This en is terrific. Played Wednesday, Thursday, July .—G. H. Maxon, Strand Theatre, Jewell, Iowa. Small patronage.

DAME CURIE: Greer Garson, Walter Pidgeon— acting and well produced but no good for small Good for large cities. Played Tuesday, Wednes- July 25, 26.—B. Bennett, Star Theatre, Ft. Branch, Small town and rural patronage.

TIONING: Wallace Beery, Marjorie Main—Dandy ly. Should have more like it. Pleased all. Played ay, Monday, July 23, 24.—F. R. Crist, Crist Theatre, and, O. Small town patronage.

TIONING: Wallace Beery, Marjorie Main—Business very good. Everyone went away smiling and there many favorable comments. The crowd was in an r all through the picture. Played Sunday, Monday, 30. 31.—A. S. Edwards, Winema Theatre, Scotia, Cal. town patronage.

E HERE, PRIVATE HARGROVE: Robert Walker, Reed—While this does not have a strong cast it initely an above average offering. Played to above ge business each day. Played Sunday-Tuesday, 2-4.—G. M. Maxon, Strand Theatre, Jewell, Iowa. town patronage.

IG OF RUSSIA: Robert Taylor, Susan Peters— er surprise from MGM. Word-of-mouth comment is from the first runs brought in an exceptional ek gross. The music is undoubtedly outstanding. l Wednesday, Thursday, July 26, 27.—G. H. Max- rand Theatre, Jewell, Iowa. Small town patronage.

OUSANDS CHEER: Gene Kelly, Kathryn Gray- One of the best we have ever played. This is the of picture patrons like to pay to see. Enjoyed by asses and grosses were above average. Played y. Monday, July 23, 24.—B. Bennett, Star Theatre, ranch, Ind. Small town and rural patronage.

REE MEN IN WHITE: Lionel Barrymore, Van on—As always the Dr. Gillespie pictures register n this house. Van Johnson's appearance on our created more "ohs" and "ahs" than Mr. Sinatra; cal girls idolize this young man, who is destined for bigger things in cinemaland. "Three Men in White" was doubled with "Three Russian Girls" and the bill fared well at the box office. A good double in any man's theatre. Played Friday, Saturday, July 28, 29.—Sid J. Dickler, Belmar Theatre, Pittsburgh, Pa. Urban patronage.

Monogram

APE MAN: Bela Lugosi, Henry Hall—A horror picture that did not have much horror. No complaints were heard, but most of the patrons said that it was a bit of a disappointment. Did average business on average days. Seemingly enjoyed by everyone as fair entertainment. Bela Lugosi wasn't at his horrible best. Played Tuesday-Sunday, July 18-23.—Andrew Mayeshiba, Technical Department, Heart Mountain, Wyo. General patronage.

HOT RYHTHM: Dona Drake, Tim and Irene Ryan —Up among the better Monogram films. The music is not bad, the story is not bad and Tim and Irene are grand. For non-Monogram customers who are looking for an extra film, this one bears screening (as does also "Lady, Let's Dance"). Played Thursday, Friday, July 6, 7.— Lt. Herbert S. Nusbaum, Naval Air Station Theatre, Navy 117, care FPO, N. Y. Naval Air Station. Free to Naval personnel.

MILLION DOLLAR KID: East Side Kids—Double billed with a Western picture. Played Friday, Saturday, July 28, 29.—Harland Rankin, Plaza Theatre, Tilbury, Ont., Can.

'NEATH BROOKLYN BRIDGE: East Side Kids— This one was enjoyed by all who saw it. It was the first one of this type to be played here; therefore, our patrons really were enthusiastic about it being played here. Monogram's pictures are mostly short compared to other companies, but this picture certainly made good use of that short time. Played Tuesday-Sunday, July 25-30.— Andrew Mayeshiba, Technical Department, Heart Mountain, Wyo. General patronage.

WHERE ARE YOUR CHILDREN: Jackie Cooper, Gale Storm—Very good. Did nice business. Timely. Well received. Played Monday, Tuesday, July 24. 25.—Harland Rankin, Plaza Theatre, Tilbury, Ont., Can.

Paramount

GOING MY WAY: Bing Crosby, Barry Fitzgerald— One of the best pictures of the year. So much has been said praising this that all I can add is to say that the Navy men liked it, too—very much so. Played Saturday, Sunday, July 2, 3.—Lt. Herbert S. Nusbaum, Naval Air Station Theatre, Navy 117, care FPO, N. Y. Naval Air Station. Free to Naval personnel.

HENRY ALDRICH, BOY SCOUT: Jimmy Lydon, Charlie Smith—Henry used to be a good draw here, but he is on the way out. These pictures are too much on the same angle. Better change these or they can forget Henry. Played Saturday, Sunday, July 22, 23.— Otto W. Chapek, Annex Theatre, Anamoose, N. D. Small town patronage.

HOSTAGES: Paul Lukas, William Bendix—The public is off this war stuff, but the few that did come out went away well pleased. I thought it was a good picture with a lot of good acting. Played Tuesday, Wednesday, July 25, 26.—Otto W. Chapek, Annex Theatre, Anamoose, N. D. Small town patronage.

LADY IN THE DARK: Ray Milland, Ginger Rogers— This disappointed. Just an average opening. Several walkouts. It does appeal, however, to women. Otherwise not good for small town audiences. Played Sunday-Tuesday, July 9-11.—G. M. Maxon, Strand Theatre, Jewell, Iowa. Small town patronage.

MIRACLE OF MORGAN'S CREEK: Eddie Bracken, Betty Hutton—People want laughs, and this has it. A picture that sends your audience home in high spirits, and that is what we need. Played Saturday, Sunday, July 15, 16.—Otto W. Chapek, Annex Theatre, Anamoose, N. D. Small town and rural patronage.

STANDING ROOM ONLY: Fred MacMurray, Paulette Goddard—What the public wants is entertainment, and Paramount is doing a good job of providing it. Played Saturday, Sunday, July 29, 30.—Otto W. Chapek, Annex Theatre, Anamoose, N. D. Small town patronage.

UNINVITED: Ray Milland, Ruth Hussey—Only a few liked it. May be O.K. for large cities but it is no good for small towns. A few patrons actually came out of the dark auditorium and peeped through the glasses. They were scared. Some requested never to bring back another picture similar to this. Played Sunday-Tuesday, July 23-25.—B. Bennett, Victory Theatre, Calhoun, Ky. Small town and rural patronage.

RKO-Radio

GHOST SHIP: Richard Dix, Edith Barrett—One of the most gruesome pictures in our time. If you want this type, book it. Played Sunday, July 23.—Harland Rankin, Plaza Theatre, Tilbury, Ont., Can.

SNOW WHITE AND THE SEVEN DWARFS: Disney Cartoon Feature—Not a patron either young or old that did not like this. This is entertainment in the highest degree. Swell Technicolor and wonderful sound and a grand story. Played Sunday-Tuesday, July 23-25. —B. Bennett, Victory Theatre, Calhoun, Ky. Small town and rural patronage.

Republic

THE FIGHTING SEABEES: John Wayne, Susan Hayward—A war picture that we got by on O. K. Played Wednesday, Thursday, July 19, 20.—B. Bennett, Victory Theatre, Calhoun, Ky. Small town and rural patronage.

O MY DARLING CLEMENTINE: Frank Albertson, Lorna Gray—A natural for small towns and rural people. A picture full of entertainment. Give us more of these. Played Friday, Saturday, July 28, 29.—B. Bennett, Star Theatre, Ft. Branch, Ind. Small town and rural patronage.

Twentieth Century-Fox

EVE OF ST. MARK: Anne Baxter, William Eythe— This picture sure was a sleeper in my town. I didn't expect any business, and it pulled one of the best Sundays this year. I can't understand it. A very good picture, although it had no star value but I would say play it by all means. Played Sunday, Monday, July 9, 10.— Leroy Strandberg, Roxy Theatre, Hinckley, Minn. Rural and small town patronage.

FOUR JILLS IN A JEEP: Carole Landis, Kay Francis—One of our best Sunday opening bills, which included "Three Stooges," a Bugs Bunny and a socko MGM reel. Opened big Sunday and held up O.K. through the remainder of the run. Judging from Dick Haymes' work in this one, the kid has added a host of new fans hereabouts (Sinatra, please note!) "Jills" is a well balanced show and has enough variety and story to do O. K. anywhere. Not too long; good continuity. Played Sunday-Tuesday, July 30-Aug. 1.—Sid J. Dickler, Belmar Theatre, Pittsburgh, Pa. Urban patronage.

HOME IN INDIANA: Walter Brennan, Lon McAllister—A grand picture. Don't know why we can't have more harness horse races. As I have raised standard bred trotters and have driven in races, it was right up my alley. I drove in races with Charles Swisshelm 30 years ago. He is the owner of the mare in the picture. Played Sunday, Monday, July 30, 31.—F. R. Crist, Crist Theatre, Loveland, O. Small town patronage.

HOME IN INDIANA: Walter Brennan, Lon McAlister—The best picture to play my house. Even the adults admitted they couldn't sit in their seats and the lads just went wild. The best gross in the history of the house. Played Sunday-Tuesday, July 23-25.—Leroy Strandberg, Roxy Theatre, Hinckley, Minn. Rural and small town patronage.

LIFEBOAT: William Bendix, John Hodiak—This picture didn't click. They should have gotten out of the lifeboat. Played Monday, Tuesday, July 17, 18.—Harland Rankin, Plaza Theatre, Tilbury, Ont., Can.

PIN-UP GIRL: Betty Grable, Joe E. Brown—Betty's worst picture. She has been on the downgrade for me since John Payne has left. I think she needs a strong leading man as she can't draw them in alone. Barely made expenses on this one. Played Sunday-Tuesday, July 16-18.—Leroy Strandberg, Roxy Theatre, Hinckley, Minn. Rural and small town patronage.

THE PURPLE HEART: Dana Andrews, Richard Conte—Another war picture. Slightly below average business. Played Friday, Saturday, June 16, 17.—G. H. Maxon, Strand Theatre, Jewell, Iowa. Small town patronage.

THE PURPLE HEART: Dana Andrews, Richard Con-

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te—The only reason I can see for forcing depressing war pictures on the public is to help the Fifth War Loan. Or is to give the President four more years so he will have a chance to end the war. Played Sunday, Monday, July 2, 3.—F. R. Crist, Crist Theatre, Loveland, O. Small town patronage.

SONG OF BERNADETTE: Jennifer Jones, Charles Bickford—This is strictly a religious offering and will appeal to your Catholic customers. Made a little money on this but think it should be played one day only in the smaller situations at the advanced prices. Played Wednesday, Thursday, June 21, 22.—G. H. Maxon, Strand Theatre, Jewell, Iowa. Small town patronage.

THE SULLIVANS: Anne Baxter, Thomas Mitchell—A war picture that was enjoyed and one that really did the business. This producer really deserves the credit for this one. Played Sunday, Monday, July 16, 17.—B. Bennett, Star Theatre, Ft. Branch, Ind. Small town and rural patronage.

United Artists

FALSE COLORS: William Boyd—Usual Cassidy Western that pleased the Western fans. Played Tuesday, Wednesday, July 18, 19.—Otto W. Chapek, Annex Theatre, Anamoose, N. D. Small town patronage.

THE FORTY THIEVES: William Boyd, Andy Clyde—Standard for the Hopalong series. The sailors like these chiefly as a means of letting off steam by hissing the villain, cheering Hoppy and emitting various audible audience comments which add greatly to the show but make it difficult to judge the picture correctly. Played Monday, Tuesday, July 10, 11.—Lt. Herbert S. Nusbaum, Naval Air Station Theatre, Navy 117, care FPO, N. Y. Naval Air Station. Free to Naval personnel.

HI DIDDLE DIDDLE: Martha Scott, Adolphe Menjou—this was a very silly picture that ran around in a circle Business, however, was better than average. Played Wednesday, Thursday, July 26, 27.—A. S. Edwards, Winema Theatre, Scotia, Col. Small lumber town patronage.

KNICKERBOCKER HOLIDAY: Nelson Eddy, Charles Coburn—Double bill. A comedy that just did not do well. Played by a lot of old fogies with poor voices. Sold on percentage. Played Friday, Saturday, June 30, July 1.—F. R. Crist, Crist Theatre, Loveland, O. Small town patronage.

KNICKERBOCKER HOLIDAY: Charles Coburn, Constance Dowling—Fortunately I had a revival of "Springtime in the Rockies" and Bank Nite to offset what would have been a "sad sack" of a program. Business below any of this summer's midweek programs. I'm only a humble manager, but can't see using up good film and two or three actors (cannot say much for Miss Dowling) on such a film. Coburn deserves a better picture than this one. Played Wednesday, Thursday, July 26, 27.—Sid J. Dickler, Belmar Theatre, Pittsburgh, Pa. Urban patronage. General patronage.

UP IN MABEL'S ROOM: Marjorie Reynolds, Dennis O'Keefe—Another good comedy that takes their mind off the war. Business good, and did not have to mortgage my teeth to get the picture. Played Friday, Saturday, July 28, 29.—F. R. Crist, Crist Theatre, Loveland, O. Small town patronage.

VICTORY THROUGH AIR POWER: Disney Aviation Feature—Events in the war have proven that air power alone cannot bring victory and our audience proved to us that they did not care for this subject. Played Friday, Saturday, July 28, 29.—A. S. Edwards, Winema Theatre, Scotia, Cal. Small lumber town patronage.

Universal

CHIP OFF THE OLD BLOCK: Donald O'Connor, Peggy Ryan—This is the best of the O'Connor features to date. Played the others on double bill to average business. Tried this alone but not to average business. Records indicate that adult business is not sold on this Mr. O'Connor. Played Friday, Saturday, July 21, 22.—G. H. Maxon, Strand Theatre, Jewell, Iowa. Small town patronage.

COBRA WOMAN: Maria Montez, Jon Hall—Personally I thought it the bottom of this series, but the boys liked Maria Montez in color, and it will undoubtedly go good business. Here is an example of color being the saving factor. Played Wednesday, Thursday, July 12, 13.—Lt. Herbert S. Nusbaum, Naval Air Station Theatre, Navy 117, care FPO, N. Y. Naval Air Station. Free to Naval personnel.

GUNG HO: Randolph Scott, Grace McDonald—This is a great picture which did above average business. Don't pass it up. I received a pleasant surprise on this one. Played Wednesday, Thursday, July 26, 27.—B. Bennett, Victory Theatre, Calhoun, Ky. Small town and rural patronage.

GUNG HO: Randolph Scott, Grace MacDonald—If nothing else has convinced us that war pictures are no good, this really came to the point. The picture was excellent as far as the pictorial angle was concerned, but war has no more interest for the public. Played Tuesday-Sunday, July 25-30.—Andrew Mayeshiba, Technical Department, Heart Mountain, Wyo. General patronage.

THE IMPOSTOR: Jean Gabin, Ellen Drew—We doubled this with "Victory Through Air Power" and had the lowest weekend gross in two years. Played Friday, Saturday, July 28, 29.—A. S. Edwards, Winema Theatre, Scotia, Cal. Small lumber town patronage.

MOONLIGHT IN VERMONT: Gloria Jean, Fay Helm—For diversified musical entertainment, this is it. The swing music handled very efficiently by the Jivin' Jacks and Jills, and the more serious type vocalized by Gloria Jean, who was at her glorious best. Her pictures are always good, but produced by a good musical-minded studio like Universal, how can it go wrong. Played Tuesday-Sunday, July 18-23.—Andrew Mayeshiba Technical Department, Heart Mountain, Wyo. General patronage.

SHORT PRODUCT PLAYING BROADWAY

Week of August 14

ASTOR	
Movie Pests	MGM
Travel Talk	MGM
Feature: Bathing Beauty	MGM
CRITERION	
Idle Roomers	Columbia
Grandpa Called It Odd	MGM
Feature: Mr. Winkle Goes to War	Columbia
GLOBE	
Song of the Rain	Warner Bros.
Porky the Pig	Warner Bros.
Feature: Canterville Ghost	MGM
GOTHAM	
Duck Soup to Nuts	Vitaphone
Ozzie Nelson	Vitaphone
Battle Stations	OWI
Feature: Dead End	Film Classics
HOLLYWOOD	
Russian Rhapsody	Vitaphone
Our Frontier in Italy	Vitaphone
Memo for Joe	RKO-WAC
Feature: Mr. Skeffington	Warner Bros.
RIALTO	
The Yoke's on Me	Columbia
Memo for Joe	RKO-WAC
Feature: Cry of the Werewolf	Columbia
RIVOLI	
Your Pet Problem	Paramount
Feature: Story of Dr. Wassell	Paramount
STRAND	
Colorado Trout	Vitaphone
Brother Brat	Vitaphone
Feature: Janie	Warner Bros.

Warner Bros.

BETWEEN TWO WORLDS: John Garfield, Paul Henreid—This is not as good as the play or the earlier picture version. It's too long and talky and it had the audience thoroughly confused. I believe that by trying to modernize it, the producers lost a lot of the charm and reverence of the original. Played Wednesday, Thursday, July 5, 6.—Lt. Herbert S. Nusbaum, Naval Air Station, Theatre, Navy 117, care FPO, N. Y. Naval Air Station. Free to Naval personnel.

BETWEEN TWO WORLDS: John Garfield, Paul Henreid—Very boring. Lots of walkouts. Business below par. Played Tuesday, August 1.—F. R. Crist, Crist Theatre, Loveland, O. Small town patronage.

CRIME SCHOOL: Humphrey Bogart, Dead End Kids—This picture did O.K. as it was not run here previously. Played Tuesday, Wednesday, July 11, 12.—Otto W. Chapek, Annex Theatre, Anamoose, N. D. Small town and rural patronage.

FRISCO KID: James Cagney, Margaret Lindsay—This reissue was better than most of Warners' current product. Played Tuesday, Wednesday, July 4, 5.—Otto W. Chapek, Annex Theatre, Anamoose, N. D. Small town patronage.

IN OUR TIME: Ida Lupino, Paul Henreid—This was a good picture, but failed to do business. Played Wednesday, Thursday, July 26, 27.—Harland Rankin, Plaza Theatre, Tilbury, Ont., Can.

NORTHERN PURSUIT: Errol Flynn, Julie Bishop—This would have been O. K. if Warners would have forgotten the war angle. The public is fed up on the war pictures and I am fed up on paying high rentals for them. They won't do the business any more. Played Saturday, Sunday, July 8, 9.—Otto W. Chapek, Annex Theatre, Anamoose, N. D. Small town and rural patronage.

Short Features

Columbia

PLENTY BELOW ZERO: Color Rhapsodies—Entertaining color cartoon.—F. M. Freiburger, Paramount Theatre, Dewey, Okla.

Twentieth Century-Fox

GREEN LINE: Terrytoons—A good color cartoon.—F. M. Freiburger, Paramount Theatre, Dewey, Okla.

Universal

HIT THE JAMBOREE: Musical—This one proved popular because of the Mills Brothers. They are well liked here. Had some trouble with the power going on and off during an electrical storm, but pulled through withou too many complaints.—Andrew Mayeshiba, Technical Department, Heart Mountain, Wyo.

MERRY MADCAPS: Musicals—This picture is fo people that want all sorts of entertainment. It has everything from Boogie Woogie to the Fantasie Impromptu and semi-classical singing to good old jumpin' jive.—Andrew Mayeshiba, Technical Department, Heart Mountain, Wyo.

Vitaphone

COLORADO TROUT: Sports Parade—Entertaining sport reel in Technicolor.—F. M. Freiburger, Paramoun Theatre, Dewey, Okla.

Warner Bros.

SLIGHTLY DAFFY: Merrie Melodies Cartoons—A good color cartoon.—F. M. Freiburger, Paramount Theatre, Dewey, Ohio.

SONGS OF THE RANGE: Melody Master Bands—Entertaining reel with cowboys singing range melodies accompanied by string bands. Will please anywhere.—F. M. Freiburger, Paramount Theatre, Dewey, Okla.

THROWING THE BULL: Vitaphone Varieties—Good subject showing a bull fight in Mexico.—F. M. Freiburger Paramount Theatre, Dewey, Okla.

Wallis Sets Production Plans on Five Films

Hal Wallis at a press luncheon at New York's 21 Club Wednesday of this week, announced plans for the 1944-45 season in his new Paramount setup Mr. Wallis will produce two or three pictures in Hollywood and then go to England.

He expects to start work on his first English production by June of next year. The title is "Whenever I Remember," which the producer described as a modern romance with a war background, but not a war story. He conferred with David Rose, Paramount's managing director in Great Britain, currently visiting New York, and was assured by Mr. Rose of studio space in London studios. He said the cast would include both American and English players.

Mr. Wallis said his first Hollywood venture for Paramount would go before the cameras sometime in November, "The Affairs of Susan," a comedy starring Joan Fontaine. "The Love Letters" a romantic novel by Chris Massie to be published in October by Random House, will probably be next on the Wallis schedule. William Dieterle has been borrowed from David O. Selznick to direct. Tentatively scheduled to follow is Lillian Hellman's stage hit "The Searching Wind," which the playwright is adapting for the screen. The fifth property scheduled is "Don't Ever Grieve Me," an original screen story by Robert M. Smith the novelist.

Six Months' Eastman Net $9,224,506

The net profit of Eastman Kodak for the first six months of 1944 totaled $9,224,506, equivalent to $3.66 per share of common stock, after providing for preferred dividends, it was announced in Rochester Tuesday by F. W. Lovejoy, chairman of the board, and T. J. Hargrave, president. For the similar period of 1943, the net was $8,532,590, or $3.38 per common share.

The company reported net sales and service fees totaling $128,275,296 for the six months of this year, compared with $113,067,043 in 1943, and income from operations totaling $31,109,221, against $25,852,872 last year. Tax provisions this year were $20,850,974, against $15,972,747.

In the first six months, the volume of business of Eastman and subsidiary companies in the Western Hemisphere increased to 12.5 per cent over the similar period in 1943.

The company has completed an agreement with the War Department Price Adjustment Board with respect to all its renegotiable business for 1943, under which agreement a refund will be made of approximately the amount provided for in the reserves set up by the company in 1943 for that purpose.

TRADE SHOWINGS
PARAMOUNT'S FIRST BLOCK FOR 1944-45

CITY	PLACE OF SCREENING	RAINBOW ISLAND	TILL WE MEET AGAIN	THE NATIONAL BARN DANCE	DARK MOUNTAIN	OUR HEARTS WERE YOUNG AND GAY
BANY	FOX Proj. Room, 1052 Broadway	Thurs. Aug. 31 10:30 A.M.	Thurs. Aug. 31 2:30 P.M.	Fri. Sept. 1 10:30 A.M.	Fri. Sept. 1 2 P.M.	Fri. Sept. 1 3:30 P.M.
LANTA	FOX Proj. Room, 197 Walton St., N.W.	Thurs. Aug. 31 2:30 P.M.	Thurs. Aug. 31 10:30 A.M.	Fri. Sept. 1 10 A.M.	Fri. Sept. 1 3:30 P.M.	Fri. Sept. 1 2 P.M.
OSTON	PARAMOUNT EX., 58 Berkeley St.	Thurs. Aug. 31 11 A.M.	Thurs. Aug. 31 2:30 P.M.	Fri. Sept. 1 11 A.M.	Fri. Sept. 1 3:30 P.M.	Fri. Sept. 1 2 P.M.
FFALO	PARAMOUNT EX., 464 Franklin St.	Thurs. Aug. 31 9 P.M.	Thurs. Aug. 31 7:30 P.M.	Fri. Sept. 1 2 P.M.	Fri. Sept. 1 7:30 P.M.	Fri. Sept. 1 9 P.M.
HARLOTTE	PARAMOUNT EX., 305 S. Church St	Thurs. Aug. 31 1:30 P.M.	Thurs. Aug. 31 3 P.M.	Fri. Sept. 1 3 P.M.	Fri. Sept. 1 11 A.M.	Fri. Sept. 1 1:30 P.M.
HICAGO	PARAMOUNT EX., 1306 S. Michigan Ave.	Thurs. Aug. 31 1:30 P.M.	Thurs. Aug. 31 3 P.M.	Fri. Sept. 1 11 A.M.	Fri. Sept. 1 3 P.M.	Fri. Sept. 1 1:30 P.M.
NCINNATI	PARAMOUNT EX., 1214 Central P'kway	Thurs. Aug. 31 1 P.M.	Thurs. Aug. 31 3 P.M.	Fri. Sept. 1 10:30 A.M.	Fri. Sept. 1 3 P.M.	Fri. Sept. 1 1 P.M.
EVELAND	PARAMOUNT EX., 1735 E. 23rd St.	Thurs. Aug. 31 1:30 P.M.	Thurs. Aug. 31 3 P.M.	Fri. Sept. 1 1:30 P.M.	Fri. Sept. 1 3 P.M.	Fri. Sept. 1 11 A.M.
ALLAS	PARAMOUNT EX., 412 S. Harwood St.	Thurs. Aug. 31 10 A.M.	Thurs. Aug. 31 2 P.M.	Fri. Sept. 1 10 A.M.	Fri. Sept. 1 3 P.M.	Fri. Sept. 1 1 P.M.
ENVER	PARAMOUNT EX., 2100 Stout St.	Thurs. Aug. 31 2 P.M.	Thurs. Aug. 31 3:30 P.M.	Fri. Sept. 1 10:30 A.M.	Fri. Sept. 1 4 P.M.	Fri. Sept. 1 2:30 P.M.
ES MOINES	PARAMOUNT EX., 1125 High St.	Thurs. Aug. 31 12:45 P.M.	Thurs. Aug. 31 2:30 P.M.	Fri. Sept. 1 10:30 A.M.	Fri. Sept. 1 2:15 P.M.	Fri. Sept. 1 12:45 P.M.
ETROIT	PARAMOUNT EX., 479 Ledyard Ave.	Thurs. Aug. 31 2 P.M.	Thurs. Aug. 31 3:30 P.M.	Fri. Sept. 1 2 P.M.	Fri. Sept. 1 10:30 A.M.	Fri. Sept. 1 3:30 P.M.
DIANAPOLIS	PARAMOUNT EX., 116 W. Michigan St.	Thurs. Aug. 31 1:30 P.M.	Thurs. Aug. 31 3 P.M.	Fri. Sept. 1 11 A.M.	Fri. Sept. 1 3 P.M.	Fri. Sept. 1 1:30 P.M.
ANSAS CITY	PARAMOUNT EX., 1800 Wyandotte St.	Thurs. Aug. 31 2 P.M.	Thurs. Aug. 31 10:30 A.M.	Fri. Sept. 1 1 P.M.	Fri. Sept. 1 10:30 A.M.	Fri. Sept. 1 2:30 P.M.
OS ANGELES	AMBASSADOR THEA., Ambassador Hotel	Thurs. Aug. 31 3 P.M.	Thurs. Aug. 31 1:30 P.M.	Fri. Sept. 1 11 A.M.	Fri. Sept. 1 1:30 P.M.	Fri. Sept. 1 3 P.M.
EMPHIS	PARAMOUNT EX., 362 So. 2nd St.	Thurs. Aug. 31 2 P.M.	Thurs. Aug. 31 10 A.M.	Fri. Sept. 1 1 P.M.	Fri. Sept. 1 10 A.M.	Fri. Sept. 1 3 P.M.
ILWAUKEE	PARAMOUNT EX., 1121 N. 8th St.	Thurs. Aug. 31 3 P.M.	Thurs. Aug. 31 1:30 P.M.	Fri. Sept. 1 1:30 P.M.	Fri. Sept. 1 11 A.M.	Fri. Sept. 1 3 P.M.
INNEAPOLIS	PARAMOUNT EX., 1201 Currie Ave.	Thurs. Aug. 31 10:30 A.M.	Thurs. Aug. 31 2:30 P.M.	Fri. Sept. 1 10:30 A.M.	Fri. Sept. 1 3:30 P.M.	Fri. Sept. 1 2 P.M.
EW HAVEN	PARAMOUNT EX., 82 State St.	Thurs. Aug. 31 2 P.M.	Thurs. Aug. 31 3:30 P.M.	Fri. Sept. 1 10:30 A.M.	Fri. Sept. 1 3:30 P.M.	Fri. Sept. 1 2 P.M.
EW ORLEANS	PARAMOUNT EX., 215 S. Liberty St.	Thurs. Aug. 31 10 A.M.	Thurs. Aug. 31 1 P.M.	Fri. Sept. 1 10 A.M.	Fri. Sept. 1 3 P.M.	Fri. Sept. 1 1 P.M.
EW YORK CITY	FOX Proj. Room, 345 W. 44th St.	Thurs. Aug. 31 10:30 A.M.	Thurs. Aug. 31 2:15 P.M.	Fri. Sept. 1 10 A.M.	Fri. Sept. 1 11:30 A.M.	Fri. Sept. 1 2:15 P.M.
KLAHOMA CITY	PARAMOUNT EX., 701 W. Grand Ave.	Thurs. Aug. 31 10:30 A.M.	Thurs. Aug. 31 2 P.M.	Fri. Sept. 1 10:30 A.M.	Fri. Sept. 1 2:30 P.M.	Fri. Sept. 1 1 P.M.
MAHA	PARAMOUNT EX., 1704 Davenport St.	Thurs. Aug. 31 2 P.M.	Thurs. Aug. 31 11 A.M.	Fri. Sept. 1 11 A.M.	Fri. Sept. 1 3:30 P.M.	Fri. Sept. 1 2 P.M.
HILADELPHIA	PARAMOUNT EX., 248 N. 12th St.	Thurs. Aug. 31 2:30 P.M.	Thurs. Aug. 31 11 A.M.	Fri. Sept. 1 2 P.M.	Fri. Sept. 1 11 A.M.	Fri. Sept. 1 3:30 P.M.
TTSBURGH	PARAMOUNT EX., 1727 Blvd. of Allies	Thurs. Aug. 31 2 P.M.	Thurs. Aug. 31 11 A.M.	Fri. Sept. 1 11:45 A.M.	Fri. Sept. 1 10:30 A.M.	Fri. Sept. 1 2 P.M.
ORTLAND	PARAMOUNT EX., 909 N.W. 19th Ave.	Thurs. Aug. 31 2:30 P.M.	Thurs. Aug. 31 11 A.M.	Fri. Sept. 1 3:30 P.M.	Fri. Sept. 1 11 A.M.	Fri. Sept. 1 2 P.M.
T. LOUIS	PARAMOUNT EX., 2949 Olive St.	Thurs. Aug. 31 10 A.M.	Thurs. Aug. 31 2 P.M.	Fri. Sept. 1 1 P.M.	Fri. Sept. 1 10 A.M.	Fri. Sept. 1 2:30 P.M.
ALT LAKE CITY	PARAMOUNT EX., 270 E. 1st So. St.	Thurs. Aug. 31 10:30 A.M.	Thurs. Aug. 31 1 P.M.	Fri. Sept. 1 10:30 A.M.	Fri. Sept. 1 2:30 P.M.	Fri. Sept. 1 1 P.M.
AN FRANCISCO	PARAMOUNT EX., 205 Golden Gate Ave.	Thurs. Aug. 31 3 P.M.	Thurs. Aug. 31 1:30 P.M.	Fri. Sept. 1 1:30 P.M.	Fri. Sept. 1 10:30 A.M.	Fri. Sept. 1 3 P.M.
EATTLE	PARAMOUNT EX., 2330 First Ave.	Thurs. Aug. 31 1:30 P.M.	Thurs. Aug. 31 11 A.M.	Fri. Sept. 1 1:30 P.M.	Fri. Sept. 1 11 A.M.	Fri. Sept. 1 3 P.M.
VASHINGTON, D.C.	PARAMOUNT EX., 306 H St., N.W.	Thurs. Aug. 31 10:30 A.M.	Thurs. Aug. 31 2:30 P.M.	Fri. Sept. 1 10 A.M.	Fri. Sept. 1 3:30 P.M.	Fri. Sept. 1 1:30 P.M.

"RAINBOW ISLAND" *starring Dorothy Lamour, Eddie Bracken and Gil Lamb with Barry Sullivan • In Technicolor*
"TILL WE MEET AGAIN" *starring Ray Milland and Barbara Britton with Walter Slezak, Lucille Watson*
"OUR HEARTS WERE YOUNG AND GAY" *starring Gail Russell and Diana Lynn with Charles Ruggles, Dorothy Gish, Beulah Bondi, James Brown and Bill Edwards*
"THE NATIONAL BARN DANCE" *with Jean Heather, Charles Quigley, Robert Benchley, Mabel Paige and the National Barn Dance radio troupe*
"DARK MOUNTAIN" *starring Robert Lowery and Ellen Drew with Regis Toomey, Eddie Quillan, and Elisha Cook, Jr.*

PICTURE GROSSES

A statistical compilation and comparison of Box-Office Performance in first-run theatres

Figures directly below picture title compare dollar gross with average gross and show relative percentage of all engagements tabulated.

Figures opposite theatre names represent percentage of tabulated grosses to average weekly business based on the six months' period ending July 31, 1944.

SYMBOLS: (DB) Double Bill—associate feature title; (SA) Stage Attraction; (MO) Move-Over Run; (AA) Advance Admission.

INDEX: Over-all performance percentage figures from previously published final reports appear in Service Data section of Product Digest. See last column of Release Chart for Index.

MEET THE PEOPLE (MGM)

Final Reports:

Total Gross Tabulated	$246,500
Comparative Average Gross	252,400
Over-all Performance	97.6%

BALTIMORE—Century	102.8%
BUFFALO—Hippodrome (DB) The Spider Woman (Univ.)	69.3%
CHICAGO—Garrick, 1st week	146.5%
CHICAGO—Garrick, 2nd week (DB) Make Your Own Bed (WB)	125.0%
CINCINNATI—Keith's	132.6%
CLEVELAND—Loew's Stillman	74.2%
KANSAS CITY—Midland (DB) The Whistler (Col.)	86.7%
LOS ANGELES—Carthay Circle (DB) Cry Havoc (MGM)	91.3%
LOS ANGELES—Chinese (DB) Cry Havoc (MGM)	88.2%
LOS ANGELES—Loew's State (DB) Cry Havoc (MGM)	104.1%
LOS ANGELES—Uptown (DB) Cry Havoc (MGM)	97.1%
MINNEAPOLIS—Gopher	75.7%
MONTREAL—Capitol (DB) Night of Adventure (RKO)	90.4%
OMAHA—Orpheum (SA Vaudeville)	103.6%
PITTSBURGH—Stanley (SA) Vaudeville	86.2%
PROVIDENCE—Loew's State (DB) Crime Doctor's Strangest Case (Col.)	84.2%
PROVIDENCE—Carlton, MO 1st week (DB) Crime Doctor's Strangest Case (Col.)	87.5%
SAN FRANCISCO—Warfield (SA) Vaudeville	107.1%
ST. LOUIS—Loew's Orpheum (DB) She's a Soldier Too (Col.)	95.8%
TORONTO—Uptown (DB) The Imposter (Univ.)	98.9%

●

SENSATIONS OF 1945 (UA-Stone)

First Reports:

Total Gross Tabulated	$120,300
Comparative Average Gross	127,800
Over-all Performance	94.1%

BALTIMORE—Century	107.1%
KANSAS CITY—Midland	85.9%
LOS ANGELES—Carthay Circle	106.1%
LOS ANGELES—Chinese	110.0%
LOS ANGELES—Loew's State	104.6%
LOS ANGELES—Uptown	88.7
PITTSBURGH—Stanley	76.1%
SAN FRANCISCO—United Artists (DB) South of Dixie (Univ.)	82.5%

●

THE EVE OF ST. MARK (20th-Fox)

Final Reports:

Total Gross Tabulated	$462,300
Comparative Average Gross	505,900
Over-all Performance	91.3%

BALTIMORE—New, 1st week	105.9%
BALTIMORE—New, 2nd week	110.1.%
BUFFALO—Buffalo (DB) Ladies of Washington (20th-Fox)	101.6%
CLEVELAND—Allen	128.2%
CLEVELAND—Warner's Lake, MO 1st week	100.0%
KANSAS CITY—Esquire	97.1%
KANSAS CITY—Uptown	82.8%
LOS ANGELES—Carthay Circle (DB) Roger Touhy, Gangster (20th-Fox)	90.7%
LOS ANGELES—Chinese (DB) Roger Touhy, Gangster (20th Fox)	86.6%
LOS ANGELES—Loew's State (DB) Roger Touhy, Gangster (20th-Fox)	75.5%
LOS ANGELES—Uptown (DB) Roger Touhy, Gangster (20th-Fox)	84.1%
MILWAUKEE—Wisconsin (DB) Ladies of Washington (20th-Fox)	91.7%
NEW YORK—Roxy, 1st week (SA) Barry Wood, Eddie Garr and others	96.0%
NEW YORK—Roxy, 2nd week (SA) Barry Wood, Eddie Garr and others	94.7%
NEW YORK—Roxy, 3rd week (SA) Barry Wood, Eddie Garr and others	68.6%
OMAHA—Paramount	94.4%
PHILADELPHIA—Fox	100.4%
PHILADELPHIA—Keith's, MO 1st week	121.0%
PROVIDENCE—Majestic (DB) Ladies of Washington (20th-Fox)	97.5%
SAN FRANCISCO — Paramount (DB) Yellow Rose of Texas (Rep.)	100.4%
ST. LOUIS—Fox (DB) Ladies of Washington (20th-Fox)	81.9%
TORONTO—IMPERIAL	104.7%
WASHINGTON—Loew's Capitol (SA) Vaudeville	111.6%

●

MR. SKEFFINGTON (WB)

First Reports:

Total Gross Tabulated	$474,500
Comparative Average Gross	398,300
Over-all Performance	119.1%

BALTIMORE—Stanley	135.8%
BUFFALO—Buffalo	98.9%
CINCINNATI—RKO-Albee	87.3%
LOS ANGELES—Warner's Downtown, 1st week	153.3%
LOS ANGELES—Warner's Downtown, 2nd week	128.4%
LOS ANGELES—Warner's Hollywood, 1st week	168.5%
LOS ANGELES—Warner's Hollywood, 2nd week	119.5%
LOS ANGELES—Warner's Wiltern, 1st week	160.4%
LOS ANGELES—Warner's Wiltern, 2nd week	129.8%
NEW YORK—Hollywood, 1st week	173.7%
NEW YORK—Hollywood, 2nd week	135.5%
NEW YORK—Hollywood, 3rd week	111.1%
NEW YORK—Hollywood, 4th week	97.7%
NEW YORK—Hollywood, 5th week	97.7%
NEW YORK—Hollywood, 6th week	93.3%
NEW YORK—Hollywood, 7th week	86.6%
NEW YORK—Hollywood, 8th week	92.8%
NEW YORK—Hollywood, 9th week	142.2%
NEW YORK—Hollywood, 10th week	126.6%
NEW YORK—Hollywood, 11th week	88.8%

●

WING AND A PRAYER (20th-Fox)

First Reports:

Total Gross Tabulated	$164,600
Comparative Average Gross	145,000
Over-all Performance	113.5%

BALTIMORE—New	81.2%
DENVER—Denver (DB) South of Dixie (Univ.)	144.6%
DENVER—Esquire (DB) South of Dixie (Univ.)	119.2%
KANSAS CITY—Esquire	136.3%
KANSAS CITY—Uptown	141.6%
LOS ANGELES—Carthay Circle (DB) Crime by Night (WB)	103.0%
LOS ANGELES—Chinese (DB) Crime Night (WB)	109.3%
LOS ANGELES—Loew's State (DB) Crime by Night (WB)	115.2%
PROVIDENCE—Majestic (DB) The Big Noise (20th-Fox)	118.1%
PROVIDENCE—Majestic (DB) The Big Noise (20th-Fox)	85.3%
ST. LOUIS—Fox (DB) Song of Nevada (Rep.)	101.6%

Mexican Picture Union Pledges Cooperation

by LUIS BECERRA CELIS

in Mexico City

Section No. 2 (studio workers) of the Natio Cinematographic Industry Workers Union, stc center in the conflict resulting from the other sections pouncing upon it for alleged attempts control the union, a row that forced the resignat of the section's executive committee, headed by rique Solis, film labor leader, has elected a committee and pledged that it will work for s darity in union ranks.

Emilio Gomez Muriel is the chairman of new committee. There are reports that this tion, along with No. 45 (scenarists and adapte and, perhaps, the newest section, No. 47 (di tors) will break away from the union, because producers do not like them because of their mc for pay increases.

"Leaders who have long headed labor organ tions must give place to youthful elements new ideas," President Manuel Avila Camacho the delegation of film laborites who intervie him in connection with the conflict that susper work in the picture studios.

▽

The National Parents Association, one of M co's most influential organizations, has thar President Camacho for orders he recently is the film censors that respect for morals, the h the family and good taste must always be p guides for them in judging both Mexican and eign pictures.

Some producers and the scenarists and adap union have objected to the tightening of the cer ship on the ground that it infringes freedom of pression, guaranteed by the constitution.

▽

Declaring that the outlook for pictures mac Mexico is excellent, King Vidor, who is vis here with his wife, Elizabeth Hill, the author, their three children, told press interviewers th contemplated producing a film in this countr an experiment.

Mr. Vidor set no time for the making of picture, but it is understood he will undertal soon.

▽

Although he has won two annual Mexican cars as a director, Julio Bracho is in Holly for what he calls a study visit to learn more production.

▽

In order to stimulate amateur productio 8mm and 16mm pictures, especially those of lore and scenic subjects, leading standard film producers and Mayor Javier Rojo Gom this city, have arranged a national contest these amateurs. Trophies and cash prizes wi awarded the winners. A club, the Cinema of Mexico, composed of rich and prominent sons, has functioned here for several years the amateur production of 8mm and 16mm pic

Mexican Production Is Resumed After 27 Days

Film production was resumed in Mexico Monday without any unusual incidents after day suspension of activity which will necessit complete revision of production and distrib schedules.

The conflict actually was not entirely since some factional strife still remained. rique Solis, ousted head of section two o studio workers of the National Cinematogr Industry Workers Union, whose alleged att to dictate the union's activities provoked the s has asked local courts for an injunction a the arrest he anticipates to explain the har of the section's funds and properties.

Gabriel Figueroa, prize-winning cameram the new chief of the section. The resumpti production involves only 13 films instead c 32 previously announced.

Everybody is going places with Eddie Small

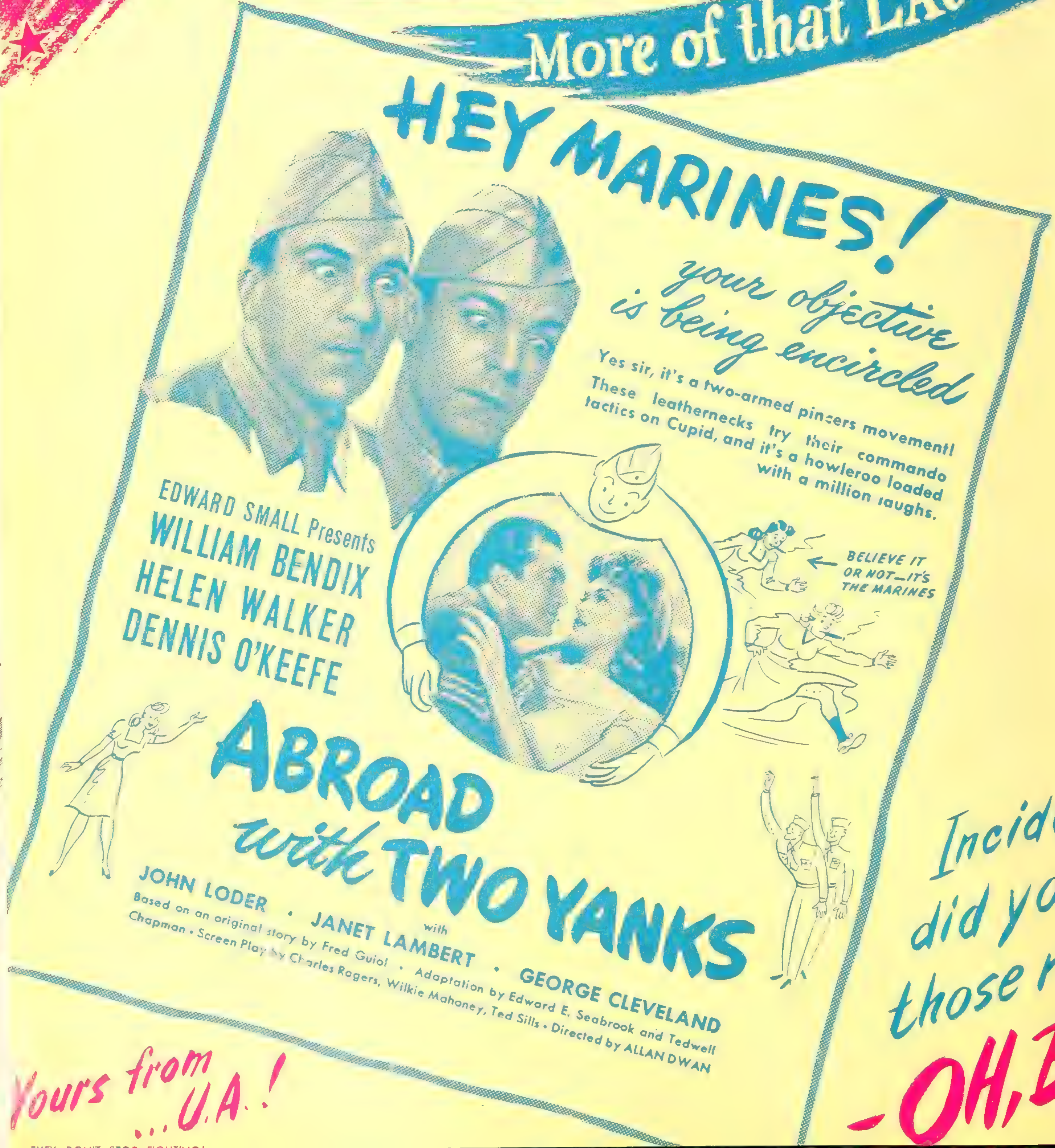
First he took you
"Up In Mabel's Room"
(*Remember the Profits!*)

Now... He Takes You ABROAD!

Yes, Sir!

ABROAD WITH TWO YANKS

More of that LAUGH-CAS



HEY MARINES!

your objective is being encircled

Yes sir, it's a two-armed pincers movement! These leathernecks try their commando tactics on Cupid, and it's a howleroo loaded with a million laughs.

BELIEVE IT OR NOT—IT'S THE MARINES

EDWARD SMALL Presents
WILLIAM BENDIX
HELEN WALKER
DENNIS O'KEEFE

ABROAD *with* TWO YANKS

with
JOHN LODER · JANET LAMBERT · GEORGE CLEVELAND

Based on an original story by Fred Guiol · Adaptation by Edward E. Seabrook and Tedwell Chapman · Screen Play by Charles Rogers, Wilkie Mahoney, Ted Sills · Directed by ALLAN DWAN

Incidenta
did you se
those revie
-OH, BO

Yours from ... U.A.!

MANAGERS' ROUND TABLE

An international association of showmen meeting weekly
MOTION PICTURE HERALD *for mutual aid and progress*
STER FRIEDMAN, Editor
GERTRUDE MERRIAM, Associate Editor

he Managers Write

lbert O'Connor, manager of the Regal Theatre, Kennington, don, forwards a letter with insight concerning the added consibility English showmen are obliged to assume as a result he flying bomb menace.

le writes: "Times in London are very hectic as a result. Since s quite common knowledge, I do not suppose it would do any m to write you about them.

Funnily enough, with (one word censored) many (two words sored) alerts during the day the audience will sit there (two and alf lines scissored).

One film played depicted a sword duel. It seems ironical . . . n perhaps 1944's latest "dealer of death and devastation is r words censored) to come down anywhere. Here again proves t if it is entertainment, it can beat everything.

We used to say you could never beat "old man sunshine" in country, but the methods we use today to get people in have passed all.

In pre-war days we used to supply a cloak room for hats and ts. Nowadays we require the cloakroom to look after huge ntities of bedding and blankets . . . the people go straight to shelters after the show.

As regards crowds . . . ordinary dangers such as fire and panic seem small to the average London manager. There has been serious accident in London due to panic in the days of the . . . nor with the Flying Bomb.

If there are any in your country who get discouraged or com- r of bad business, they might remember that we here have been to keep the show going through the Blitz, Blackouts, Flying bs and with inexperienced staffs."

* * *

D PURCELL, manager of the Warner Strand Theatre in Staun- Va., ran into one of those experiences where an advertised re is "pulled" at the last minute.

this instance Ed had staged a rather extensive campaign on falo Bill" which was scheduled to open on Thursday. The night re the opening came the call from the home office cancelling date and substituting "Louisiana Hayride".

d went to work and in short time had devised a set of newser ads from his mat file on Judy Canova, star of the picture, made up a number of lobby displays with some crayons and photos. The press book also came in handy, augmenting the e-made displays to good advantage.

A hurried call at the newspaper office landed two stories in the morning papers on the change in booking, and Purcell reports that, despite some criticism from disgruntled patrons over the quick change, business was far above average during the film's engagement.

* * *

JACK FOXE, manager of Loew's, Richmond, Va., until his recently announced transfer to Washington, D. C., tied up with the local utilities company before leaving and promoted a three-column by ten-inch co-operative ad in conjunction with the engagement of "Gaslight".

Since then, Jack reports, the ad, which really does a job of selling for the picture, has been employed by the utility company every time one of the local theatres dates the picture.

Says he: "They were so highly pleased that they can't resist using the ad again and again."

* * *

F/Sgt. JOHN P. COLE, Royal Air Force Delegation, stationed at Dayton, Ohio, and a former manager, writes:

"Referring to the recent article in Managers' Round Table concerning the possibilities of exchange of managers between our countries after the war. . . .

"Mr. de Jong, who offered the suggestion is a friend of mine and has told me of his ideas.

"Personally, I think the idea is quite sound and it would be grand for the industry if we can get it into being.

"I have been stationed in this country with the Royal Air Force, but in all probability will be returning to England shortly.

"I have had the opportunity to travel quite a bit in the United States and have been impressed with all I have seen. I have visited a good many theatres and made a tour of the studios in Hollywood.

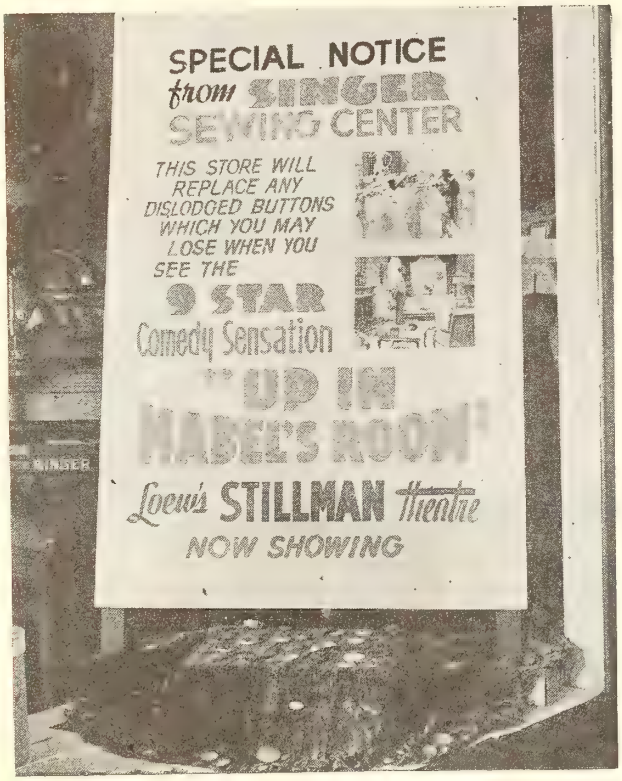
"I, too, will be thinking of returning to this country when the war is over."

F/Sgt. Cole is the sixth British showman to endorse Mr. de Jong's suggestion. So far there has been no comment from theatre men in this country, from which we assume that England does not hold the appeal for American showmen that this country offers to others.

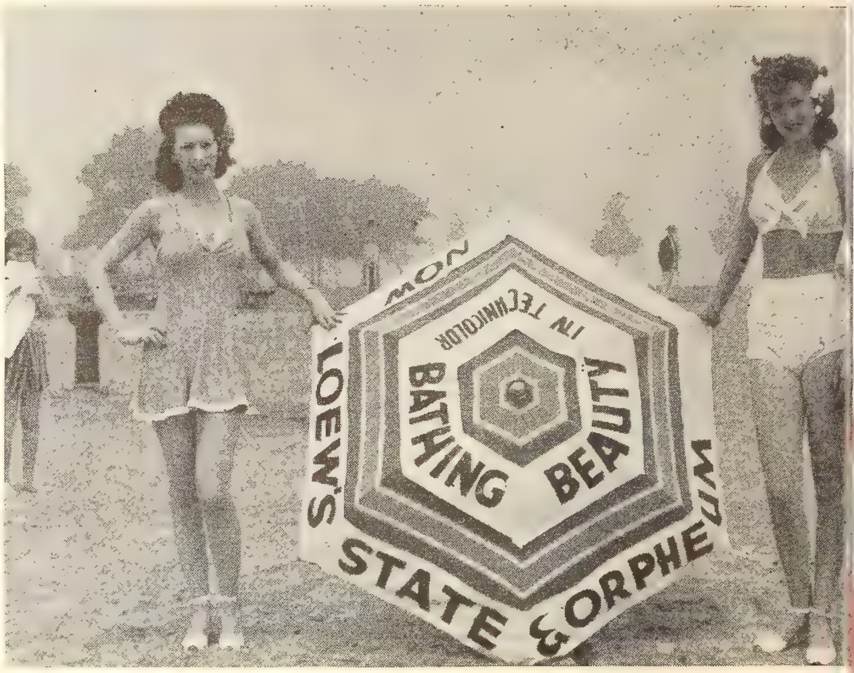
A politician might conclude that the Englishmen are exercising their long range perspective.

Maybe the day is not too far distant when Americans will be making weekend trips abroad. A working knowledge of the American showman's tactics would undoubtedly help attract visitors to the cinema. —CHESTER FRIEDMAN

EXPLOITATION AND DISPLAY


SPECIAL NOTICE
from SINGER
SEWING CENTER
THIS STORE WILL REPLACE ANY DISLODGED BUTTONS WHICH YOU MAY LOSE WHEN YOU SEE THE
9 STAR
Comedy Sensation
"UP IN MABEL'S ROOM"
Loew's STILLMAN theatre
NOW SHOWING

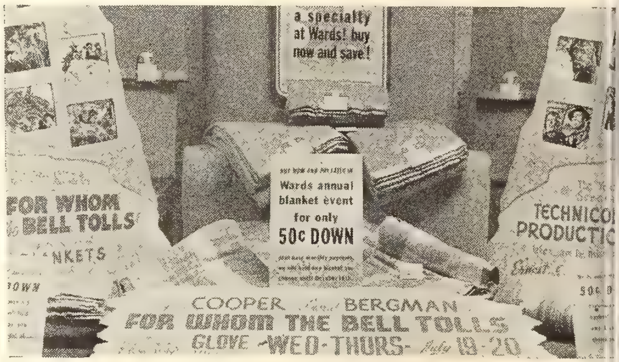
Manager Arnold Gates arranged this tieup, with merchant offering to replace buttons dislodged while seeing "Up in Mabel's Room" at the Stillman theatre, Cleveland.

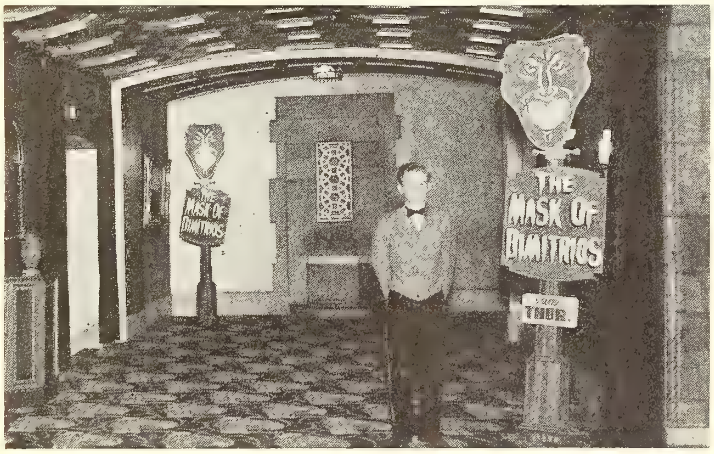

IN TECHNICOLOR
BATHING BEAUTY
LOEW'S STATE & ORPHEUM
NOW

Fay Foto S

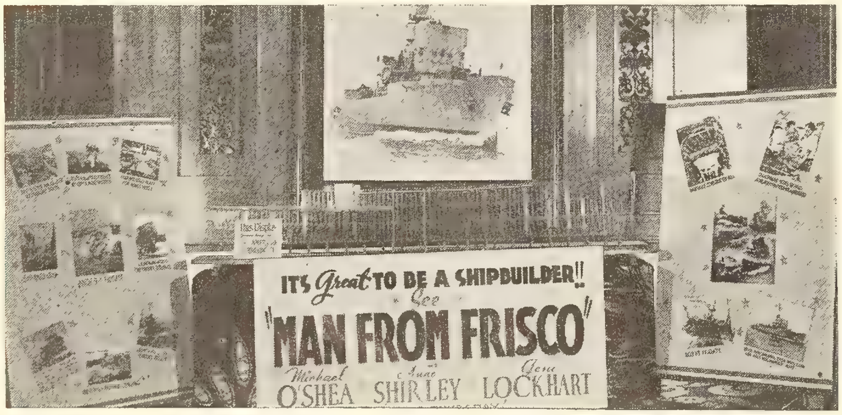
Publicity manager Joe Longo, Loew's, Boston, used this ballyhoo at local bea to excellent advantage for "Bathing Beauty". During evening rush hours young ladies paraded downtown shopping section.

Right, Lou Hart, Schine district manager, Gloversville, N. Y., landed numerous window displays, library tieups and radio promotions for Glove theatre engagement of "For Whom the Bell Tolls".


a specialty at Wards! buy now and save!
Wards annual blanket event
for only
50c DOWN
FOR WHOM THE BELL TOLLS
TECHNICO
PRODUCTI
COOPER BERGMAN
FOR WHOM THE BELL TOLLS
GLOVE -WED-THURS- July 19-20


MASK OF DIMITRIOS
THE MASK OF DIMITRIOS
THUR.

Here's an appropriate advance lobby teaser lending atmosphere to "Mask of Dimitrios" when it was booked at the Stuart, Lincoln, Nebraska.


IT'S Great TO BE A SHIPBUILDER!!
See
"MAN FROM FRISCO"
Michael O'SHEA
Anne SHIRLEY
Gene LOCKHART

Paraphernalia borrowed from local shipbuilding company helps exploit "Man from Frisco" for Gertrude Tracy at Loew's Ohio, Cleveland.

GASLIGHT
CHARLES BOYER
INGRID BERGMAN
JOSEPH COTTEN
MGM
Gaslight

Manager G. M. Paulmeir, Maplewood, Maplewood, N displays old-time fixtures and photos to exploit "Gasli

"THE PLAYGROUND OF AMERICA" IS THE BACKGROUND OF REPUBLIC'S MUSICAL EXTRAVAGANZA

ATLANTIC CITY

THE MILLION DOLLAR PEER
OF THE YEAR
IN MUSICAL COMEDY

•

There's
BEAUTY on the BEACH
MUSIC in the AIR
SONGS in their HEARTS

•

... Calling
MR. & MRS. AMERICA
to travel down
MEMORY LANE

starring
CONSTANCE MOORE
and
BRAD TAYLOR
featuring
CHARLEY GRAPEWIN
JERRY COLONNA
and
ROBERT B. CASTAINE · ADELE MARA

PAUL WHITEMAN
and Orchestra
LOUIS ARMSTRONG
and his Band
with BUCK & BUBBLES
and DOROTHY DANDRIDGE

plus

BELLE BAKER
the voice that thrilled millions,
the 'Queen of the High C's'
JOE FRISCO
the original 'Jitterbug' who
sang 'K-K-Katy' with every gag
GALLAGHER & SHEAN
(Jack Kenny & Al Shean)
A detour to the 'Ziegfeld Follies'
'Positively, Mr. Gallagher, Absolutely, Mr. Shean'
VAN & SCHENCK
(Gus Van & Charles Marsh)
The 'Sinatra' & 'Bing' of yesterday.

RAY McCAREY — Director
Original Story by ARTHUR CAESAR
Screenplay by DORIS GILBERT
FRANK GILL, Jr. · GEORGE CARLETON BROWN

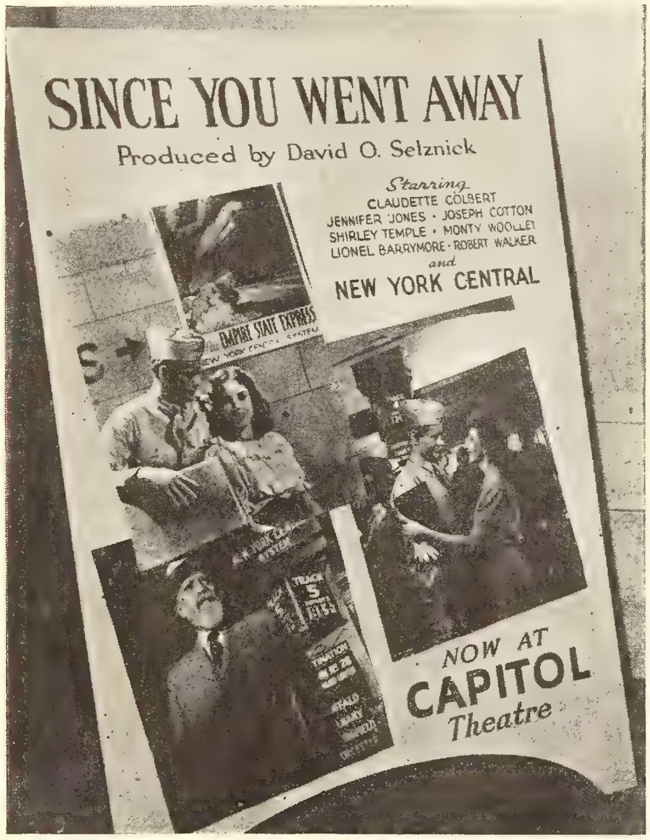
Remember:
"BY THE SEA"
"AIN'T MISBEHAVIN'"
"AFTER YOU'VE GONE"
"I AIN'T GOT NOBODY"
"NOBODY'S SWEETHEART"
"ON A SUNDAY AFTERNOON"
"MR. GALLAGHER AND MR. SHEAN"
"WHO PUT THE BIRD ON NELLIE'S HAT"
"DARKTOWN STRUTTERS' BALL"
and a score of others

MONTGOMERY FLAGG

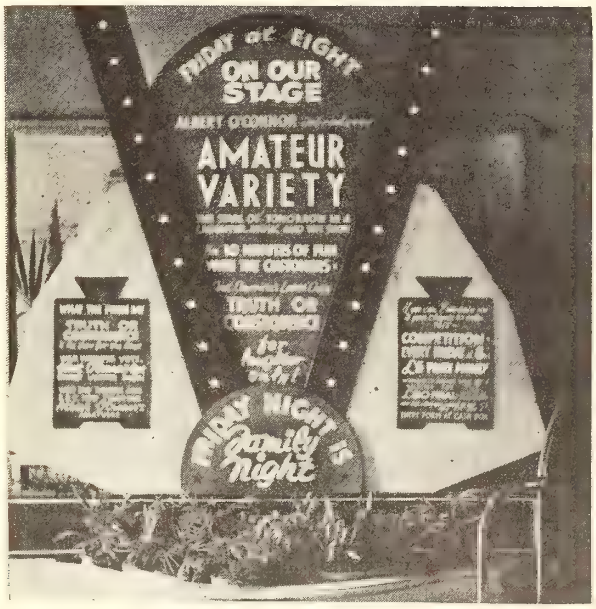
A
REPUBLIC
PICTURE

BROADWAY, LONDON and CANADA

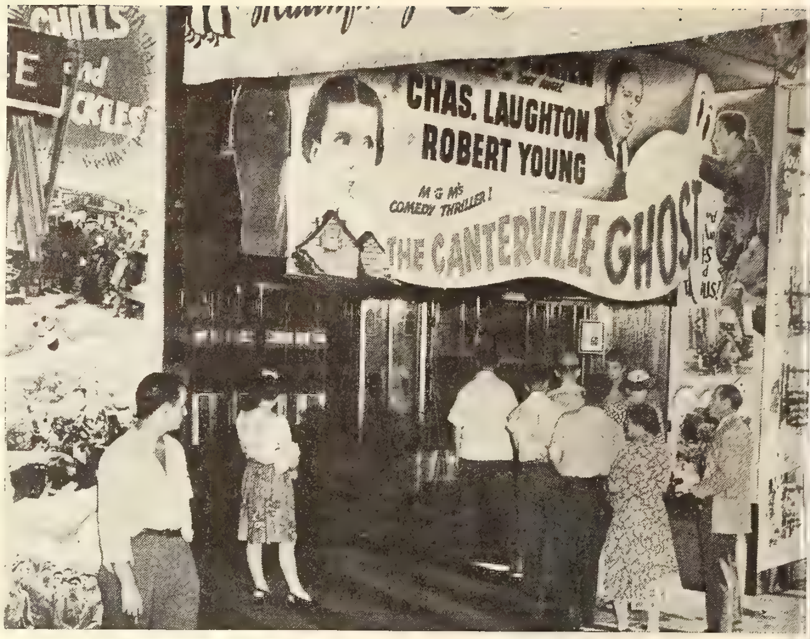
are represented with illustrations indicating that showmen everywhere are still very much exploitation minded.


SINCE YOU WENT AWAY
Produced by David O. Selznick
Starring
CLAUDETTE COLBERT
JENNIFER JONES · JOSEPH COTTON
SHIRLEY TEMPLE · MONTY WOOLLEY
LIONEL BARRYMORE · ROBERT WALKER
and
NEW YORK CENTRAL
EMPIRE STATE EXPRESS
NOW AT
CAPITOL
Theatre

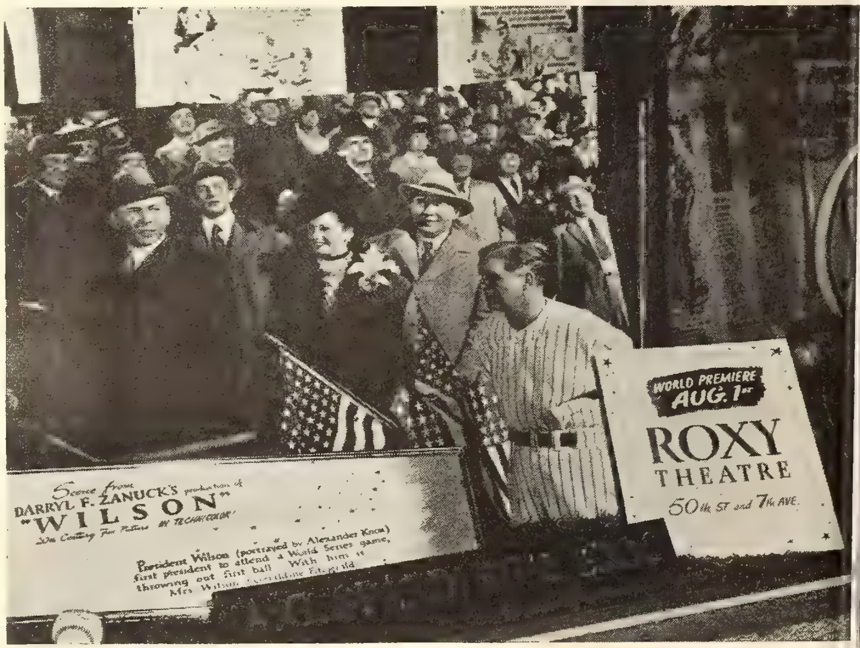
This special display was arranged in the lobby of the Grand Central Station for the opening of "Since You Went Away" at the New York Capitol. Window tie-ups were made in many exclusive shops, and extensive advertising campaign on city's transportation system was used.


FRIDAY at EIGHT
ON OUR STAGE
ALBERT O'CONNOR
AMATEUR VARIETY
TRUTH OR CONSEQUENCES
FRIDAY NIGHT IS Family Night

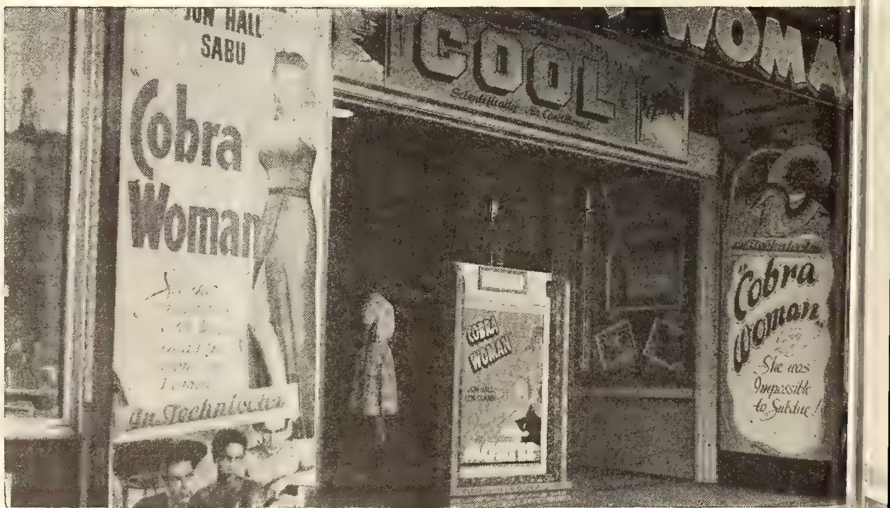
Amateur Varieties, Truth and Consequences, Family Nights help theatregoers to forget danger of robot bombs in London. Manager A. O'Connor, Regal, Kensington, introduced the idea.


CHILLS
CHAS. LAUGHTON
ROBERT YOUNG
M-G-M'S COMEDY THRILLER!
THE CANTERVILLE GHOST

Manager Dave Miller used this atmospheric front for the opening "Canterville Ghost" at the Globe, New York.


Scene from DARRYL F. ZANUCK'S production of
"WILSON"
20th Century-Fox Picture in TECHNICOLOR
President Wilson (portrayed by Alexander Knox) first president to attend a World Series game, throwing out first ball
WORLD PREMIERE AUG. 1st
ROXY THEATRE
50th ST. and 7th AVE.

One of an array of outstanding window displays on "Wilson" occupies promin location at A. G. Spalding & Bros. Fifth Avenue store. Picture made its at Roxy, New York.


JON HALL
SABU
Cobra Woman
COOL
in Technicolor
Cobra Woman
She was Impossible to Subdue!

Manager J. S. Kurk and artist Ced Price collaborated on this attractive f for "Cobra Woman" at the Regent theatre in Sudbury, Ont., Canada.

★ (Left) Landing at Anzio. Photo by U. S. Army Signal Corps.

★ (Below) Over the top at Tarawa. Official U. S. Marine Corps Photo.

One of a series of advertisements by KODAK testifying to the achievements of the movies at war

No Rehearsals . . No Retakes

THE task of making combat movies is in capable hands. Photographic units in our Armed Forces are made up, for the most part, of men from the motion picture industry or men trained by experienced instructors from the industry. These cameramen have to have a "nose for news"—have to be quick on the trigger in more ways than one. They have to be right the first time—and they are.

EASTMAN KODAK COMPANY, Rochester, N. Y.

J. E. BRULATOUR, INC., *Distributors*
FORT LEE CHICAGO HOLLYWOOD

Exploiting the New Films

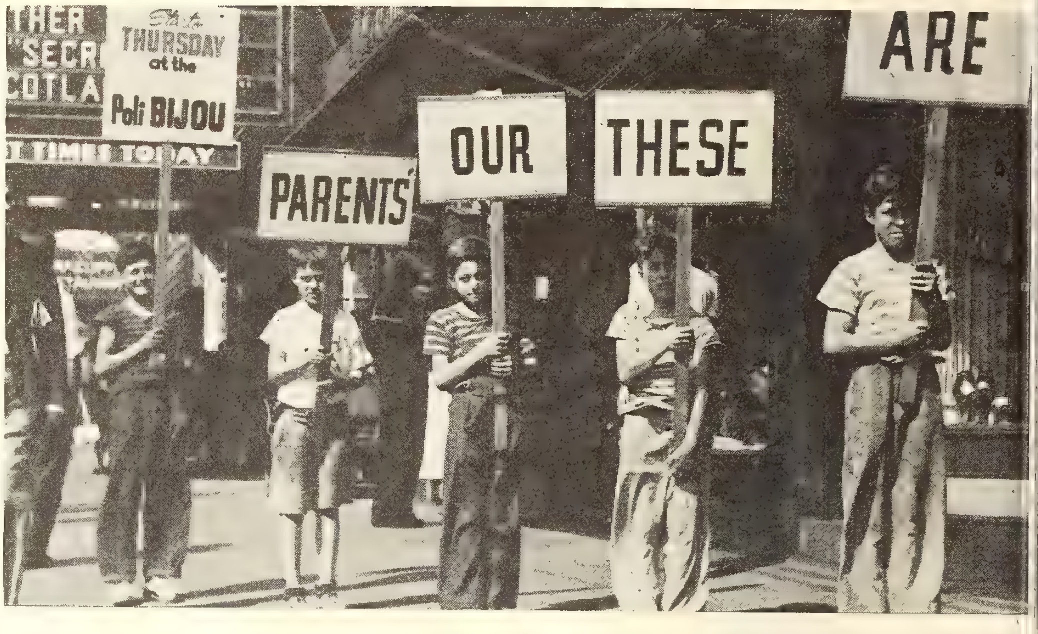
How the recent pictures are being sold the first run and pre-release date showi

ARE THESE OUR PARENTS

Bill Brown, manager of the Poli-Bijou theatre in New Haven, Conn., landed fine publicity for the engagement of "Are These Our Parents" by tying in with three of the largest Bingo parlors in New Haven and Savin Rock. Brown presented a few guest tickets to the theatre as door prizes in return for which the announcers gave audiences a pep talk on the show with mention of the playdates.

The same device was worked with the Eli Skating Rink where guest tickets were offered to winners of special races.

Attention was also focused to the attraction with a street ballyhoo composed of four boys each carrying a banner with one word of the title. A fifth lad brought up the rear of the procession bearing theatre name and dates.



Bill Brown's street ballyhoo which attracted attention to "Are These Our Parents" for fi engagement at the Loew Poli-Bijou theatre in New Haven, Connecticut.

MR. WINKLE GOES TO WAR

Following through on the national tie-up made by Columbia's home office exploitation department, Bill Brereton, publicity man of Basil's Lafayette Theatre in Buffalo, made arrangements with the United States Army Rochester Ordnance District, furnishing him with a lobby display of machine guns, shells and other material of war to help pre-sell "Mr. Winkle Goes to War."

Another factor of Brereton's campaign was a tie-up with the local *Saturday Evening Post* distributor, who posted two hundred 14x17 cards on prominent newsstands throughout the city. The tie-up was based on a recent article on Robinson as an art collector which appeared in the publication.

A GI Joe - Jane quartet contest between the various stations and posts in the Baltimore area was set by manager Ted Rouston to publicize the engagement of the picture at the Hippodrome theatre. Six branches of the armed forces participated in the contest which took place on the stage of the theatre.

The contest was based on a sequence in the film in which Edward G. Robinson and three buddies cuddle up to do an old-fashioned quartet number.

With the cooperation of the Springfield, Mass., Department of the United States Army Ordnance Division, Al Anders of the Bijou theatre in Springfield, arranged a lobby exhibit of small arms, shells and other equipn to help publicize his engagement of the att tion.

The material of war was tagged with the in War Bonds and helped stimulate the sal bonds during the life of the exhibit.

STEP LIVELY

An extensive advertising and exploita campaign heralded the engagement of " Lively" at the RKO Albee theatre in Pr dence. Manager David Levin and publicist Morton began two weeks in advance unders ing all newspaper ads. Two 40 by 60 ease the lobby also helped to announce the date advance.

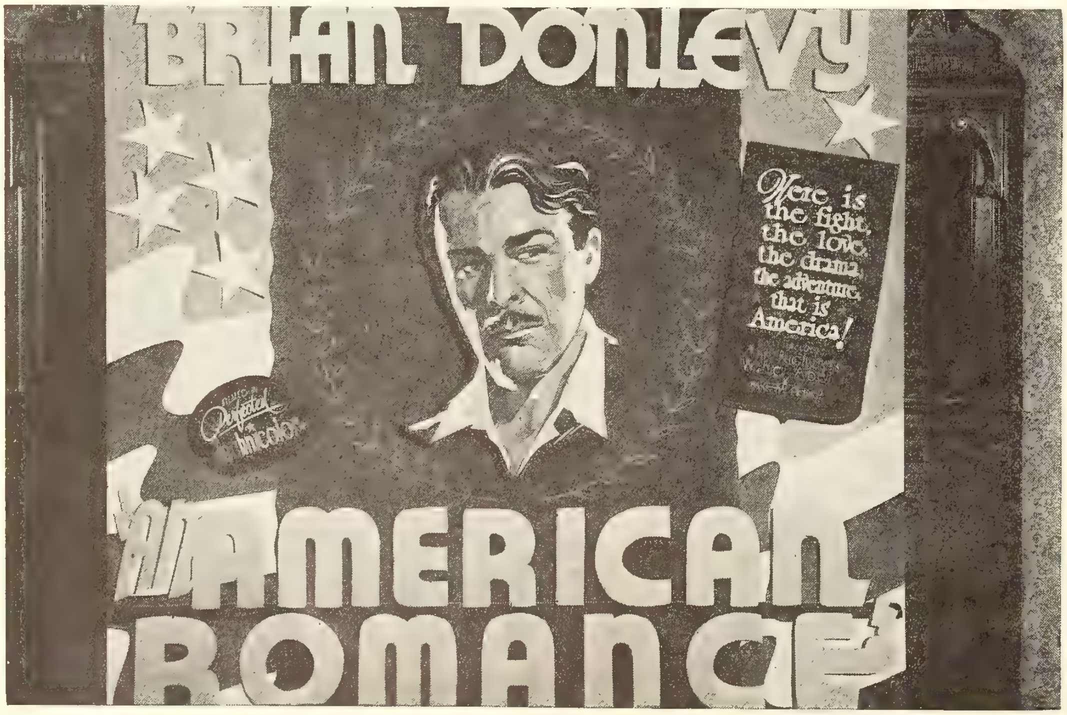
A Frank Sinatra contest was staged wit cooperation of Station WEAN and the A dia Ballroom. The radio station and the room distributed applications for the co which was held on the theatre stage and br cast over WEAN. The station and ballr additionally gave the contest free plugs.

The ballroom also displayed announcen in the lobby and offered a week's engage with Don Mario's band for the winner.

Local record shops tied in with display Sinatra recordings and distributed applica blanks for the contest in addition to furnis theatre credits. Adams Radio store us newspaper ad with a cut of the star and for the picture. In return, the merchant permitted to set up a booth in the theatre l at which Sinatra records were offered for This feature helped to publicize the fil advance.

The Outlet Company and John Irving store devoted full window displays tying in feature title and theatre credits.

Five thousand autographed photos of Si were distributed with theatre imprint, a in advance; music from the picture was pl with orchestra leaders at the Biltmore and ragansett hotels and studio bands at local r stations.


BRIAN DONLEVY
Here is the fight, the love, the drama, the adventure, that is America!
Technicolor
AN AMERICAN ROMANCE

Manager Jack Foxe believes in advertising his pictures well in advance. Here's a display plugging "American Romance" in the lobby of Loew's, Richmond, Va.

'he Selling Approach

N NEW PRODUCT

*[The material below reflects press books now in preparation and represents the point of view
ie distributors' exploiteers about the selling points and special merit of these pictures.]*

IG AND A PRAYER (Twentieth Century-
: This will be sold as the story of Carrier X
as may be inferred, there are no women
he cast. Exploitation cue is promotion
the Navy. Recruiting officers will be glad
cooperate and exhibits may be available
nearby Naval bases. Any displays of
s, naval planes, etc., will be okay, and a
el contest for boys may find favor with
local newspaper contest editor.
ie model contest will go well at the the-
, also, with prizes donated by local toy
os. If there is a penny arcade nearby
coin machines which offer planes as a
et, offer guest tickets for those running
igh scores, which may lead to other co-op
notions with the merchant.
uiz contest with questions pertaining to
ortant naval engagements in which the
ier fleet arm participated will go well—
aps as a radio stunt.
ewspaper ads portray plenty of action
and lithos are fine for cutout displays.

STEP LIVELY (RKO Radio): This smartly titled musical will present spectacular exploitation possibilities to the wide-awake showman. Frank Sinatra's presence alone recalls innumerable promotions with newspaper, radio contests and on the theatre stage. Devise a scroll for Sinatra fans to sign in your lobby and pledge to send it to the star. Title is perfect for sidewalk stencil and lends itself to co-ops with shoe stores. Go after those merchant co-ops with the idea, "Step Lively—the biggest bargains in town, etc."

An attractive lobby display can be set up with peep-box idea. Inside the display use the still showing Gloria De Haven in the bubble bath scene from the film.

All types of music tie-ups are in order. Published hits include, "As Long as There's Music", "Come Out, Come Out, Wherever You Are" and "Some Other Time".

ıst's "Pin-Up Girl" Contest
ves Highly Successful

successful was Warren L. Faust's "Pin
Girl" contest at the Fox theatre, Phoenix,
., that he had to repeat the show an hour
a half after the initial contest to take care
ie people waiting outside.
iirty-two girls entered the contest and each
sponsored by a different business firm that
ren had contacted in advance. Two re-
sals were held in advance so that the girls
d know how to conduct themselves on the
and each merchant bought newspaper ads.
ust started his ads in the papers on the
st one week before and also took spots
ie radio. Standees were stationed in dif-
it business locations and "Peek-a-Boo"
rs were distributed in the theatre.

vie Star Contest Planted
"Good Old Days"

part of his publicity on "Good Old Days"
abian's Palace theatre, Stapleton, S. I.,
cer Gregoff, aided by Edgar Goth, direc-
of advertising and publicity, arranged a
st whereby guest tickets were awarded to
identifying photos of old time movie stars
aring in the picture. The photos were
ed on a lobby easel.
o thousand cardboard novelty mustaches
theatre copy and playdates on the reverse
were distributed. Radio coverage included
announcements and a contest where a
angle was used, questions pertaining to
iovies and movie actresses. For his street
ioo, Spencer arranged a hayride to the
re, promoting the horse and wagon.

tlock Gets Newspaper Plug
"Christmas Holiday"

k Matlack, advertising manager for the
Parker Broadway theatre, Portland, Ore.,
ied some free publicity for his engagement
of "Christmas Holiday" by taking a photo of Deanna Durbin, star of the film, to his local editor. The picture showed the star holding a poster reading, "Shop Early—Mail Christmas Holiday Packages Now."

The editor ran the picture two days before the film opened.

Radio Plugs and Factory Tieups For Bunchez

Special shields placed in the lobby well in advance, tieups with local war plants and fine newspaper cooperation, were the highlights of Gertrude Bunchez' campaign for "White Cliffs of Dover" at the Loew Century theatre in Baltimore.

Title cards were spotted in leading hotels, apartment houses, downtown shops, and several local defense plants plugged the attraction over the loud speaker system during lunch periods.

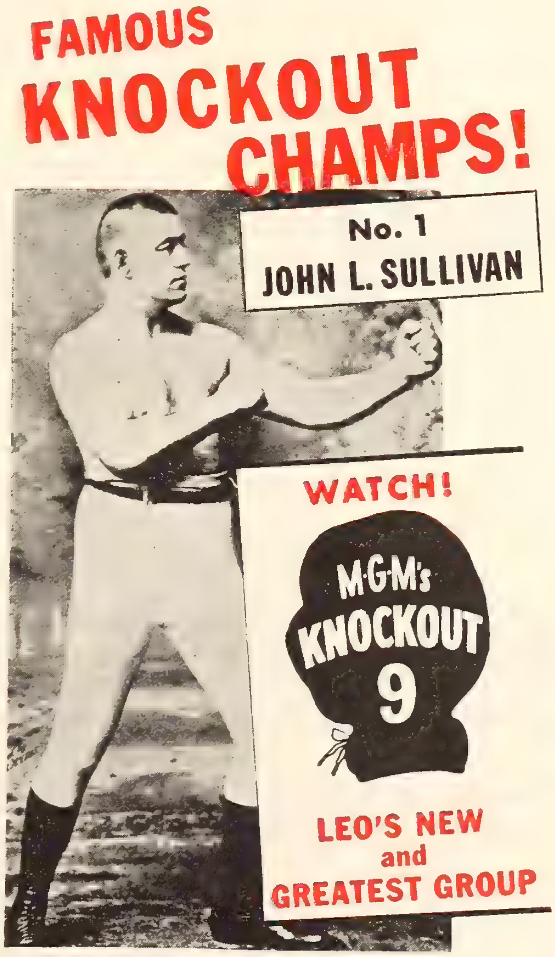
Radio promotion included spot announcements over WITH, a 15-minute free program on WCAO and a series of free plugs on the Club 1300 program over WFBR.

Exploiting "Two Girls and a Sailor," Gertrude landed stories and color art in the *Sunday American*, a two-column art break in the *Sunday Sun*, and hit the *Jewish Times*, *Catholic Review* and *Home News* with special features.

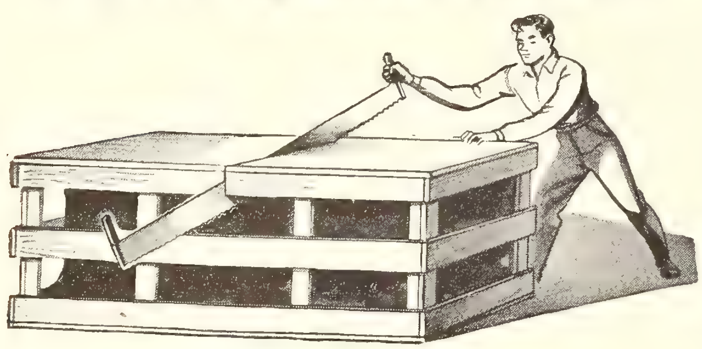
Free Radio Announcements On Three Local Stations

WCAO, WITH, and WFBR came through with free announcements on the film and Read's Drugstore distributed throwaways on the picture to each customer.

For the engagement of "Meet the People," a tieup with the War Manpower Commission obtained a special booth located at the important intersection of Charles and Lexington Streets. Local defense plants had workers manning the booth, which carried prominent billing for the picture and theatre playdates. The *Evening Sun* ran a two-column photo and story on the device resulting in further publicity for the picture.



For faster handling by AIR EXPRESS

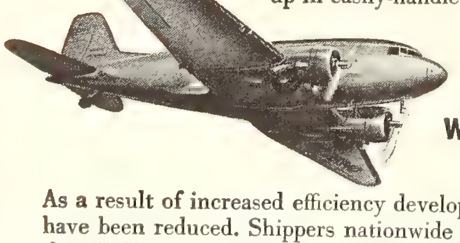


divide bulky shipments

AIR EXPRESS
AIR EXPRESS
AIR EXPRESS

into smaller units

THE handling, loading, and unloading of AIR EXPRESS shipments is a speedy operation. Crews are well-trained and skillful. They know and appreciate the importance of making connections, quick delivery. That is why a big bulky shipment that *could* have been broken into smaller units is a disservice to shipper and receiver alike. It simply cannot be handled with the same speed given to ordinary shipments. So to expedite your own shipments be sure they're made up in easily-handled units whenever possible.



A Money-Saving, High-Speed Wartime Tool For Every Business

As a result of increased efficiency developed to meet wartime demands, rates have been reduced. Shippers nationwide are now saving an average of more than 10% on Air Express charges. And Air Express schedules are based on "hours", not days and weeks — with 3-mile-a-minute service direct to hundreds of U.S. cities and scores of foreign countries.

WRITE TODAY for "North, East, South, West"—an informative booklet that will stimulate the thinking of every executive. Dept. PR-9, Railway Express Agency, 230 Park Avenue, New York 17, N. Y., or ask for it at any local office.

AIR EXPRESS
AIR EXPRESS
Gets there FIRST

Phone RAILWAY EXPRESS AGENCY, AIR EXPRESS DIVISION
Representing the AIRLINES of the United States

Whitlock Builds Animated Displa For "Hargrove"

Brock Whitlock, manager of Loew's Colon theatre, Reading, Pa., arranged window tieu radio promotions and other devices to expl the showing of "See Here, Private Hargrov

Whitlock hung a set of cutout letters, pl dates, etc., on the theatre's stage traveler, th weeks in advance. An immense animated d play was erected on the marquee of the thea depicting the two principals in the film w Hargrove's knees shaking and his hand poi ing towards the sergeant. Two 30 by 40 c toon teasers were placed in the theatre lobby advance.

In the center of the shopping section, Wh lock arranged for a window and set a huge p of potatoes on a turntable. A $25 War Bo was offered to the passerby who guessed clos to the number of potatoes in the display. C outs of the stars and theatre credits backed the window.

The Kaufman store devoted a full window advertising the picture and bought two co- ads in the local daily. Book shops and mu stores also exhibited displays in windows a on counters.

Ten thousand heralds were distributed riders on the buses and trolley cars with co reading, "Sh-h-! Don't Laugh Now. Save for the funniest picture, etc." All inductees the various Service branches who receiv their "Greeting" notices during the three da prior to opening were guests during the pi ture's engagement.

'Scare' Cards Add Punch To Cornell's Lobby

Clayton Cornell, manager of the Schine Strand theatre in Amsterdam, N. Y., reporti on some of recent activities there, advises th for the recent engagement of "Monster Maker he spotted teaser "scare" cards throughout t lobby, foyers, staircases and lounge rooms. T device created considerable comment from p trons.

To exploit "Roger Touhy, Gangster," Co nell made up a six-sheet cutout display whic was placed in the lobby in advance and cu rently out front. A false front was used du ing the film's current engagement. Six thre sheets were posted in empty store locatio through the shopping section, 150 offset car spotted in prominent window locations a 3,000 special heralds, tabloid size, were di tributed.

For "Johnny Doesn't Live Here Anymore, Cornell had special window cards imprinte with the title and follow up copy readin "He's away fighting for his country! Bu More War Bonds." These were spotted i prominent windows without the necessity exchanging passes as is the usual custom.

Ackery Premieres "Twain" In Canada

Manager Ivan Ackery of Famous Player Orpheum theatre, Vancouver, B. C., staged a especially impressive advance campaign o "The Adventures of Mark Twain," in its firs key Canadian date.

A strong schedule of one minute spots an five minute programs on the life of Twai were used on Station CJOR. Ackery also cov ered all leading department and book store with window and counter tie-up displays.

uigley Awards Contenders

nen and women listed below have submitted evidence of showmanship within the past ght, which justified their names being placed on the list of outstanding showmen.

R ADAMS, JR.
Midland, Tex.

CER BREGOFF
, Stapleton, N. Y.

BRIEN
t, Pittsburgh, Pa.

RUDE BUNCHEZ
ry, Baltimore, Md.

CARNEY
New Haven, Conn.

S CHARNINSKY
, Dallas, Tex.

COLANTUONO
on, Philadelphia, Pa.

TON CORNELL
d, Amsterdam, N. Y.

LACE COWAN
Ukiah, Cal.

DILLENBECK
, Bushnell, Ill.

FOXE
s, Richmond, Va.

OLD GATES
an, Cleveland, O.

LOU S. HART
Glove, Gloversville, N. Y.

HAROLD S. KING
Park, Chatham, Ont., Can.

JAMES J. KING
RKO Boston, Boston, Mass.

J. S. KURK
Regent, Sudbury, Ont., Can.

FRANK LA BAR, JR.
Imperial, Asheville, N. C.

JOSEPH LONGO
Loew's State, Boston, Mass.

LOUIS E. MAYER
Palace, Cleveland, O.

J. R. MacEACHRON
Paramount, Jackson, Tenn.

JACK MATLACK
Broadway, Portland, Ore.

RITA MORTON
RKO Albee, Providence, R. I.

ALBERT O'CONNOR
Regal, Kennington, London, Eng.

M. OFFICER
Will Rogers, Chicago, Ill.

VAUGHN O'NEILL
State, Syracuse, N. Y.

G. PAULMIER
Maplewood, Maplewood, N. J.

ED PURCELL
Strand, Staunton, Va.

CARL ROGERS
Esquire, Toledo, O.

HARRY ROSE
Majestic, Bridgeport, Conn.

LOUIS A. SCHAEFER
Palace, Pittsfield, Mass.

ED SELETTE
Strand, Pittsburgh, Pa.

HENRY SHIELDS, JR.
Capitol, Washington, D. C.

MOLLIE STICKLES
Palace, Meriden, Conn.

MICHAEL STRANGER
Poli, Springfield, Mass.

CHICK TOMPKINS
Elco, Elkhart, Ind.

ieups Help Sell Hairy Ape"

everal effective tie-ups resulting in attrac- window displays, radio plugs and special ted accessories were among the exploita- stunts put over by M. Watson, of the nd, Atlantic City, for the opening of "The y Ape."

mong the window tie-ups arranged were Kensington Carpet Co., Morris Cloth- Co. and the Sun Ray Drug Stores. Addi- l windows, using stills of Susan Hayward e bubble bath scenes, were secured in the E. Blatt Department Store and Silvers'. book angle accounted for an eye-appealing ow display put over in the Mildrene store. l public libraries also used book displays ovels by Eugene O'Neill.

cal radio stations gave the attraction 50 announcements on various daily programs. days prior to the film's opening the ad- sing program got under way with a series aser ads.

l local trolley cars carried special posters ioning the opening and more than 1,000 ally printed postal cards were used on the re's direct-mail list. Special cards with a still of Susan Hayward were used for er displays in ten leading hotels through- he city.

th local newspapers played up the opening several advance stories as well as art on arious players.

wn Holds Sneak Previews

u Brown, War Activities Committee Pub- Chairman for the New Haven territory, ts that his city is trying out the idea of ecial "sneak" Hollywood preview, utiliz- the 20th Century-Fox and Paramount ning rooms. Admission to the preview is gh the purchase of a $5,000 Bond per e, and Brown figures that a complete ut will net $150,000.

Rose Screens "Americans All"

To promote his engagement of "Americans All," March of Time release, Harry Rose manager of the Majestic, Bridgeport, Conn., invited the Bridgeport Round Table of Christians and Jews to a special screening.

The *Bridgeport Post* and the *Bridgeport Telegram* came through with exceptionally fine stories of the occasion with plenty of film credits.

Benefit Premiere Sparks Campaign In Boston

A special benefit performance for the Marine Corps Rehabilitation League premiered "Marine Raiders" in Boston and was the basis of the exploitation campaign put over by James J. King, director of advertising for the RKO Boston theatres. The picture made its bow at the Keith Memorial theatre.

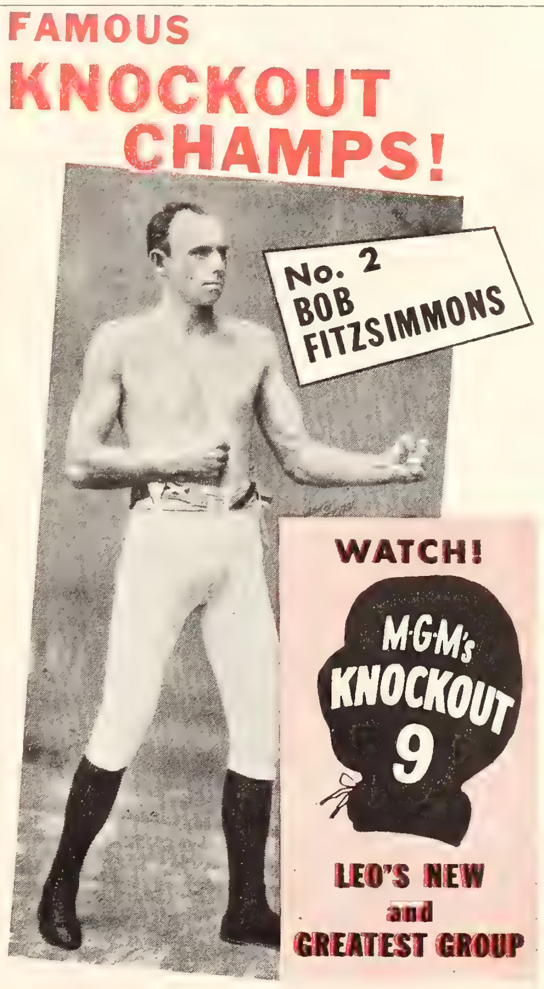
The League received the full proceeds of the show with special committees composed from among the membership aiding in the ticket sales. A booth set up in the lobby where tickets were sold, was manned by personnel of the League, the Auxiliary and veteran Marines.

A banner announcing the performance and plugging the film was stretched across Washington Street, and stories and art were landed in all the Boston dailies.

A dinner given by the league the day before the benefit got photo breaks in the newspapers. A playlet titled "Tribute to the Marines" was presented at Hatch Memorial Shell Sunday before opening with full theatre credits. The playlet was also broadcast over WMEX with the Boston Symphony orchestra as a background.

A special presentation of "Tribute to the Marines" was made on the theatre stage on the night of the premiere with representatives from the Mayor's office, Marine Corps officers and a color guard in attendance.

King tied up for a number of attractive window displays in the downtown area, had a sound truck out ballyhooing the show in advance and posted 150 two-sheets on subways and elevated lines of the city's transportation system.



SHOWMEN PERSONALS

In New Posts: Sam Fitzsimmons, Schine's Medina, Medina, O.; Walter Gutteridge, RKO Prospect, Brooklyn; Mrs. L. Stephenson, Evart, Evart, Mich.; George Kelly, advertising and publicity director, Warner's northern New Jersey theatres; Arthur Manfredonia, Stanley, Jersey City, N. J.; Edward Multiany, Fabian theatre, Hoboken, N. J.; Fred Hall, city manager, Mahan theatres, Waterbury, Conn.; Herbert Berman, Circle, Indianapolis.

Assistant Managers: Paul Stevens, Evergreen's Orpheum, Portland, Ore.; Miss Frances Poor, Music Box, Portland, Ore.; Louise Butts, Vogue, Baltimore, Md.

Birthday Greetings: Roy C. Bruder, William Lininger, Henry W. Brown, C. O. Braun, George N. Phillips, Morton Maius, Philip Hayward, Edgar Weimer, James Crawley, William L. McLain, Carl Rogers, Albert Reynolds, Herbert Haberstick, Frank Taylor, Dick Peffley, James Lucas, S. A. Deuel, John E. Manuel, E. M. Tannenbaum, Edward Shiddell, Frank Lineberger, John R. Shultz, Malcolm H. Marshall, Earle Dorelle, Manolin Quinones, John Reno, William Carbaugh, Roy Sterrett, Ben W. Fischer, Don Kelsey, Ted Shank, Earle N. Willey, Arnold N. Gates, William Harding, C. W. Kelly.

Ray Laurie, Frank L. Cost, Thomas W. Turner, Pierce Rawling, Stan Krueger, Edwin Russell, Alfons Galwais, Stewart North, Donald L. Smith, Orba Myatt, Randell Jones, Frank Soltice, Edward Shuker, George Dana, Rossiter Hobkirk, Nat Allentuck, Lewis Hartman, Seymour L. Morris, Morty Lightstone, Samuel Solomon.

Egan Finds Good Use for Stills on "Hitler Gang"

"The Hitler Gang" came in for an extensive advertising campaign under the direction of Carl Egan at the Palace theatre in Calgary, Alberta, Can.

Egan revamped the press sheet mats to conform with local appeal and advertised the film for two weeks before playdates. A special display ad was run in the Sunday comic supplement the week before opening.

A kindly publicity man in Toronto sent him 100 stills from the picture which Egan was loathe to waste. Accordingly he had an equal number of cards imprinted with copy "Stamp Out the Hitler Gang"—"Buy War Bonds," etc. On each card a still was stapled and Egan spotted the posters in window locations about town.

For the current showing a false front was erected using red, yellow and black colors to depict the swastika and tiein copy over all door panels and returns.

Newspaper, Radio Campaign Aids Cowan on "Curie"

Manager Wallace Cowan reports an effective campaign for his engagement of "Madame Curie" at the State theatre, Ukiah, Cal. Cowan's two assistants, Neil Anker and Dean Nowak, cooperated in the execution of the promotions.

One column by eight-inch ads were used in the local newspaper a week in advance and a three-column by 11-inch display on opening day. A two-column cut and caption was garnered free.

Spot announcements were used over KSRO, special displays were used well in advance in lobby and on the mezzanine and special programs were distributed three weeks in advance.

Window cards were placed in prominent locations as well as 25 change-a-play frames through the business district. 5,000 programs were mailed and distributed to rural sections; hotel displays and window tieups arranged and special letters were addressed to all physicians in the area stressing the radium theme.

Rogers Promotes Local Broadcast

John Rogers, manager of the State theatre in Harrisburg, Pa., sold the local keeper of the mail, Postmaster Werner, the idea of going on radio station AP for a five-minute broadcast, explaining the proper addressing of mail. The post office propaganda was tied in to Rogers' showing of "Address Unknown."

LaBar Uses Teaser Campaign

To open his engagement of "Once Upon a Time" at the Imperial theatre, Asheville, N. C., Frank LaBar, Jr., started his teaser ads on Thursday afternoon and repeated Friday morning, then Friday afternoon and again Saturday morning. Larger than usual ad was then used on Sunday, opening day. For two days in advance and three days during the current showing, Frank landed regular announcements over Station WWNC.

Special 40 by 60 displays were used in the lobby ahead of opening, three 24-sheets and two six-sheets were posted for a few days before the date, and the trailer was run for a full week in advance of opening.

Ludacer's War Stamp Map

A stunt that attracted for Abe Ludacer at Loew's Park, in Cleveland, was his giant war map in the lobby of his theatre. Patrons were invited to purchase Stamps and affix them to the map; the Stamps were later turned over to the Crile Hospital. Local columnists came through with stories on the tiein.

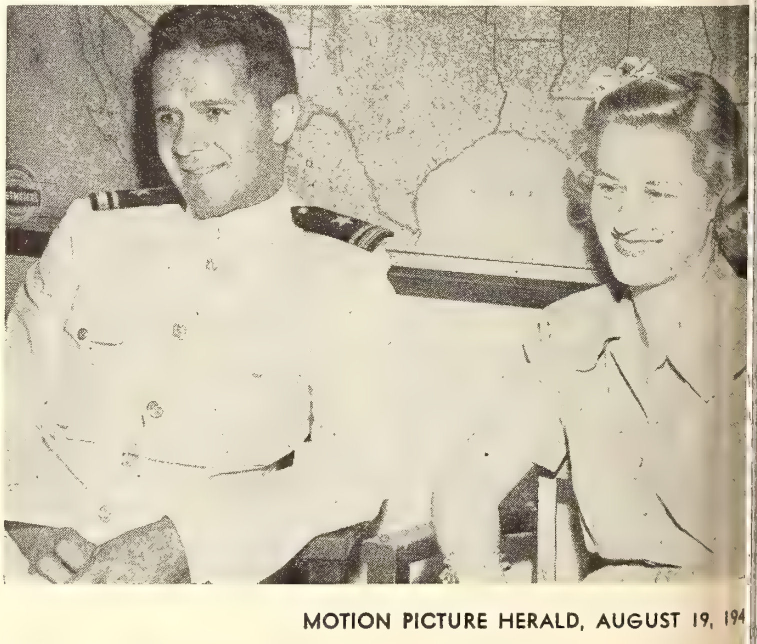
News Carriers Given Award

For their outstanding performance in the line of paper salvage duty, three news carriers of the *Post Publishing Company,* in Bridgeport, Conn., received awards at a special presentation in the Loew Poli theatre there. Arrangements for the ceremony were made by Matt Saunders and Michael Stranger. The presentation story landed in the paper.

LT. "BIC" LEAVES FOR OVERSEAS DUTY

Lt. (j.g.) Frank Bickerstaff visits at the Round Table with Mrs. Bickerstaff before departing for the combat area overseas. "Bic" before enlisting was city manager for the Lukas & Jenkins circuit in Athens, Ga.

By Staff Photographer



Eleanor Parker Built Up as New Star by Conner

Some long range promotion for what he co siders a future star of importance was unde taken voluntarily by Morris Conner, manage of the Colonial theatre, Philadelphia, in co nection with the showing of "Between Tw Worlds."

Spotting Eleanor Parker as a coming ma quee name, Conner not only conveyed his me sage to his patrons via a 40 by 60 lobby displa facing them as they left the theatre, but als ran a special sound trailer on Miss Parker in mediately following "Between Two Worlds calling attention to her next picture, "Of H man Bondage," which started shooting just r cently and will not be seen for at least s months.

Text of the trailer and lobby display read "A message from the Manager! You ha just seen a new star in the person of Elean Parker, who played the role of Ann. In o humble opinion it marks her for a great futur She is destined to be ranked among tomorrow motion picture 'greats'. Watch for her in t forthcoming production, 'Of Human Bondage'

Art Students Paint Portraits Of Margaret O'Brien

Michael Evan, city manager, Voge Amus ment Company, for his date on "Lost Ange at the Voge theatre, East Chicago, Ind., ti up with the Civic Art League and the Schoo Art Show at the Elks ballroom and offer guest tickets to the students who painted t best portraits of Margaret O'Brien. Entri were posted on display in the theatre lobby a photos and newspaper stories were landed the local papers.

Six sheets were posted in empty store wi dow next to the theatre, window cards spott about town, a special boxoffice setpiece co structed for the occasion and, as a teaser, sm stickers containing a cut of the star, togeth with title and playdates, were spotted abo the theatre.

Colontuano Distributes Novelty Heralds

Five thousand tinted half-tone reproductio of Susan Hayward were distributed by L Colontuano, manager of the Stanton theatr Philadelphia, to exploit his showing of "T Hairy Ape."

The cards, of miniature proportions, we small enough to carry in a man's breast pock and carried theatre imprint and dates.

Player's Rights Question Raised By Jolson Suit

Hollywood Bureau

Producer Bryan Foy's "Take It or Leave It," in which Phil Baker asks a sailor a series of $64 uestions just as he does on his Eversharp broad- asts and screens sequences from old pictures for im to identify, has raised a potentially higher- riced question which wasn't in the script and has Hollywood producers and actors—inclusive of the creen Actors Guild—waiting for the answer with nore than common interest.

The question, which Al Jolson intends to have nswered legally, is whether a producer has a right o lift a sequence out of an old picture and put it n a new one without consent of, clearance from or rior arrangement with the player or players who ppeared in the sequence.

One of Several Stars

"Take It or Leave It" (reviewed in the July 15 dition of Motion Picture Herald) contains a se- uence from "Rose of Washington Square," pro- uced in 1939, in which Mr. Jolson sings a song. his is one of several sequences from old pictures sed in the new attraction, and Mr. Jolson is one of dozen or more stars who appeared in the old quences.

Mr. Jolson said last week in Hollywood that he ad instructed Attorney Mendel Silberberg to ing suit against Twentieth Century-Fox for us- g the "Rose of Washington Square" sequence ithout his authorization. At the weekend Mr. ilberberg said the suit was in preparation for ing.

Mr. Jolson said his dissatisfaction with the stu- o's use of the sequence in which he appears is sed on several points. It was done without his owledge or consent, he said, an act which he nsiders a violation of a principle, and the selec- on of footage was one he would not have ap- oved. Additionally, he said, the release of the m constitutes a screen appearance for him in con- ct with his appearance in the forthcoming "Rhap- dy in Blue," likewise with his forthcoming Co- mbia production now in preparation. It is the inciple of the thing which concerns him most, wever, he said, and he intends to donate to char- any monetary proceeds which may accrue from s suit.

ad Been Discussed

A Screen Actors Guild spokesman said the ake It or Leave It" matter had been discussed ormally by the organization's executives, in w of what the SAG considers a possible estab- hment of a precedent which could prove detri- ntal to stars if duplicated, and that the outcome the Jolson action will be watched with keen erest.

Legal circles say the case raises a point, the ntinuing right of a player in the film for which is employed, which has not been clarified in rt up to now. Unofficial opinion in these circles that a player continuously on a studio payroll, ilable for all services, holds no right of deter- ation in the matter of what the employer does h the footage in which the player appears, ereas the player contracting to appear in a stip- ted picture only does have right to prevent use any other picture of the footage in which he ears.

Mr. Jolson said he appeared in "Rose of Wash- ton Square" on a one-picture deal.

entucky Paralysis Wave uts Theatre Attendance

he infantile paralysis epidemic in Kentucky is tinuing to have an adverse effect upon theatre ndance throughout the state. With 60 of the 's 120 counties affected to date, the total num- of cases has reached 368. Health authorities icipate a considerable increase in the number cases before the epidemic is checked.

Skouras Reports on Food Shipments to Greece

Spyros P. Skouras, Twentieth Century-Fox president, said last week that the Greek War Relief Association, of which he is the national president, has made possible the delivery of more than a half million tons of food to the people of war-ravaged Greece since the Association was organized two years ago.

In addition, large quantities of medical supplies, cod liver oil, shoes and clothing have reached the destitute people of Greece, especially in the bombed-out villages, Mr. Skouras said.

The cost of the relief consignments already has exceeded $75,000,000 and the Association has authenticated reports that they have all been received by the people of Greece. The Swiss and the Swedish governments assist in delivery and distribution under the supervision of the International Red Cross.

Polio Cases Rise In New York City

The New York City Health Department reported last Friday, August 11, that 31 new cases of infantile paralysis had been recorded in the city during the previous 24 hours, the second highest daily figure of the week. Thirty-three cases were reported the preceding Tuesday. The daily report of the Health Department, however, had shown a drop in new cases to 16 on Wednesday and 10 on Thursday.

The total of cases reported for the year up to noon August 7 was 183.

The epidemic in parts of Virginia, North Carolina and Kentucky has reached disturbing proportions, with Virginia showing the largest total of cases during August. North Carolina's total cases since June 1 has passed the 500 mark, while Kentucky is close to 400 for the year, most of them in the last two months. Virginia reports a figure well over 200. Theatre business has been affected through the prohibition on child attendance in many communities.

Gen. Byron Asks Screen Continue Aid to Services

Speaking at a luncheon sponsored by the Hollywood Victory Committee and attended by film leaders, Brigadier General Joseph W. Byron Wednesday of last week declared the Army's intention to "continue to keep the American soldier in the manner to which he has become accustomed." The Chief of the Army Special Services Division outlined a long-range program of service to men on the fighting fronts, in camps and hospitals, and called on the motion picture industry to provide a vital part of the plan.

"All over the world," he said, "I have seen the effects of what you people at home have been doing for our fighting men. I saw movies on the beachhead at Anzio; camp shows at Cassino; Gary Cooper and a Hollywood troupe in New Guinea. Now that the job is becoming harder and increasingly important, I have come to a great source of contribution to insure a long-range plan which will go on when we have a different kind of Army in a different time."

In discussing the industry's part in future plans, General Bryon stressed the growing need for entertainment in military hospitals. "We now have 60 Army and 30 Navy hospitals receiving entertainment through the cooperation of USO Camp Shows and the Hollywood Victory Committee," he said. "We do not know how many there will be eventually, but we do know they will be there a long time."

Breen's Son Loses Leg in South Pacific Action

Thomas Breen, youngest son of Joseph I. Breen, director of the Production Code Administration, Hollywood, received serious wounds, necessitating the amputation of his right leg, while in action with the Marine Corps in the South Pacific.

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FACTORY SHIPMENT PRE-WAR QUALITY STEEL blowers. Mark AA5 Priority MRO (Maintenance, Repair, Operation). Priced less motor, 5,500 cfm., $75; 8,500 cfm., $99.75; 11,000 cfm., $119.50; 13,500 cfm., $149.50; 22,500 cfm., $199.50; 27 500 cfm., $234.50. Rebuilt motors furnished at lowest market prices. Air washers also available for replacements with present equipment. Rebuilt Typhoon exhaust fans, 24", $111; 30", $132; 36", $151.20. S. O. S. CINEMA SUPPLY CORP., New York 18.

THEATRES

FOR SALE TWO SAN DIEGO, CALIFORNIA, ON account health. Investigation invited from financially qualified inquirers. $150,000 cash, present owner ten years. BOX 1762, MOTION PICTURE HERALD.

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ASKANIA-DEBRIE TYPE 35 MM. CAMERA, 3 ASTRO F2.3 lenses; 6 magazines; synchronous motor; Gyro freehead tripod; all features; worth $3,000, now $975.; American 35mm. continuous printer, table model, fairly complete, $89.50; Berndt-Maurer 16mm. recording system, $1,995. Write for lists. S. O. S. CINEMA SUPPLY CORP., New York 18.

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350 PRACTICALLY NEW SLAT BACK CHAIRS $3 each; 200 veneer back veneer seats, $2.50 each. Other chairs in stock. ALLIED SEATING CO., INC., 36 West 13th St., New York City.

COME TO NEW YORK—PLENTY BOOTH EQUIPment here—enough to equip 25 theatres. $975, buys complete sound and projection including lenses, lamphouses and sound screen. Advance French fry popcorn machine, overhauled, needs painting, $89.50; Army surplus 40/80 ampere generators, $95. Send for special bulletins. S. O. S. CINEMA SUPPLY CORP., New York, 18.

CHAIRS STILL AVAILABLE BUT NOT LONG—300 American rebuilt fully upholstered velour back, box spring cushion chairs, metal lined, like new, $10.50; 386 Stafford heavy inserted panel back, box spring cushion chairs, $6.50 rebuilt, reupholstered; 240 Grand Rapids ball-bearing inserted panel back box spring cushion chairs, $4.50 good condition; 700 red twill slip covers for backs, 49c each, good condition leatherette (rolls approximately 60 yrds.) 50" wide, red, $1.52; other colors, $1.41 (10% more for smaller lengths). Wire now. S. O. S. CINEMA SUPPLY CORP., New York 18.

FOR SALE: ONE SIMPLEX MECHANISM. VERY good shape, $120.; blizzard blower, $75.; Wide Range sound system, $125. VITA THEATRE, Spearfish, S. D.

TWO LATE MODEL SIMPLEX PROJECTORS, INcluding pair of arc lamps with two rectifiers, sound system and 13 x 19 screen. FRANK SCACCIA, Zion, Ill.

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Frank J. Miller Dies in Augusta

Frank J. Miller, 55, prominent business mar theatre executive and civic leader, died in Augusta Ga., August 11 after an illness of three week Mr. Miller had been president and general mar ager of Augusta Amusements, Inc., since Octobe 1943, and was also secretary and treasurer of th Augusta Broadcasting Company, which owns an operates Station WRDW, and a director of th National Exchange Bank of Augusta.

Mr. Miller, who was born in Augusta, starte his career in the theatre as a program boy in th Grand Opera house in his native city. He becam an usher and later treasurer of the house. M Miller later went to the Bijou theatre in Savannal whence he was transferred to the New York offic of the Jack Wells Theatrical Company.

After trouping the country with his own vaude ville show, Mr. Miller returned to Augusta an in 1914, opened the 300-seat Modjeska theatr there. This was a start. Mr. Miller and his asso ciates later opened the Imperial, Dreamland an Rialto theatres and in 1940, the Augusta Amuse ments Inc., of which he was then vice-presiden opened the Miller theatre, a half-million-dolla project.

At the time of his death, Mr. Miller was vice president of the Augusta-Richmond Tuberculos association, director of the Salvation Army, an board member of a children's hospital.

Joseph P. Kennedy, Jr., Is Killed in Air Action

Lieutenant Joseph P. Kennedy, Jr., a son Joseph P. Kennedy, former Ambassador to th Court of St. James's, and former head of FB and Pathe, was killed August 12 as a result an explosion during an operational flight oversea Acknowledgement of the Navy's telegraphic advic was confirmed Monday by John Fitzgerald, th officer's grandfather, at the family's summer res dence in Hyannis, Mass.

Richard Crist

Richard Crist, 50, well-known projectionist Oregon, died at his home in Seattle, August Mr. Crist, a native of Olympia, Wash., helped organize the Motion Picture Operators' Union Bremerton, and at the time of his death was member of the Union's Local 154.

William Langyher

Word was received in Washington, D. C., Aug ust 15, that William Langyher, former manager the Princess theatre there, was killed in action D-Day in France. Mr. Langyher is the fir Washington theatre manager to be killed in actio

Joseph Sampietro

Joseph Sampietro, musical director of the Koi theatre, Portland, Ore., died August 9 of a hea attack. Mr. Sampietro, who was 47, had bee musical director of many film houses in the nort west, including the Fox Seattle.

Kaufman Is Named Republic Studio Publicity Head

The appointment of J. Lester Kaufman as chi studio publicist, effective August 24, has been a nounced by Allen Wilson, vice-president in charg of studio operations at Republic. Mr. Kaufma formerly was associated with Balaban and Kat Chicago; Paramount Pictures, New York, a Fanchon and Marco Enterprises, St. Louis.

MGM Managers in East

Burtus Bishop, Jr., MGM district manager wi headquarters in Dallas, and B. D. Stoner, manag of the Pittsburgh office, arrived in New York la Monday for a week's visit with various departme heads. Herman Ripps, Albany manager, a Ralph Maw, Buffalo manager, left for their r spective headquarters last week after spending week at the home office.

MOTION PICTURE

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AUGUST 19, 1944

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STATEMENTS AND REPOR
ABOUT THEATRE EQUIPMEN
MATERIALS AND SERVIC
AND THOSE WHO SELL THI

Supplementary Lens System Announc

Lenses to supplement the projection lens
the primary purpose of spreading a gre
amount of available light on the screen h
been brought out by National Theatre Sup
This additional lens system, announced
Walter E. Green, president of Natio
Simplex-Bludworth, Inc., under the tr
name "Orthoscope," consists in a so-cal
negative lens placed behind the aperture, an
positive lens immediately behind the film t
The former is designed to spread the light
as to flood the aperture, the latter direct
concentrated beam to the projection lens.

The supplementary system was develo
according to the announcement, by Hal
of Motion Picture Producers and Distribu
of America. The announcement, which
lows tests by the International Projector
poration and use for some months in a n
ber of Hollywood theatres and studios, sta

"By capturing the light that would otherwis
wasted, the Orthoscope will definitely improve
tribution of light all over the screen, provi
50% more light on the sides, 70% on the corn
eliminate dark edges and do away with 'hot sp

•

RCA Selling International Seats

Auditorium chairs have been added to
line of theatre equipment distributed by R
Chairs of the International Seat Corporat
Union City, Ind., will be sold through R
dealers in the United States and the R
export facilities in foreign countries.
arrangement was announced by C. C. Koo
president of International Seat.

"Improved design and materials will be in
porated in our post-war production," Mr. Ko
said, "and we will be prepared to furnish
better service to our present customers as wel
to reach new customers by wider distributi

○

*The Heywood-Wakefield Company, pr
inent manufacturers of various types of fu
ture and auditorium seating, and the Pittsfi
Conn., plastic plant of the General Elec
Company are among concerns recently gi
a third Army-Navy production award
high achievement in the manufacture of
material. Heywood-Wakefield makes
products as varied as tank seats, truck bo
dummy cartridges, bomb nose fuses, and sh
G-E plastics are used in planes, tanks, s
and guns.*

○

Booklets on Products

Machines for Selling is the "intr
ing" title of a booklet on porcelain ena
fronts issued by the Kawneer Company, 2
Front Street, Niles, Mich. It describes K
neer products for the erection of metal fr
in colorful finishes, explains their applica
and indicates the variety of designs possibl

Some of the minor but nevertheless
portant accessories for the theatre are descri

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inside and out

is the theatre with *PATRON-APPEAL!*

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SYLVIA SIDNEY
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"DEAD END"
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WORLD'S LEADER IN PUBLIC SEATING
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Get in touch with F & Y Architectural Service Department now. Have your Post-War Plans Drawn by F & Y Building Service Architects. They have the "know-how" of Theatre Design.

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Undivided Responsibility Plan—
"The Buildings We Build Build Our Business"

and illustrated in two recent issues from N tional Theatre Supply, both of them of no design. A SHORT SUBJECT IN 11 SCENES devoted to projection supplies, while BALLAD OF SHOWMAN CHUM deals—a does so entertainingly—with such miscell as gum remover, anchor bolts, cleaners, e

•

Glenn C. Henry has joined the staff of Sound Equipment Section of RCA. Forme an executive in the Radio and Radar Divis of the WPB, he is now in charge of sales engineered sound systems and components

•

Synchronous Camera Shutter

A photographic shutter designed to maint correct synchronization under all conditi of camera operation has been developed the Ilex Optical Company, Rochester, N. To reduce mechanical stress on the shut it is designed to operated only when a fl picture is taken, as the photographer t a small lever. When the flash is compl the shutter goes out of action automatica

•

G. R. Prout has been appointed manage the air-conditioning and refrigeration divi of the General Electric appliance and n chandise department, Bloomfield, N. J.

•

Plastics as Foe of "Blurmites"

Resistance of plastic-finished wallboard heat, alkalis, oils, acid fumes, grease and di which the company groups in a genus ca "Blurmites"—is being emphasized by M Wall Products, Inc., Dover, Ohio, in its motion of Marlite. Available in wood neers, solid colors and a variety of patte Marlite has a plastic finish of such resista

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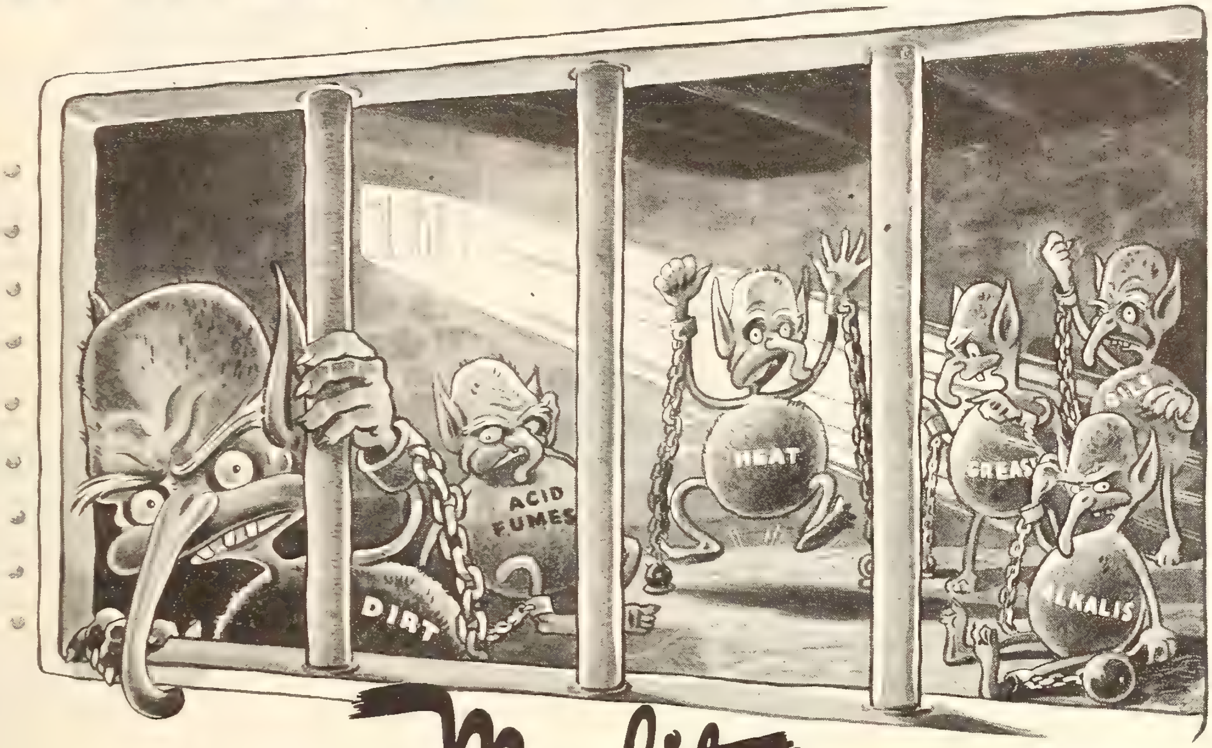
Sign New Sales Contract

A new long-term contract has been sig by the B. F. Shearer Company, Pacific C theatre supply dealers and distributors Motiograph projectors and sound equipn in that section, for exclusive distributior those products throughout the West C and in Hawaii and Alaska as well.

Illustrating the application of glass fabrics to d tive drapery where non-inflammability of the m is of special significance. Pictured is a corner Bal Tabarin night club, New York, in which Fib fabrics manufactured by Thortel Fireproof F New York, cover the ceiling in blue, and form white and blue awning effect. Printed patte Fiberglas are expected to be available soon.

KEEP BLURMITES* CHAINED FOR KEEPS



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**Blurmites — destructive agents, harmful to the finish of many wall and ceiling surfaces.*

BEFORE

Drab and unattractive this theater powder room (left) was transformed into a modern, beautiful room (right) by the installation of Marlite plain-colors . . . Orchid and Black, accentuated with Marsh White plastic molding. Marlite is popular in leading theaters from coast-to-coast (names on request).

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Kawneer can help you—for Kawneer has investigated this problem of getting people to come inside. Extensive research with leading authorities on architecture and theatre operation has taught Kawneer men how to make theatre-fronts serve as a powerful form of advertising.

Your architect, working with Kawneer, can create the proper design for your particular theatre. *Send the coupon today for further information on what a "Machine For Selling" can do for you.*

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THEATRE-FRONTS

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Better Theatres

Published in every fourth issue of Motion Picture Herald
GEORGE SCHUTZ, Editor RAY GALLO, Advertising Manager

ne Seating Trend— ow and Post-War

INTIMATION HAS been given the Special Services Division of the War oduction Board that exploration of the audi- ium seating field is seriously intended for purpose of providing, as soon as the civilian duction program permits, a substantial ount of new seating for theatres.

f this intention contemplates the manu- ture of standard metal chairs, and not the tory model, it looks not only toward the tively immediate relief of shabbiness in ny theatres, but reduction of pressure upon market when the war is over. Theatres ich reseated during the two or three years or to the war—and they, due to the develop- nt of new models, were an extraordinarily ge number—are not, on the average, now in ent need of new seating; but the majority theatres have auditorium seating much er, their equipment probably having an rage age of eight years. Should we be at r a year or two more, nearly all theatres uld thus be in need of new seating when ce came, creating a demand that the seating ustry could not meet for a number of years. adual replacement during the remaining iod of war would thus prove of benefit to theatre business as a whole.

Both military and industrial uncertainties not permit an estimate of the time to elapse ore the seating industry will be able to cern itself with new models. Fortunately, made important advances in design before war; fundamentally, the pre-war audi- um chair is still a soundly engineered duct, and there remain thousands of the- es which, because of war restrictions, have taken advantage of it.

Ultimately, however, there will be changes, ne superficial, others making use of ad- ces in materials, both metallic and syn- tic. There are indications, too, that the racting seat idea will be more widely ap- d. More and more exhibitors are recog- ng the value of easy passage between rows; t of this desirable clearance can be attained the use of chairs with seats that can be ved out of the way conveniently. The nciple is therefore likely to assume various ns among the new post-war models.

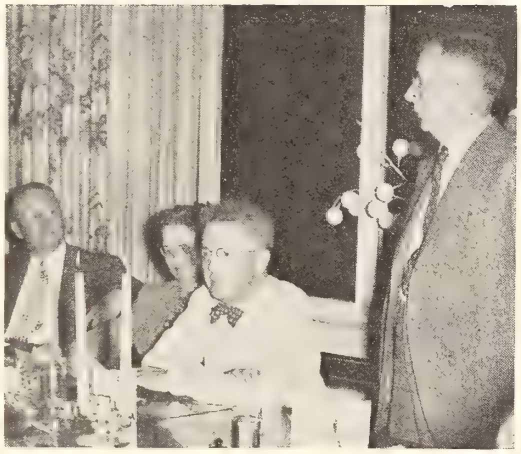
thodes! Hot or Cold?

Having just begun to digest fluorescence in ting technique before the war, the theatre iness has been noting, during the war, in- sing reference to a later development of t technique, so-called "cold cathode" light- and there is considerable puzzlement as what this should mean to theatres.

The lighting industry is inclined, for pur- es of general representation of the non-filament lamp, to ignore the technical distinction between "cold cathode" and the earlier or "hot cathode" fluorescent lamp. Both are fluorescent, and are so designated by lighting engineers. Whether one is preferable to the other in any installation depends upon the basic characteristics of that installation—the lighting effect wanted, and circuit conditions.

The lighting industry points out that the original or "hot cathode" lamp, is the better choice where lamps of the larger diameters are desired (as in general illumination); the so-called "cold cathode" the more efficient for lamps of smaller diameter and substantial lengths, as might be desired for architectural and various kinds of outline lighting. The newer development means merely that the designer has a means of illumination more specifically suited to certain purposes than before, and he will use that type of fluorescent lighting best suited to the particular purpose. Not to forget, either, for yet other purposes, the advantages of our friend through the years of our enlightenment, the filament lamp.

Honored for Long Service



John Hertner (standing) addressing those honoring Cyrus C. Dash, president of the Hertner Electric Company, at a dinner in Cleveland marking his 25th year with the firm. Seated are Mr. and Mrs. Dash, and (left) Walter E. Green, vice-president of General Precision Equipment, New York, parent company.

Almost since the adoption of the electric arc for motion picture projection, the name Hertner has been associated with the art. During that time, the word coined by John Hertner for his product came to be something of a synonym for a motion picture projection motor-generator set. Much of this process was noted and celebrated in the recent anniversary dinner for the present head of the Hertner Electric Company, for Cyrus C. Dash became associated with the Hertner organization so long ago as 1919.

Mr. Dash began, not at the bottom, but not too far up for the rudiments of the business to be out of sight. He eventually became secretary; later posts were in plant management, purchasing, sales supervision; and when the company was acquired by the General Precision Equipment Corporation, he was named an operating executive and shortly afterward president.

Among those present at the dinner in Cleveland July 6th, marking his 25th year with the company, were Mr. Hertner and Walter E. Green, vice-president of General Precision. Messages of congratulation were received by many persons prominent in the motion picture equipment field, including Earl G. Hines, president of General Precision; Robert T. Rinear, also of GPE; E. R. Geib of National Carbon; E. W. Allen of Thomas A. Edison, Inc.; and Zay Jeffries of General Electric.

Also among the 66 persons present were many members of the Hertner organization, and Mrs. Dash. Harold Sherer was toastmaster.

Two gifts were presented to Mr. Dash to commemorate the occasion—a watch, from Mr. Hines; and a watercolor, "Tewskbury Inn," purchased from the Webb C. Ball Galleries in Cleveland by members of Mr. Dash's staff.

Edward Bausch, Pioneer

In growing into an American institution of world renown and critical bearing upon a great variety of products, including those needed by this country in two great wars, the researches of Bausch & Lomb have impinged upon the art of the motion picture importantly, and for many years Edward Bausch directed the company's affairs.

Son of Jacob Bausch, one of the founders, he showed aptitude for optical design in early youth, and upon leaving Cornell University, joined the Bausch & Lomb organization. His special field for many years was that of microscopes, which then were relatively crude and costly. His work contributed importantly to their advance both in function and wider availability. He was the recipient of many honors from scientific organizations. In 1940 he and Mrs. Bausch presented their home to Rochester for a Museum of Arts and Sciences, and built the first unit.

EDWARD BAUSCH

At his death July 30th, Dr. Bausch was chairman of the board of Bausch & Lomb and had been active in that post until illness confined him to his home in Rochester about two years ago. He was 89 years old.

Salvaging the Auditoriums of Our Out-Dated Theatres

ONE of the problems created by changes in architectural and decorative styles during the last ten years—and a problem that will be even more acute when modernism takes firmer hold on tastes and practices after the war—is that class of theatres composed of "opera houses" and vaudeville theatres long since devoted to motion pictures. Complete modernization, obliterating the past, amounts almost to demolition. But need the auditorium of such theatres be given a completely new, modern dress? The author of this article, an architect who has revised a number of these obsolete theatres, says no and offers a much more economical alternative.

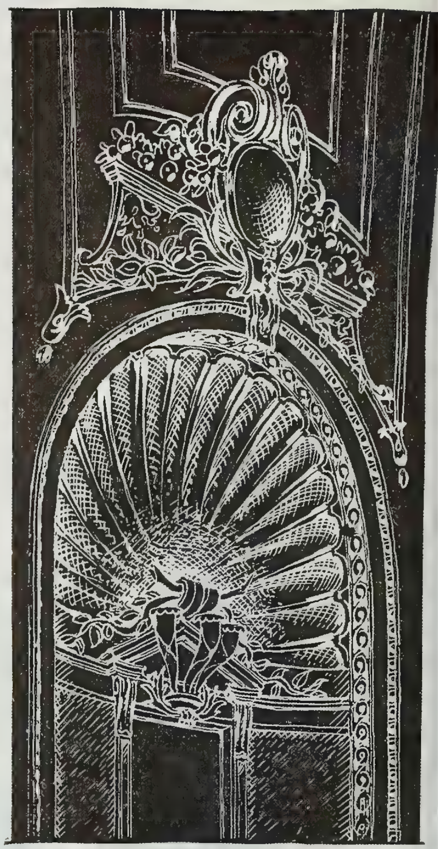
By WALTER SOBOTKA

MOTION PICTURE theatres with interiors treated in the obsolete theatrical tradition of marble, gold, heavy velvets, pompous chandeliers, ornate plaster embellishment, and so on—many of them relics of the heyday of vaudeville—have become more than ever a problem of rehabilitation. Although many are only from twenty to 25 years old, these theatres make us realize what change in attitude has since taken place. The lush architectural features, lavish use of reliefwork, pretentious materials (some genuine, many elaborate imitations), and of course the obsolete lighting fixtures—all these have lost their relation to modern taste and methods. Some of those theatres are dignified in their classical trend, others display an odd mixture of various styles and periods; but all of them appear utterly out of place and out of time.

Conversion of the popular theatre to a new kind of operation has rendered obsolete and anachronistic what once were the ideals of architects in creating theatrical atmosphere. The former richness, now frayed and shabby, blackened by age and dust, makes a depressing sight indeed. It is fortunate that the dimness of the auditorium puts a veil over this unglorious scenery, helping to smoothen out inconsistencies of the elaborate decorations and projection rooms patched on to wall-panellings and cornices with brutal crudity, loudspeakers cut into flutes of classical pilasters; commercial fixtures in front of marble architectural devices. Other now useless features often remain untouched—well-holes in balconies, proscenium boxes, etc.; these are liabilities in present operation.

Practical experience in the urgent requirements of the motion picture has compelled some changes in these theatres—modification of lighting to prevent undesirable reflections on to the screen, chandeliers have been removed for reasons of safety, draperies have been shortened where possible, acoustic treatment of back and side walls has been installed; also, the auditoriums have been reseated to much advantage, although this could not solve the problem of distorted vision from side and front sections.

Some lobbies and foyers have been modernized; but relatively few attempts have been made to change the character of the auditorium itself. Under present conditions this task is not an easy one—it has to be done with *tricks* instead of by actual changes. To salvage these auditoriums requires the sensitivity of a designer for atmosphere, an ability to create atmosphere by the means of tricks. There are several factors to be first considered:

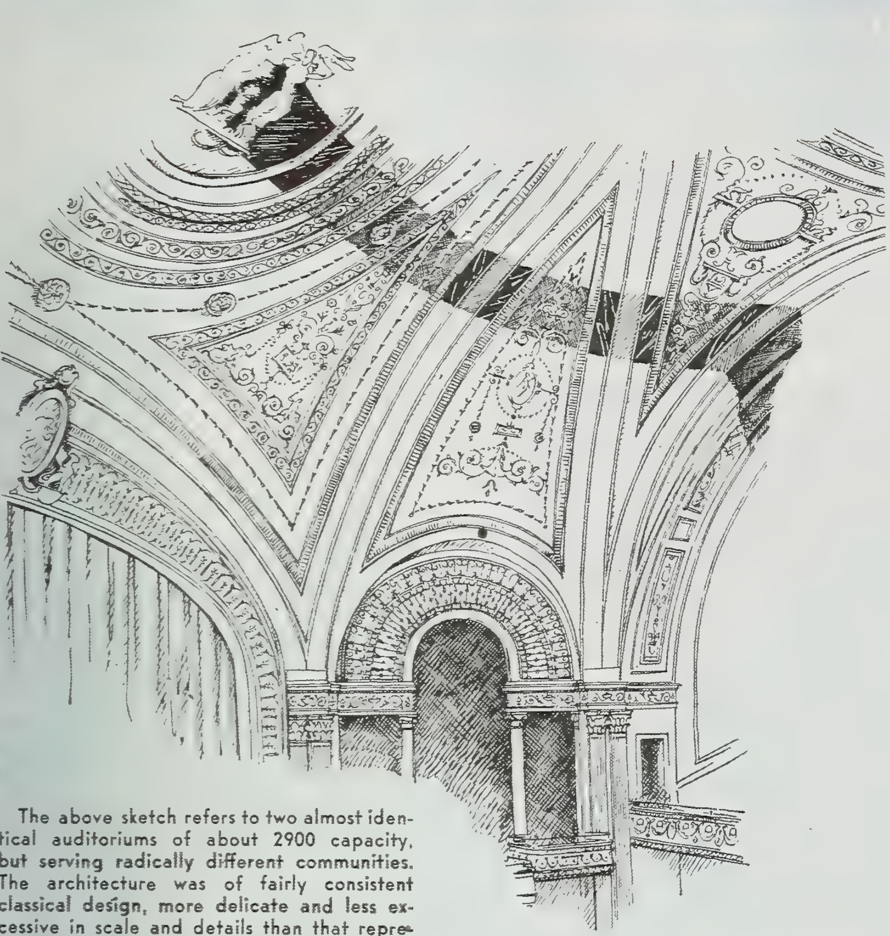


The above decorative device originally was typical of the treatment encountered in one theatre. The proscenium is featured by a flattened halfround niche on each side of the stage, with a huge shell fitting into the semicircular arch, a concealed light in its center. The general character of the ambitious architecture is that of overdone festival formality. This character could be broken only by a treatment that was likely to soften this solemn weight by a more gay and casual interpretation. The technique of fashion sketches and window display has given us some lessons in this direction. A dashing sketch of some baroque bannister with an oversized vase, or of columns and draperies in grandiose scale, can take out the hollow formality by ironical exaggeration; it adds the fashionable, intangible atmosphere of jaunty decoration by such casual and sketchy treatment. The interior of a modern motion picture theatre today has more affinity with such atmospheric background than with classical architecture. The idea here was to treat the auditorium like such a fashion sketch, exaggerating its features with highlights and deep shadows. This treatment was to be done in a single-tone scheme of red (on the bluish side) covering the stage frame, the proscenium, and all architectural features throughout the auditorium, with a light source from opposite the stage, and at a low level, so as to turn away the off-white highlights from the screen. The lighting fixtures, which had old-fashioned translucent and marblized bowls, were changed by coating the bowls with opaque paint; this provided a diffused light reflected from the off-white soffits, with no light source visible. This diffused light supports the exaggerated shadings of the revised architectural treatment.

RESTYLING FACTORS

1. Continuous performance usually means a consistently darkened house. Patrons usually do not remember, except in a general way, the architecture or decoration of an auditorium; few have any continuing interest in its details, and their attention is not attracted to them because of the dimness. The amount of required light varies according to the individual attitude of managements: some believe in a dark house, with downlights concealed in the ceilings and soffits for direct lighting of the floor areas for evacuation of the auditorium; others prefer a subdued light effected by indirect fixtures or by cove lights. Safety factors advise some illumination of the entire auditorium—preferably diffused light which does not interfere with clear, unhampered vision of the picture. In some theatres experimental use has been made of white walls and more light. Colored light is also often applied, and is sometimes effective spreading a color tint over specific areas.

As a general rule, it might be stated t all light sources are best concealed, so as they are in use during the performar that indirect lights be distributed in suc



The above sketch refers to two almost identical auditoriums of about 2900 capacity, but serving radically different communities. The architecture was of fairly consistent classical design, more delicate and less excessive in scale and details than that represented in the previous sketch. Corinthian pilasters, flutes, palmette motifs, garlands, Vitruvian scrolls—all the inventory of the English "Adam" style were treated in relief work. The ceiling is divided into spheric triangles and other curved shapes, framed in a rich system of styles, and featuring central motifs, some ornamental, others with Pompeiian figures. The walls and ceiling show a more or less unbroken surface. The location and the patronage of the two theatres asked for different treatment. Again, any attempt to "kill" the architecture was discarded in favor of a specific interpretation of its features. . . . One of the two theatres was decorated in several shades of blue; from a bluish off-white, light blue, medium blue, into dark blue to almost black. These shades of the same or closely related hues, were applied to accentuate the styles and panels; the center motifs in off-white stand out against the blue background, a scheme that is commonly associated with "Wedgewood" ceramics. Some outstanding panels in the proscenium arch and around the dome are featured in the very dark background, with the figural reliefs suggesting a cameo on a large scale. The heavier doubled mouldings around those cameos, and the mouldings which separate the styles from the panels, are treated in yellow with a little orange flashing. The architectural parts of the proscenium and the auditorium walls are off-white, the architectural details and the ornamented insets repeating the blue in various shades. By occasional reversion of the scheme, from blue on off-white background to off-white on blue background, a desirable variety and distinction of certain features, as balcony faces, etc., is effected. The wall panels were recovered in a light blue fabric (for acoustic purposes, of rough texture). Also, within the wall areas some members appear in yellow, with orange highlights, for blending the blue scheme and especially for accentuation of continuous horizontals. The lighting system was improved by concealing the light sources for attaining diffused illumination throughout the auditorium.

●

An almost contrary technique had to be applied to the other theatre, where bright and contrasting colors were suggested by the management. On the ceiling the relief decorations of delicate scrolls contrast in off-white against a saturated cherry red background of the panels. The panels, framed in a sharp light green border, are followed by a black style, a separating corn-yellow narrow moulding, and a terra-cotta colored main center style which outlines the structural scheme of the ceiling. The terra-cotta color links the ceiling structure with the wall architecture of the proscenium; there the corn-yellow ground shade prevails, with the terra-cotta, while undersirable parts are subdued in a greenish blue. By throwing direct light onto the two "tabernacles," which shade off upward from red to pink, they stand out as self-supporting, free-standing structures in transparent darkness. The center part of the ceiling is another feature. It, too, is isolated and surrounded by night-blue areas; with a greenish cast under the light of the center fixture, the blue runs into the panels in an effective combination with the beige-yellow styles and some gilding. Wall panels are again discarded and substituted by a system of upright wide stripes alternating in blue and beige-yellow.

Another interesting problem (represented in the sketch below) occurred in a theatre with somewhat overcrowded as well as inconsistent architectural motifs. A grandiose baroque proscenium of the "tabernacle" type, with huge columns and a heavy entabulature topped by a richly decorated semicircular disc, appeared desperately close to an equally elaborate stage frame. A strongly accentuated girder arch separates the proscenium from the auditorium ceiling; this elaborate ceiling rests on another important entabulature along the side walls. The first reaction to this confusing interference of motifs, without any logical connection, was to organize the given facts by radically cutting out some of the disturbing features for the sake of emphasizing the remaining ones. The dominating "tabernacles" should be highlighted and isolated; the main ceiling was another feature to be retained, especially on account of an existing light source in its center, by darkness and contrast. In this case, the unorthodox use of floodlights for the emphasis on decorative features in the auditorium itself is an essential requirement for the effectiveness of the idea. A comparatively low floodlight on the proscenium feature does the trick; it has actually succeeded in changing the character of the auditorium completely. The previously overcrowded richness was taken advantage of to spread a new theatrical atmosphere in a suggestive way. Such spotlighting of effective features, and the blackening out of interfering competition, can be used successfully in other theatres under similar conditions.

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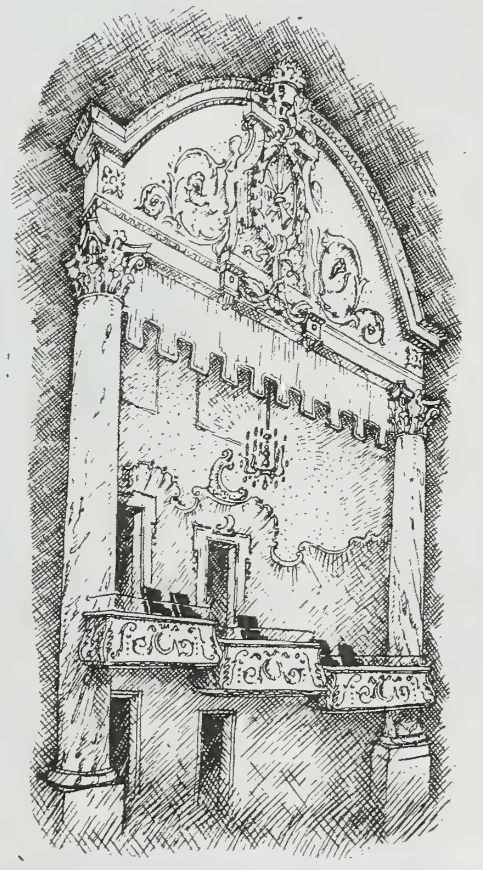
These examples, and the principles they are based on, illustrate a method and the versatility of treatment necessary when the existing facts of construction and architecture have to be retained and incorporated into a new scheme. The results may be effective, yet one has always to realize that they are only expedients.



vay that the reflecting surfaces do not inerfere with the screen nor produce a glare y too high an intensity.

The light radiation emerging from the creen itself should not be neglected nor unerestimated as an always changing component in the lighting scheme. Wall brackets and fixtures with exposed bulbs are best avoided except in the standing area at the rear; they may, however, be used effectively at the beginning and at the end of the performance. The occasional spotlighting of one decorative feature for a desired effect will be referred to later. During the war, of course, restrictions on new wiring has to be taken into account; they usually are prohibitive for a basic change of the lighting system.

2. Colors: The three dimensions of colors—

A GOOD SHOW
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Hundreds of theatres are finding that the new

WAGNER
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—the only translucent molded plastic letters on the market—are the most potent means of compelling attention. Aside from affording strikingly sharp billing by day, they fairly come to life by night, glowing with colorful, neon-like brilliance.

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Permitting fullest utilization of light, these letters come in four, beautiful colors (red, blue, green, amber) and opaque black. The color goes all the way through the letters. There is no surface color to chip or scale off.

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the *hue*, the *value* (from dark to light), and the *chroma* (from pure and aggresive, to impure and dull) are differently affected by certain light conditions. The distribution of the so-called rods and cones in the human retina is responsible for the fact that the sensation of hues is less in dim light, while the eye retains its sensitivity for values even at lower light intensities. Everybody has experienced this phenomenon in waning daylight, when first the impure colors lose their quality of hue, and gradually the more aggressive colors sink into the night, and at last only the contrast of dark and light areas remains recognizable so long as some visual sensation is yet possible in the remaining amount of light. In addition to this physiological behaviour of our eye, some hues themselves require more light than others, according to their physical wave length. It is wasted effort to develop a subtle many-colored treatment in a dark theatre because the dimmed and diffused light will reveal only the hues of very aggressive (high-chroma) colors. It is an interesting study to watch the basic change in the appearance of color combinations on ornaments or decorations while the light is gradually dimmed down.

Gold and silver metallic paint treatment, like all metallic surfaces, has the property to reflect comparatively negligible light; this property has been widely taken advantage of; it is, however, effective only if the gilding is applied to curved mouldings and sculptural details; on flat surfaces it is a failure and may appear almost black.

3. It is an illusion to believe that a superimposed scheme, however strong it may be, by using contrasts and chromatic colors, can camouflage the character of the old traditional architecture. The result is similar to that of two snapshots exposed on the same film; the stronger contrasts will make one of them prevail, but the other one will accidentally reappear in an overlapping of sensations.

In interior and architectural decoration the effect will be even worse: Three dimensionality is always predominant and can never completely disappear under two-dimensional schemes, especially since the uncontrolled effect from various light sources, in particular from the screen itself, will necessarily accentuate the three-dimensional shape of architectural members by highlights and deep shadows despite all attempts to subdue them by surface treatments. Consequently the unpleasant exposure of an unsuccessful effort will be accompanied by a clashing disharmony between two uncorrelated schemes, and in most instances between two irreconcilable styles. The two schemes will hopelessly fall apart.

The foregoing three factors of light conditions, color behavior, and of three-dimensionality versus surface treatment, are essential points in the planning of any new scheme. The chances of adjusting the lighting system should be investigated and decided upon at an early stage, because it represents a more flexible item than the architecture.

With all these restrictions, there is still enough opportunity for various approaches to the problem concerned. Some of them, out of my own practice, I have illustrated and described in the accompanying sketches and their captions.

[Mr. Sobotka is an architect formerly of Vienn and now a lecturer at the University of Pittsburgh He has designed new treatments for a number o theatres, notably RKO theatres.]

HOW TO DESIGN
a Motion Picture Theatre

One of a
Group of Articles
on
Theatre Planning

Selecting Materials for Finishing the Interior

By BEN SCHLANGER

PROPER SELECTION and use f finishing materials for new post-war thetres and remodeling is second in importance nly to the consideration of the basic planning f the structure. More efficient use of known materials, as well as of materials which will be new in post-war work, is highly desirable. As shown in the chart (*Figure* 1) a material can be analyzed by considering three important factors which should be studied before making selection of a specific material for a specific use in a particular area of the theatre.

Under the first heading, *function,* the most important factor is dealt with. Unless the material selected in each instance serves all of the purposes required of it, a basic error will have been committed.

Under the second heading, *durability,* the aspect next in importance is considered. The interior finish materials should last, if possible, as long as the structural elements of the building, without having to be repaired or artially be replaced.

Under the third heading the consideration f *maintenance* is dealt with. This aspect is one which has not been given enough attention in the past. A poor selection of a material because of an attempt to make a saving in the first cost, or because of a lack of study of the problem, will result in later aintenance costs which would make the small original saving look utterly foolish, or result in neglected surface conditions which would by no means be a credit to any theatre management.

Under each of the aforementioned headings there have been listed various sub-headings under which the characteristics of the materials available could be discussed, to help in making decisions for proper selection of materials. Each sub-heading has been given number. These numbers will again be found *Figure* 2 to indicate which considerations the sub-headings should be given special tention in accordance with the position and e for which the material is intended.

In *Figure* 2 the numbers appear in two sizes, the larger indicating that even greater importance should be attached to the conderation so designated. In this manner separate consideration can be given to the particular location in the theatre and the particular position in any part of an individual location (floor, wall, ceiling, wall base, etc.) r selecting the most advisable type of aterial.

There are some logical exceptions, cases in which the materials are not expected to last for more than approximately four to six years. These materials include seat coverings, drapes, fabric covering, carpets and matting. These materials are highly essential for the warm and intimate decorative atmosphere, and the comfort which they are able to impart, and their special ability to aid in the provision of good acoustical conditions. In the latter consideration, however, much progress has been made in the use of more durable and more easily maintained materials as will be brought out hereinafter in this article.

FUNCTION: NO. 1, Reaction to Light

The characteristic of the exposed surface of a material will determine how light which falls upon it will reflect. The light may be split up and reflected in all directions, or it

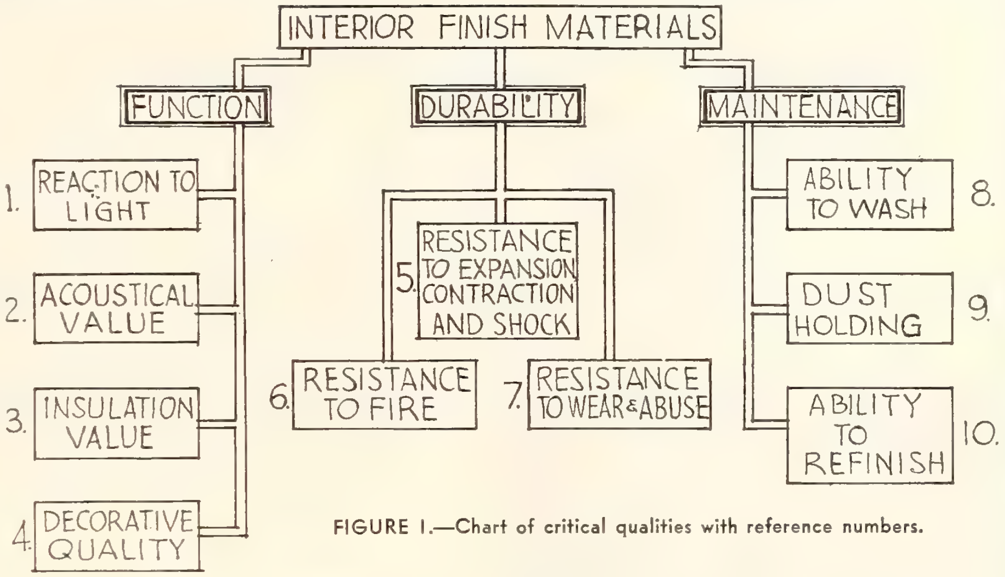


FIGURE 1.—Chart of critical qualities with reference numbers.

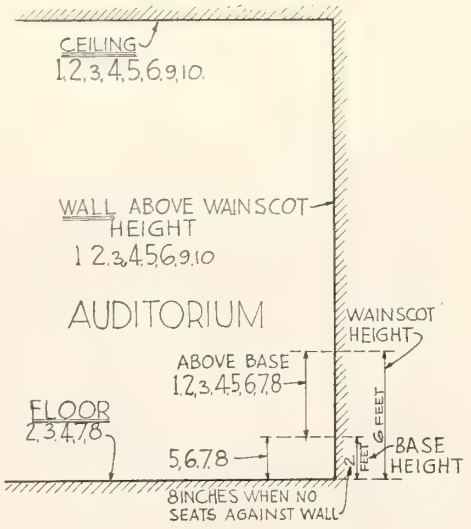
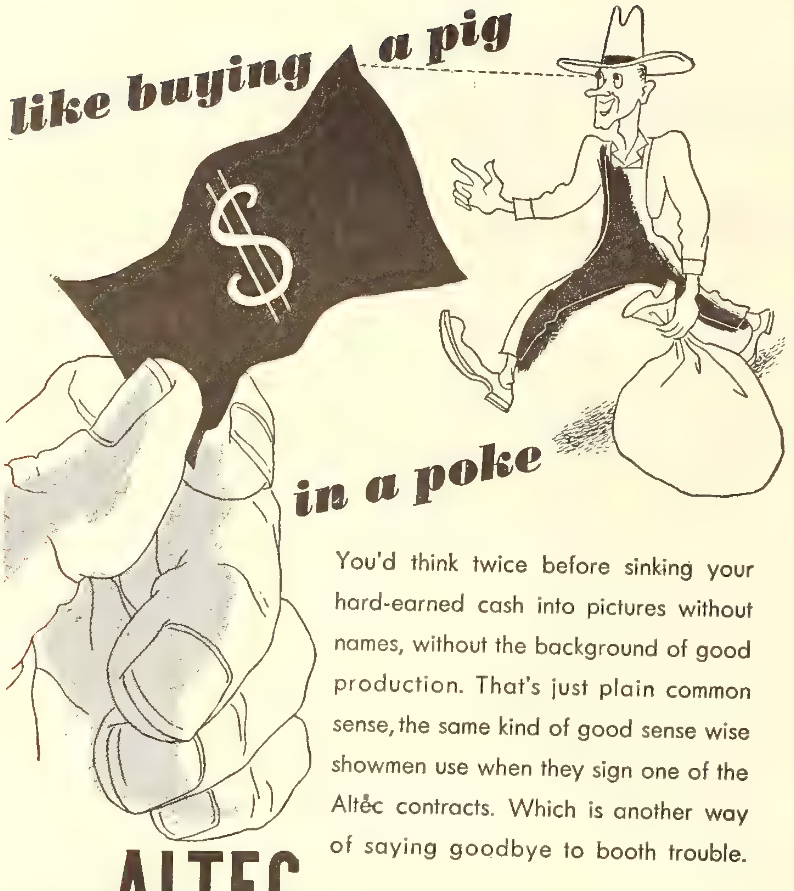


FIGURE 2.—Diagrammatic representation of the various areas of an auditorium with qualities of finishing materials important to each indicated by numbers used in Figure 1. Other divisions of the theatre are dealt with in the tabulation at right.

OUTER LOBBY (exposed to weather)	
Ceiling	1, 4, 5, 6, 8
Walls and Base	1, 4, 5, 6, 7, 8
Floor	4, 7, 8
LOBBY AND FOYER SPACE	
Ceiling and Walls above a wainscot height	1, 4, 5, 6, 9, 10
From top of base to top of a wainscot height	1, 4, 5, 6, 7, 8
Base	4, 5, 6, 7, 8
Floor	2, 3, 4, 7, 8
PROMENADES AND CROSSOVERS ADJACENT TO AUDITORIUM SEATS AND PASSAGE WAYS	
Ceiling	2, 4, 5, 6, 9, 10
Walls	2, 4, 5, 6, 7, 8
Base	5, 6, 7, 8
Floor	2, 3, 4, 7, 8
LOUNGE AND REST ROOMS	
Floor	2, 3, 4, 7, 8
Ceiling	1, 2, 4, 5, 6, 9, 10
Walls	1, 2, 4, 5, 6, 7, 8
Base	5, 6, 7, 8
TOILET ROOMS	
All surfaces except ceiling	4, 5, 6, 7, 8
Ceiling	4, 5, 6, 9, 10

NOTE: Reference to a wainscot height does not necessarily suggest the use of a wainscot treatment architecturally. It is merely intended to show which materials are most effective in the area of a wainscot.

A SCHEME FOR ANALYZING
FINISHING MATERIALS



You'd think twice before sinking your hard-earned cash into pictures without names, without the background of good production. That's just plain common sense, the same kind of good sense wise showmen use when they sign one of the Altec contracts. Which is another way of saying goodbye to booth trouble.

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PERMASTONE
ANCHOR CEMENT
SOLD EVERYWHERE BY DEALERS SQUARE

None genuine without this trade mark

may be concentrated in one general direction
A flat or dull finish would cause the forme
result; a glossy finish, even and without an
projections or distortion of the surface, woul
have the latter effect. Paint can create anything from a perfect uniformly glossy surfac
to a highly diffusive flat surface. Almost an
material can be made in most of these finishes
Some materials, however, are coated so a
to obtain either a diffusive or a highly directive characteristic.

From a maintenance standpoint, a gloss
surface is the most practical one since it i
relatively easy to keep clean and is less likel
to catch and hold dirt.

Symbols for References To Types of Materials

A. CEMENT & PLASTER (hard & acoustic types applied on lath at job plain or shaped).
B. CEMENT & ASBESTOS SHEETS (flat & corrugated, gray or tinted, glossy or flat finish, prefabricated).
C. MINERAL, WOOD OR VEGETABLE FIBRE PRODUCT BOARD (puffy air cell type or dense hard board unfinished or specially finished—prefabricated).
D. PLYWOOD PANELS.
E. GLASS (sheets, blocks, transparent, translucent, wire-reinforced).
F. TILE & BRICK (flat or glazed).
G. METALS (including special glazed and colored coatings).
H. LINOLEUM (cork products—sheets or squares).
J. ASPHALT (in sheets or squares—colors integral).
K. RUBBER (sheets or squares).
L. PLASTICS (sheets, squares, tubes, transparent, translucent, opaque).
M. PLASTICS IN COMBINATION WITH OTHER MATERIALS.
N. FABRICS (woven, coated, glass).
O. PAINT.

From an appearance standpoint, as well
that of certain functional considerations,
glossy surface may be troublesome since it w
create a glare in places where such an eff
is undesirable. Glare obliterates color, is ha
on the eyes and creates patterns that destr
the original design effects.

New developments may be expected
which the surfaces will be glossy but brok
up by predetermined and designed corrugat
or lenticulated forms which will control lig
reflections, yet have the advantages of
smooth, glossy surface. The shape of t
broken formations could be designed to avo
the catching or support of the dust or d
particles. An example of this effect is cor
gated asbestos board or plaster applied to au
torium walls to control light reflections. Un
materials are developed which have this pr
ciple developed, with very small breakup
the surface, it is necessary to use what
known as eggshell, semi-gloss or satin fini
The latter finishes are microscopically form
breakups of the surface, but these breakups
not have any controlled directional design
light reflection. Some surfaces can be succe

(*Continued on page* 91)

Here's *Your* Audience
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A Signal Corps Photo

THEY'RE former patrons of yours, now in the Mediterranean theatre of war.

They're about to see some movies... one of the closest of their home ties ...second in importance only to mail.

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Never mind the sympathy, they don't want it. They're only doing their duty. What they want to know is whether we're doing ours. And part of our duty is to buy War Bonds with every dime and dollar we don't actually and truthfully need. We've got to buy double what we did before—NOW!

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"SYNCROFILM *won M. P. H. award for us." Says* BRYANT DOBSON.

* * *

"I learned my projection on SYNCROFILM *sound heads fourteen years ago and they can't be beat for their size.* SYNCROFILM *sound heads with a* SYNCROFILM *sound system installed on Simplex projectors won the Motion Picture Herald Award for our theatre." Bryant Dobson, El Rancho Theatre, Moon Park, California.*

* * *

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* * *

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WAYS & MEANS

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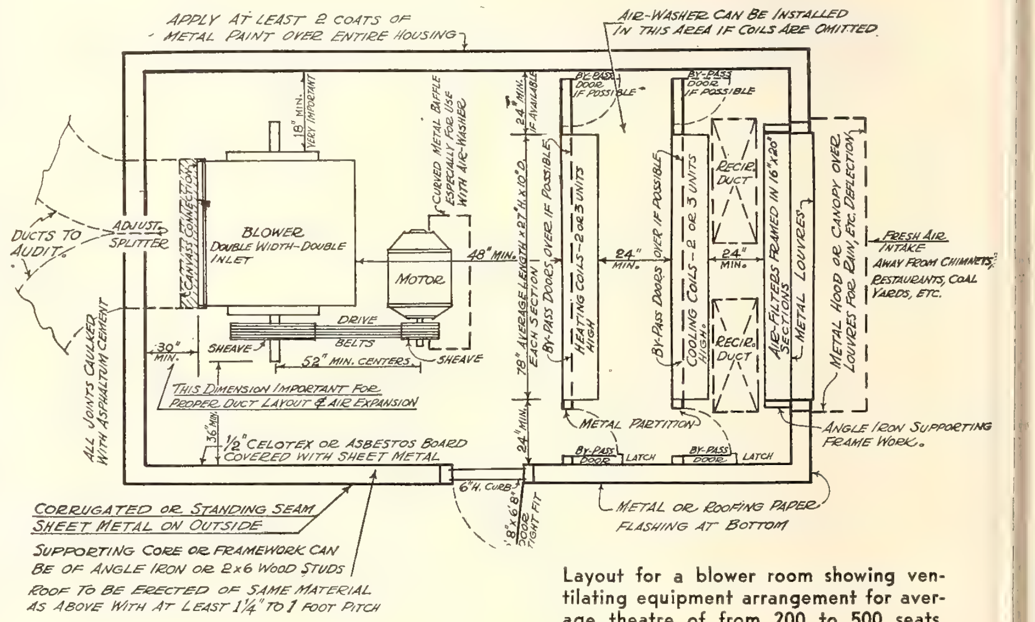
John J. Sefing is a graduate mechanical engineer and has long specialized in theatre wo

Give Your Ventilating Equipment A Fair Chance to Do Its Work

IN PLANNING either for postwar theatre construction or for remodeling of existing theatres, proper provision should be made for the ventilating system equipment. While it is true that for theatres from 200 to 600 seats only the simplest, and in some cases the cheapest, type of vent equipment is sometimes used, rather than air-conditioning systems, still there are many things about simple ventilation that should be considered in order for the theatre owner to get the most out of the money expended. It is time and money wasted to have, say, a blower, cooling or heating coils, air washer, etc. installed in some small space and arranged in such a manner that the air will be choked up to and from this equipment. Careful and thoughtful planning should be done before the actual installation to make sure that the equipment will be installed in a safe and practical manner.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AIR-WASHER CAN BE INSTALLED IN THIS AREA IF COILS ARE OMITTED
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CURVED METAL BAFFLE ESPECIALLY FOR USE WITH AIR-WASHER
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BY-PASS DOOR IF POSSIBLE
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ADJUST. SPLITTER
CANVASS CONNECTION
BLOWER DOUBLE WIDTH-DOUBLE INLET
MOTOR
48" MIN.
78" AVERAGE LENGTH x 27" H. x 10" D. EACH SECTION
BY-PASS DOORS, OVER IF POSSIBLE
HEATING COILS-2 OR 3 UNITS HIGH
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BY-PASS DOORS OVER IF POSSIBLE
COOLING COILS-2 OR 3 UNITS HIGH.
RECIR. DUCT
24" MIN.
RECIR. DUCT
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METAL LOUVRES
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ALL JOINTS CAULKED WITH ASPHALTUM CEMENT
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THIS DIMENSION IMPORTANT FOR PROPER DUCT LAYOUT & AIR EXPANSION
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METAL PARTITION
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LATCH
BY-PASS DOOR
LATCH
6" H. CURB
8"x6'8" DOOR TIGHT FIT
CORRUGATED OR STANDING SEAM SHEET METAL ON OUTSIDE
SUPPORTING CORE OR FRAMEWORK CAN BE OF ANGLE IRON OR 2x6 WOOD STUDS
ROOF TO BE ERECTED OF SAME MATERIAL AS ABOVE WITH AT LEAST 1¼" TO 1 FOOT PITCH
METAL OR ROOFING PAPER FLASHING AT BOTTOM

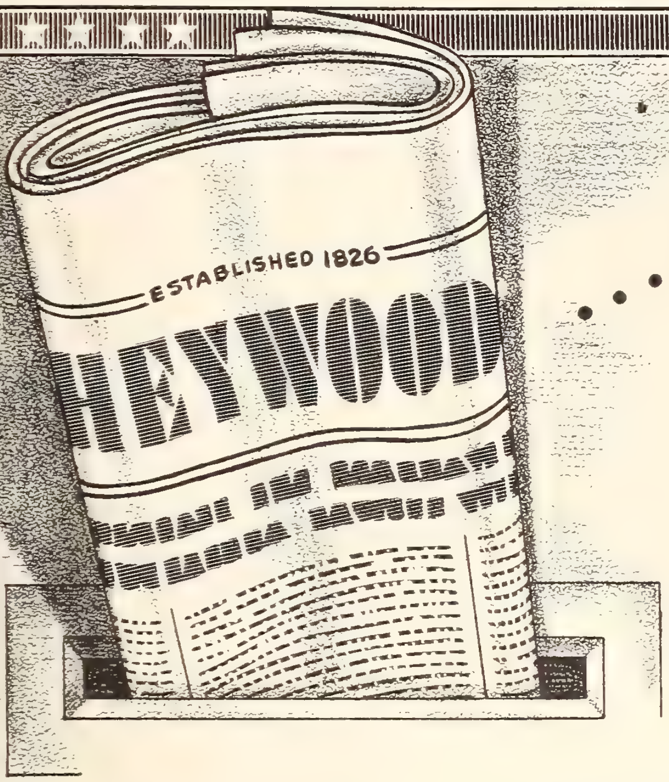
Layout for a blower room showing ventilating equipment arrangement for average theatre of from 200 to 500 seats.

LOCATION AND SPACE

The first thing that should be given careful consideration is the space where the equipment is to be installed, and the type of enclosure or housing. As in most small theatres there not sufficient space available within the theatre; often the only place to erect the ven housing is on the roof, or outside of the wa in the rear of the screen. The ventilatin equipment can also be installed in the bas ment under the screen provided sufficient spac is available.

In the past, vent blowers were commonl installed in the wing walls at the proscenium or at the sides of the screen, but in nearl every case these installations did not wor out so well because of the limited space an the terrific noise transmission to the auditoriu through the short duct runs.

When the ventilating equipment is to installed on the roof it should be made certai that the roof carrying members are sufficientl strong to take safely both the dead and li loads of this equipment. It must be remembered that the average weight of this particul type of equipment—blower, motor, heatin cooling coils or air washer, and housing— around 2,200 pounds. And this weight concentrated in a space of about 12 x 18 fee so, obviously, the best location of this equi



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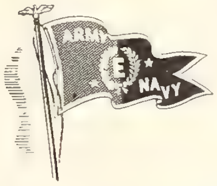

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ment is near the theatre retaining walls on which most of the dead and live loads can be distributed.

BLOWER HOUSING

The best type of construction for the blower room is one of metal, both from the standpoint of durability and the minimizing of fire hazards. The core or framework of the housing should be of at least 1½ x 1½ x 3/16-inch angle iron uprights spaced on 20-inch centers; and on the outside surfaces, corrugated or standing seam sheet metal should be applied. This core can also be of 2 x 6-inch wood studs, but should be covered on both sides with metal for fireproofing.

On the inside surfaces of the housing, ½-inch Celotex or asbestos board should be applied and over this, #22 gauge sheet metal.

The roof of the housing should be constructed of the same materials as the walls, but with at least a 1¼-inch to the foot incline. Proper metal or roofing paper flashing should be installed all around the outside where the housing walls meet the roof of the theatre to prevent any leaking of air or rain. All rough joints in the housing should be thoroughly caulked with asphaltum or metal cement.

The entire housing where exposed to the outside weather should be painted with at least two coats of a good grade of metal paint, *but only after the metal surfaces have been properly treated to receive the paint.*

As to the proper size of the blower room enclosure, this should be determined only after the type and quantity of ventilating equipment to be installed are definitely known. This enclosure should always be made just a little larger than what is actually required by the equipment, not only for efficient operation, but to provide space for any future equipment that might be installed. Small or improper blower room enclosures have been one of the main faults in ventilating equipment installations; in many cases the size of the enclosure was haphazardly determined, then the housing was erected without precise knowledge how the equipment would fit into the allotted space. As a result the blower was shoved tight up against the walls, and the motor and drive installed in the most impractical manner, making the operation, servicing and maintenance very difficult, with the fresh air intake are reduced to less than the capacity of the blower

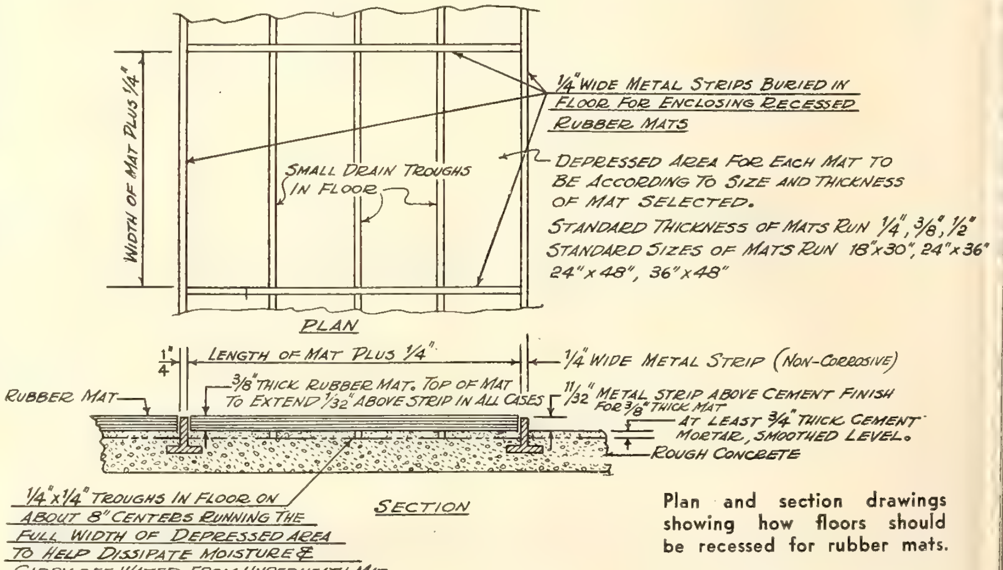
In allotting space, and especially in installing the blower, extreme care should be take that at least 30 inches are allowed from th mouth of the blower to the wall. This space i very essential for the connections of the duct so that they have full round bends and prope underhang at the mouth of the blower, permitting the air to expand and flow freely. O a double width double inlet blower, the closes the non-driving side should be to the walls i 18 inches. On the side where the pulleys an drive belts are installed, a space of at least 3 inches should be allowed for proper servicin and maintenance work. The drive moto should be installed in line with the blower, a the rear of it, and with the length of the driv belts selected so that the centers of the moto and blower shafts are not less than 52 inches

As a reminder at this point: the blower an motor should always be rigidly fastened t substantial bases, lugged to the roof beams i possible. Another minor thing but equall important is to provide a metal oil drip pa under the motor to catch the spilled-over o leaking oil. Also, at the side of the moto facing the coils, and especially an air washe a curved metal baffle should be installed ove the motor to prevent drops of water or heav moist air from striking the windings or wir of the motor. This little precaution will hel reduce insulation breakdown within the moto

HEAT TRANSFER COILS

When heating and cooling coils are to b installed in the blower room, they should b so located that by-pass doors can be had at eac end of them. Also, if possible, by-pass doo should be provided at the top of these coil One of the purposes of these by-pass doors to shunt the air through them when they a opened in a case where either the cooling heating coils, or both, are not used, instead pulling the air through the fins of the coil thus adding resistance to the flow of the ai These by-pass doors should have good latch or hooks on them so that they can be fasten rigidly to the wall when they are opened.

The exact size of these cooling and heati coils will depend on the design loads requir for the theatre; however, for the average sm


WIDTH OF MAT PLUS ¼"
¼" WIDE METAL STRIPS BURIED IN FLOOR FOR ENCLOSING RECESSED RUBBER MATS
SMALL DRAIN TROUGHS IN FLOOR
DEPRESSED AREA FOR EACH MAT TO BE ACCORDING TO SIZE AND THICKNESS OF MAT SELECTED.
STANDARD THICKNESS OF MATS RUN ¼", ⅜", ½"
STANDARD SIZES OF MATS RUN 18"x30", 24"x36" 24"x48", 36"x48"
PLAN
¼"
LENGTH OF MAT PLUS ¼"
¼" WIDE METAL STRIP (NON-CORROSIVE)
RUBBER MAT
⅜" THICK RUBBER MAT. TOP OF MAT TO EXTEND 1/32" ABOVE STRIP IN ALL CASES
11/32" METAL STRIP ABOVE CEMENT FINISH FOR ⅜" THICK MAT
AT LEAST ¾" THICK CEMENT MORTAR, SMOOTHED LEVEL.
ROUGH CONCRETE
¼"x¼" TROUGHS IN FLOOR ON ABOUT 8" CENTERS RUNNING THE FULL WIDTH OF DEPRESSED AREA TO HELP DISSIPATE MOISTURE & CARRY OFF WATER FROM UNDERNEATH MAT.
SECTION

Plan and section drawings showing how floors should be recessed for rubber mats.

See discussion on page 88.

have you heard?

that musty odors in storage closets or other rooms can be got rid of by setting in them pans of ordinary household ammonia?

that to prevent mischievous boys from unscrewing seat bottoms with a knife or dime, hex-headed Allen screws can be substituted for the present ones? These require a special tool, which you'd have and they wouldn't.

that even materials that seem more brittle than the porcelain enamel on your plumbing fixtures will crack it if striking it too hard? Even a chunk of ice bumped against it can cause a break in the enamel surface.

that squeaking fan drive belts can be quickly made quiet—if the noise is not due to misalignment of the pulleys or sheaves—by applying wax to the belt surfaces running in the sheave grooves? (If there is misalignment, correct it—it means excessive wear!)

that now is the time to clean or replace your air filters?

atre, the size of each section of the coils l run about 78 inches long, 27 inches high, d 10 inches deep; and usually 3 such secns of coils are installed, one over the other, a bank three units high. At least 24 inches clear space should be allowed at the sides these coils for checkups and servicing.

Figuring the fresh air intake opening in the wer enclosure should be based on the total ximum capacity of air that the blower can ver. For the average small theatre, this sh air intake opening runs about 7 feet wide 8 feet high.

LTERING PROVISIONS

Another thing that must be taken into coneration when figuring the size of this open is the type and size of the air filters to used. The size of the standard paper-oil pregnated, or the washable-permanent type, air filter is 16 inches by 20 inches. Thus, clear area of the fresh air intake opening uired by the capacity of the blower should enlarged according to the overall dimenns when so many units of these filters are l side by side and on top of each other.

It is very important that a rigid framework installed to hold all of these filters in place, l that substantial cross-members are used to p each unit from being sucked out of posin. In the past, constant trouble was experied where these filters were installed in ongly designed frameworks and weak or keshift cross-member reinforcings. It must remembered that the blower pulls the air o the housing at a high velocity and these ers must be fastened rigidly in place, otherie they will be sucked away from the framerk. However, the air-filter people can furh the iron framework and reinforcing crossmbers together with the air filter units if s so desired and in most cases it is worth the pense to have the air filters and framework

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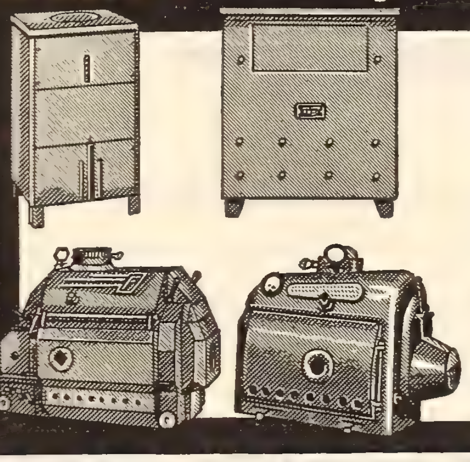

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delivered to the job ready for installation in the blower room.

Where space in the blower room permits, this air filter and framework should be installed a little away from the fresh air intake louvres so that rain, snow, etc., will not beat directly into them. In any case the louvres should be adjustable so that they can be regulated according to outside weather conditions.

Directly over the fresh air intake louvres a substantial hood or canopy should be installed to help deflect the direct penetration of heavy rain, snow, etc., into the air filters, especially when the louvres are opened wide.

Another thing that should not be forgotten is that the fresh air intake opening should always be located as far as possible from any chimney, restaurant, coal yard, etc., to avoid pulling in odors and excessive dust.

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How Recessing of Floors Should Protect Rubber Mats

IN MAKING provision for recessing rubber matting in lobbies and vestibules, there are a number of factors that must be kept in mind in order to obtain the maximum protection for the carpeting, longer useful life of the matting, and adequate safety precautions for the patrons. In the past, many depressed floor areas, together with the rubber mats, were laid out quite haphazardly and without serious consideration of what constituted a good job; these areas often were finished with rough concrete, allowed to have uneven surfaces, and given recesses no
form to fit properly the thickness of the
mat installed. As a direct result, the
of the mats would either extend beyor
level of the separating border, or drop
the walking level floor line, causing p
to trip as they entered or left the th

The usual practice of laying out the se
of depressed areas for the rubber mats
run sections the full length of the lob
foyer and then divide the width in
sections with about 8-inch borders of co
or terrazzo. In some jobs the length
lobby or foyer was broken up into th
four sections of depressed areas, but in
every case the 8- or 12-inch border o
crete or terrazzo was left to frame the
pressions. These wide borders might
saved some rubber footage, but they
considerably to the possibility of the p
slipping on the glassy surfaces.

SAFE, CONVENIENT SIZES

What must be remembered is that w
patron enters or leaves the theatre, on
may come down on the rubber and the
on the terrazzo border, and if this bor
wet or on an incline, a slip or fall may
Now, if these terrazzo or marble slab b
run 8 inches wide by about 20 feet lon
about 5 feet across the dividing section
possibility of accidents of the patrons is
tiplied many times.

Another bad feature of having the
mats in long sections, is that they a
heavy for the cleaning man to handle
a result discourage proper cleaning and
tenance, and contributes to rough ha
and rolling when taken off or put on the
Improper handling of rubber mats will
their useful life faster than the heavy p
ing received from thousands of wet an
covered shoes.

COVERAGE and DIVISIONS

The proper method of installing re
rubber mats is to cover the entire area
lobby or vestibule with the mats, wall t
and door saddles to door saddles, wit
thin metal dividing strips to frame the v
recessed sections. These dividing strips
be of durable, non-corrosive metal 1/
wide by about 1½ inches deep of a
section, buried solidly in the concrete
extend above the finished depressed floo
11/32 of an inch when a ⅜-inch thick
mat is to be used. A thickness of ⅜-i
the one most commonly used in theatre
mat installations; however, regardless
thickness of matting used, the metal di
strip should be installed so that the top
rubber mat is always 1/32-inch above t
of this strip. With the rubber surface
slightly above the metal surface, there
likelihood of the heel, especially a w
heel, contacting the metal and causing
or sudden jar of the foot. This differen
also tend to compensate for any variat
the recesses.

It is of great importance that the dep

areas be finished perfectly smooth and orm, and that all dimensions be followed sistently without any guess work. This a precaution will pay dividends in the long It is a good idea, so as to promote drain-and dissipation of moisture underneath the ting, to install two or three small troughs he depressed areas. These troughs can be ut ¼-inch square and run the full depth ach depressed area.

n laying out the sizes of the recessed mats, shape and size of the lobby or vestibules be the determining factor as well as a onal choice for decorative values. How-, regardless of the size selected, the length width of each depressed area should be nch more than the length and width of rubber mat; this provides space on each of the mat that will not only help in case e are any variations in the installations he dividing strips, contraction of the floor, possible stretching of the mat, but also will e it easier to remove mats for cleaning.

Ways of Concrete

CONCRETE is man-made rock; a floor of it could last for centuries. Nevertheless, every time a person walks on a concrete floor, small particles of it are ground away. Yes, every time it is swept, up come tiny flakes of it.

These flakes form a dust composed of sharp particles of silicate, and if this gets into motors, generators, projector heads, etc., it is where, in time, it can do a lot of damage.

If you notice an excessive amount of concrete dust when you sweep your floors, you are observing that it is disintegrating faster than it should.

Never use strong acids when washing your concrete floor. They will weaken it, especially if it is old or a bad mix.

Dampness coming through concrete floors or masonry walls also weaken them. Is the paint on them sticky? It s a sign that moisture is seeping through—alkali is disintegrating the paint. Wet the floor in several spots, then place a piece of red litmus paper (drug stores usually have it) on each spot. Allow the paper to remain for a few minutes; if t turns blue, alkali is present.

This alkaline condition can be neutralized by washing the floor with water containing zinc sulfate—3 pounds to the gallon. Allow this to dry and remain on the floor for three days, then brush the floor thoroughly to remove any remaining crystals of the sulfate.

Where the paint is loose, scrape it off and neutralize the alkalinity with the sulfate wash; then repaint.

If a good prepared concrete paint is not available, and you can't get red lead and linseed oil, either, you can mix up a paint with white lead, Venetian red and lamp black, using proportions that give you the desired color and a workable consistency. Put on two coats.

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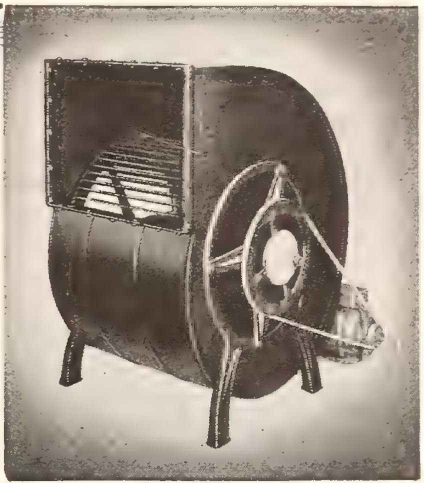

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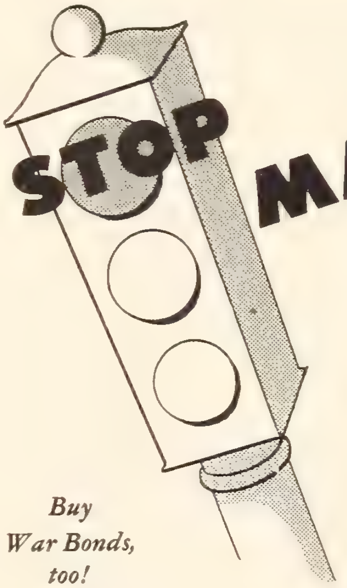

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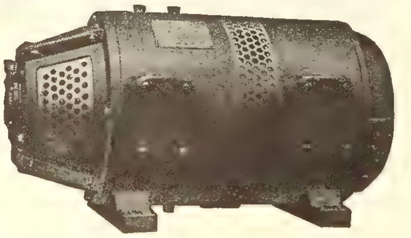

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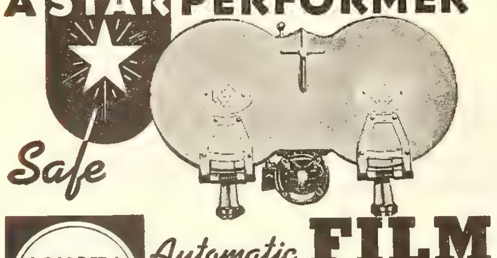

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METHODS in MANAGEMEN

A department for newcomers to theatre operatio

Physical Operation and Income; Lighting and Its Supervision

By CHESTER FRIEDMAN
Editor, Managers Round Table

IN TAKING over the direction of a theatre, the new manager finds himself confronted with a multitude of duties pertaining to staff supervision, program arrangement, advertising, some measure of bookkeeping, report making, etc.—and on top of this, he is surrounded by a formidable array of structures and furnishings and machines constituting the building, its environment and the mechanisms which make it all tick.

Because of wartime conditions, which are putting more pressure on circuit executives and denying the time that might otherwise be devoted to instructing new managers, these physical matters may not appear as important as they are—until something happens. Then they begin to loom up mightily on the new manager's horizon.

You've got the idea all right that a theatre is supposed to make money. And you know that to make money it has to take in money. But though we know, we sometimes forget—or ignore?—that profits also depend upon how much money is spent on operation.

One way of holding down the cost of operation is to refuse to spend money for repairs, replacement, reconditioning, etc.—just pay no attention to deterioration at all. This makes the balance sheet look swell—for awhile. Eventually, of course, one finds that one was just kidding himself—that deterioration went on despite the fact that one looked the other way. All of a sudden, the equipment needs repair and replacement, not to the extent that it would have needed had it been taken care of, but to a degree requiring a far greater outlay of money. And the building needs general reconditioning now. At this point it is also proper to reflect on how much actual *income* was *lost* because the theatre grew shabbier and shabbier, the performance cruder and cruder.

The better way to make a theatre pay is to maintain its physical facilities at peak condition. Then, other things being equal, you are doing all you can to attain maximum income, you are avoiding unnecessary expense produced by neglect, and you are facing facts in your balance sheet, so that you have a reliable guide in *all* phases of operation.

This series of articles cannot deal with the physical theatre in detail. That is done constantly in other departments of BETTER THEATRES. But perhaps for the new manager it is proper here to discuss in a general way, with a suggestion here and there concerning something that he might not come
upon for some time in the normal course
the operation, principal phases of his inter
in the physical side of operation.

●

One of these is lighting. In the thea
there is lighting for traffic, safety, decorati
advertising, projection and stage performanc
Projection is a story by itself, and largely c
concerning the projectionist (we touched
the manager's part in projection in the J
22nd issue). Stage lighting, for our purpo
here, can be ignored. It is general illumi
tion, directional signs, and display lighting t
the manager has to look after.

His theatre may use only filament lam
the familiar globes, or also lumilines; or
may have these plus fluorescent lamps or ne
or both. If he has colored lighting, this m
be provided by fluorescent lamps inside, ne
outside (possibly also inside), or dipp
globes, or colored-roundel reflectors. Main
nance of these require regular inspecti
regular and frequent attention from appoint
members of the staff.

Although the lighting installation is lik
to be a fixed thing beyond the tinkering
the manager, the matter of light level in a
particular area of the theatre may prope
come under his jurisdiction. He may not
an increase in vandalism; an increase in il
mination may help to reduce it. He may
serve that some bracket lights in the forwa
part of the auditorium invade vision of
picture; they should be kept off, if possible.

A theatre's lighting bill is usually consid
able. Do you suspect your lighting installati
to be inefficient, or poorly adapted to local r
schedules? If so, your electric power compa
will examine it to see if certain feasi
changes might not be better suited to yc
operating requirements.

Maybe you could revise your operati
scheme to fit it better into the local pow
situation. Perhaps at certain peak load peri
you are now running into high charges t
could be eliminated by cutting out cert
equipment during at least part of these perio
Understand your local rate schedules and
mand-rate limitations.

You may notice that you are replaci
lamps often. That could mean that your lan
are of wrong voltage. If they are not, th
your lamps may be victims of too much vo
age fluctuation upward. If this is consta
you may find it feasible to reduce the rat
wattage of the lamps (the higher voltage
the line increases the brightness of the lan
that is why they burn out faster than th
should). Voltage jump also affects projecti
Investigation may reveal conditions that
vise installation of voltage regulators.

aterials for terior Finishing

(*Continued from page* 82)

y coated with the latter finish, others may uire more control of light reflection. The itorium is a place for this control.

NCTION: NO. 2, Acoustical Value

ll reliable acoustical materials are rated a recognized testing laboratory for their ity to absorb sound. Some of the best ustical materials are not practical for the-s because they are not fireproof; others do wear well or collect dust. In some cases ghly efficient acoustic material can be used, ind perforated mineral wall board or tile. esign of the interior can in many instances vide effective acoustical control in whole n part. However, there will always be the d for acoustical materials for noise reduc- purposes in the auxiliary spaces in a the- structure (see material types A, B, C and and references to fabrics under No. 4 and b-heading).

NCTION: NO. 3, Insulated Value

 finishing material is not usually used as main means of a weather or sound insula-; however, it may be used very effectively supplement other material used behind it this purpose. Material Types C, D and are valued for their insulating qualities.

NCTION: NO. 4, Decorative Quality

ecorative effects are obtained in materials the texture and colors of their surfaces. lors may be solid or in patterns where so ired, but the texture may add or detract n the desired effect in accordance with the nner with which the nearby light sources ect from the material. Therefore it is essary to inspect materials under lighting ditions which as nearly as possible match lighting condition of the eventual position. n many cases the use of a solid color in junction with a selected textural effect, or akup of the surface, will produce fine dec-tive quality (see A and B in material list). nd painting and stenciled ornamentation is longer practical since such products as ulated leather (see N), Formica and Mar- (see M), and plywood (see D), with decorative patterns, have become avail-. Very effective theatrical wall papers have become available.

abrics have special warm decorative lity, but must be used sparingly unless proofing is properly considered.

RABILITY: NO. 5, Resisting Wear

nder this heading we must deviate mo-ntarily to refer to the materials which sup-t the finishing materials. If these support- materials are such as may warp, or if the ports are poorly supported in their founda-ns, a condition will arise which will cause cking of the finish, especially if plaster or nent is applied as trowelled-on finish.

Materials E, F, G (glazed), and to a small ree the plastics, are subject to shock. Glass

(*Continued on page* 98)

Out of this fund of knowledge
MOTIOGRAPH'S ENGINEERING STAFF
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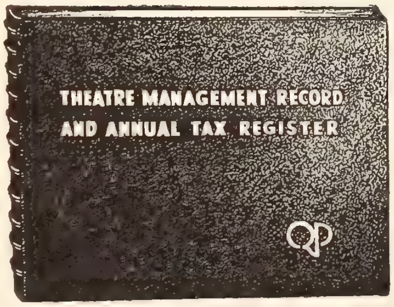

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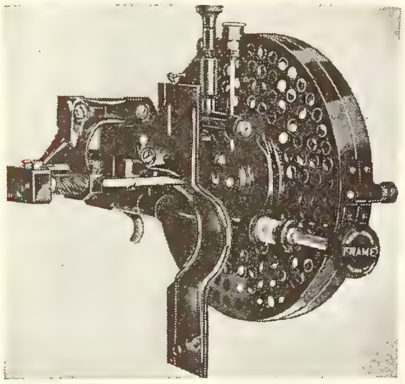

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GG-51

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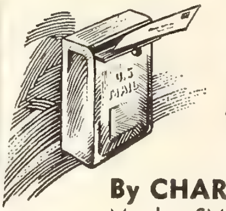


By CHARLES E. SHULTZ
Member SMPE . . . Honorary Life Member LOCAL 365, IATSE & MPMO

Safe Handling of Prints And Use of Click Splices

Emory Myers, president of Local 283, York, Pa., disagrees with certain parts of the article on film damage through the use of exchange reels in the projector which appeared in the May 27th issue. He has set forth his personal experiences on the subject from the viewpoint of a chief projectionist of a first-run house with twenty years of projection experience to his credit. I think that his comments offer several very logical suggestions that are indeed worthy of attention. He writes as follows:

"My experience over a period of twenty years in the projection room are at variance with the writer's thought in the article. My thoughts are as follows:

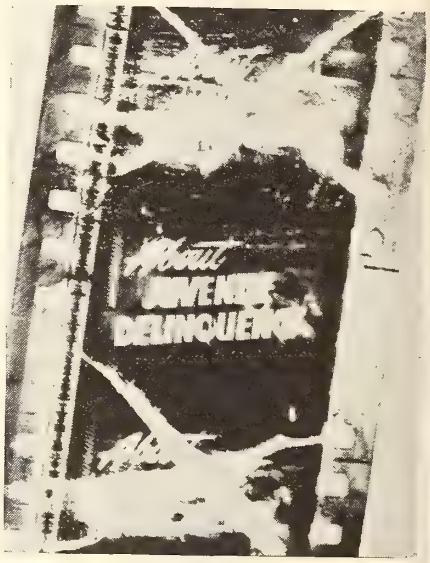
"On shipping your show out, I find if the hand rewinder is used, the film is wound unevenly on the shipping reel due to irregular tension. When the reel is forced into the shipping case the uneven edges are turned over and broken. This condition fails to exist if the tension on the lower take-up is right as the film will be wound evenly on to a shipping reel or any other kind of reel.

"This does *not* mean that I approve of using shipping reels in the lower magazine when the show is shipped out, but if there is no electric rewinder in the projection room, I approve of running film on to a shipping reel in the lower magazine (if the shipping reels are in fair condition), instead of using a hand rewinder.

"I must say that ever since I have been made chief projectionist at this theatre there has not been any film damage by my staff. This over a period of twelve years. This is a first-run theatre and we get the best of prints. I will not allow any kind of marks to be made on the film for start or changeover. If the original cue marks cannot be seen, we use a "click splice" made with clear film from which the emulsion has been removed so that it does not show up on the screen. On all trailers we use a red china pencil for start and changeover, removing mark after the last show."

▶ I agree with Projectionist Myers' ideas on all points excepting the advisability of using "click splices." Admitting that it is true that the average observer cannot see the click splice itself upon the screen, such a splice usually causes a slight jump in the image which can be observed as it passes through the projector. In Projectionist Myers' case his use of the click splice is reserved to extreme cases in which the cue mark cannot be seen distinc enough to assure perfect changeover and is to be preferred to scratching unsigh marks upon the film.

FILM MUTILATION



During the last three months I have been receiving an increasing number of clippings from various projectionists of release print upon which "outrages" have been committed.

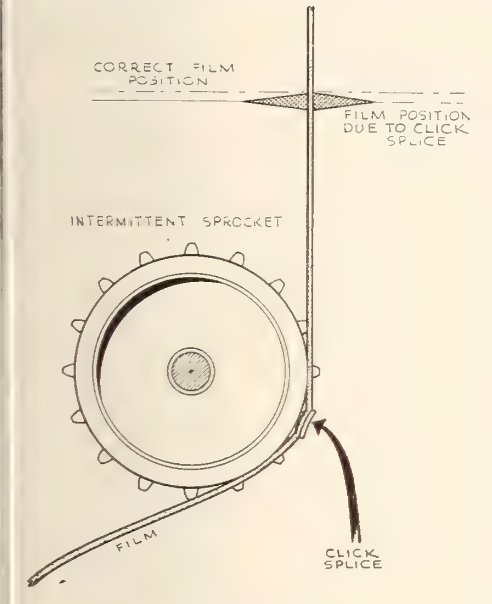
The correction of this undesirable situation cannot be accomplished by a "crusade" of "preaching" because we are all completely aware of the bad effects and know that they are facts which can only result in lowering the projection standard of the guilty party and all those who must use the print thereafter. I can hardly be hopeful enough to think that my words will change the habits of a small minority of "operators" who disregard their obligation to the "projectionists" who suffer by their acts.

The above picture is an actual reproduction of a clipping sent to me by an enraged Mid-western projectionist. In my opinion it is impressive enough to speak for itself. It is a "horrible example" of how not to cue.

There are several types of click spli

used. Some are cemented to one edge of the film only and are placed between the sprocket holes, others extend across the film from edge to edge and are made from narrow strips of film with the sprocket holes aligned with those in the film itself. While projectionist Myers does not mention the type that he uses, all such click splices have the common disadvantage of causing a slight image jump.

When any type of click splice is cemented to the print, (usually on the non-emulsion side), it doubles the thickness of the stock at this point, which produces a stiffness and buckling that does not permit the film to pass around the intermittent sprocket contour in perfect contact as it should. This inability to fit the curve of the sprocket properly results n a slight displacement of the frame over the aperture, as shown in the drawing.



Illustrating click splice displacement.

If the full-width type of click splice is applied over the sprocket holes, it is of utmost mportance that *exact* alignment of the holes n the click splice and the print itself be made; otherwise a great increase in the amount of jump will result. This is due to the fact that misalignment of the holes will not allow the intermittent sprocket teeth to pass through the film properly and an even greater departure from perfect contact between the film and sprocket contour will occur.

A wide click splice will add to the displacement shown in the drawing considerably, as the wider piece will increase the area that is tiffened and buckled.

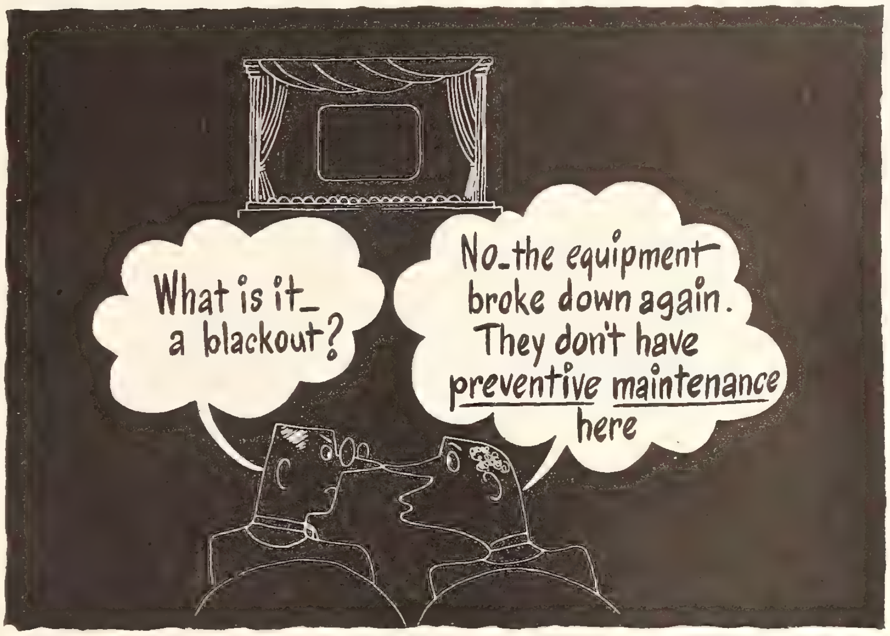
Generally speaking, I cannot recommend he use of these click splices under any conditions excepting those of absolute inability to see a cue; and even then, I think that some other method (such as a notation upon a cue heet as to the action of the scene) is better. Other than this, however I concur heartily n Projectionist Myers' methods.

●

Accurate Carbon Time Reading with Cyclex Lamps

DANIEL GROSS of the Hazewood theatre in Pittsburgh, writes:

"Thank you for your interest in my letters.


What is it_ a blackout?
No_the equipment broke down again. They don't have preventive maintenance here

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Any theatre manager who's had this happen — knows what a tough spot it is. But when breakdowns occur today, they may be pretty serious. Your sound and projection equipment has to take it, what with longer hours and a scarcity of new equipment.

That's why we urge you to help your projectionists carry on a *preventive* maintenance program. A little extra care day by day will make your equipment last longer, and work better. Care will *prevent* many breakdowns.

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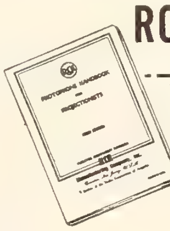

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It really makes a fellow feel that he is not wasting his time by being completely engrossed in projection.

"I am sending you a diagram of a very simple sliding pointer for the carbon scales on Cyclex lamps. They can be made and installed in about half an hour. The drawings are practically self-explanatory.

"After the pointers are attached, the carbon carriages should be moved to the point where they stop feeding, then the pointers may be set to zero, and that's all there is to it.

"Some Cyclex lamps have the carbon scale below the manual carriage feed knobs. It will be found more convenient to read the scales if they are placed above the knob.

"Since using these scales, we have never been caught short and we burn our carbons down to a very short stub."

▶ The idea of using pointers, as suggested by Projectionist Gross, may seem unnecessary at first glance because the manufacturer has provided a scale on the outside of the lamphouse directly above or below the moving knob used for manual adjustment; but with very slow carbon consumption it is desirable to gauge remaining carbon to within very narrow limits if waste of valuable copper or the hazard of performance interruption is to be avoided.

For example, let's assume, arbitrarily, that Projectionist Gross uses 1¼ inches of carbon in 20 minutes. This means that he will use about 1/16 inches per minute. An inaccuracy of measurement of available carbon to the extent of ⅛-inch represents a difference of 2 minutes in running time.

The accurate measurement of ⅛-inch (or for that matter even ¼-inch) is difficult without the aid of some type of pointer, and I believe that Mr. Gross has come up with a very helpful little gadget for those using Cyclex lamps.

I have made drawings from his sketches of the pointers, and in addition, a perspective view of the entire burner mechanism to aid in locating the screws under which these pointers should be attached. In the drawing of the mechanism I have found it necessary to show parts of the burner assembly cut-away in order to give an unobstructed view of the position of the screw in the upper carriage which is hidden from view.

This idea is one of many that are reaching me from various sections of the country. They show the increasing and more informed interest that projectionists generally are taking in their art.

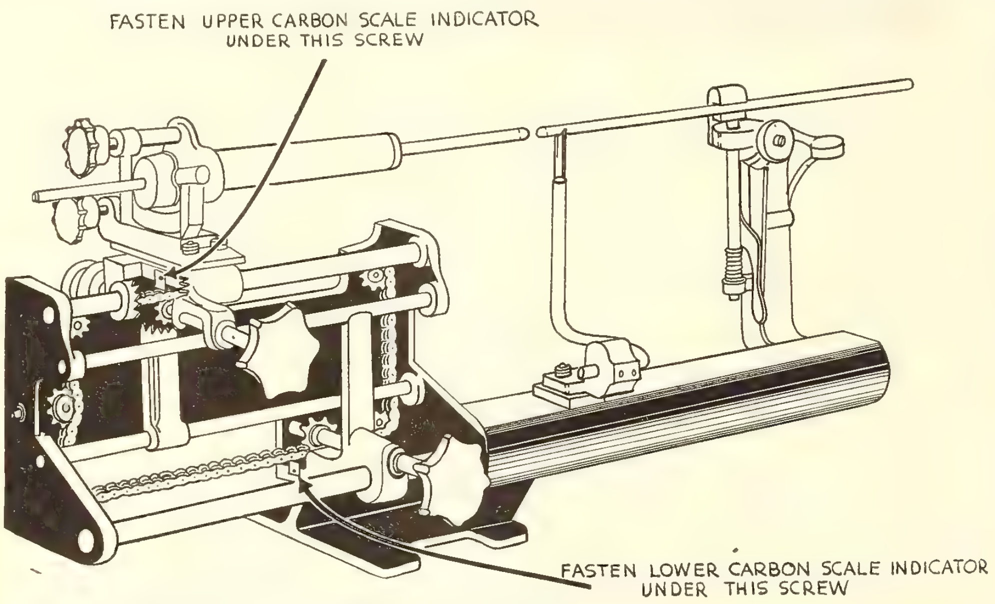
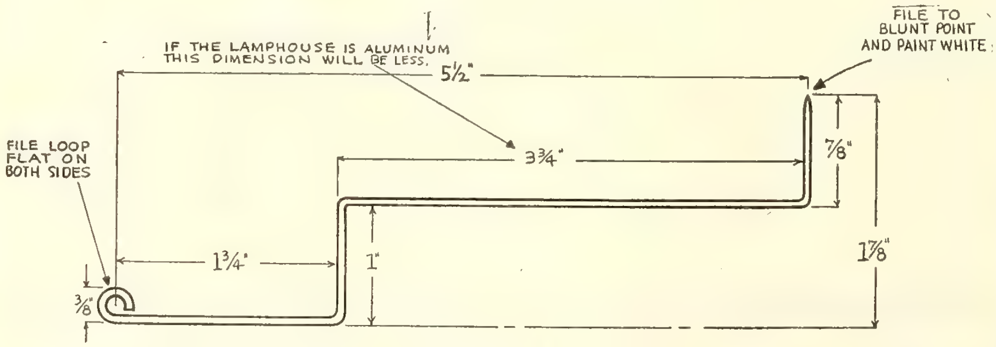
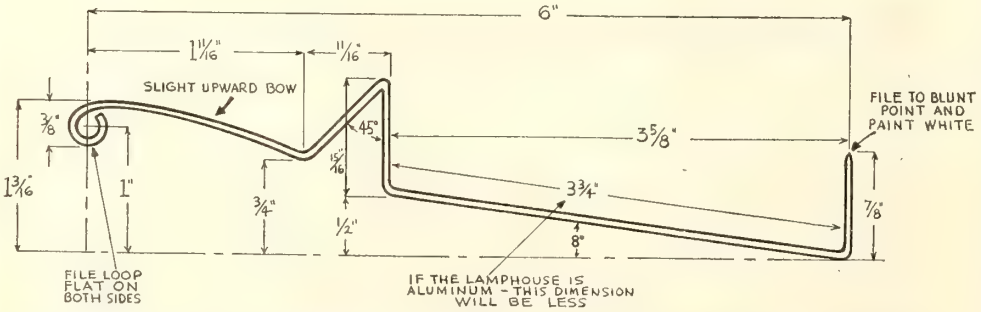

FASTEN UPPER CARBON SCALE INDICATOR UNDER THIS SCREW
FASTEN LOWER CARBON SCALE INDICATOR UNDER THIS SCREW

Diagram of Cyclex lamp showing carbon indicator locations.


IF THE LAMPHOUSE IS ALUMINUM THIS DIMENSION WILL BE LESS.
FILE TO BLUNT POINT AND PAINT WHITE
5½"
FILE LOOP FLAT ON BOTH SIDES
3¾"
⅞"
1¾"
1"
1⅞"
⅜"

Carbon scale indicator for Cyclex upper carriage.


6"
1$\frac{1}{16}$"
$\frac{11}{16}$"
SLIGHT UPWARD BOW
⅜"
45°
$\frac{15}{16}$"
3⅝"
FILE TO BLUNT POINT AND PAINT WHITE
3¾"
1$\frac{3}{16}$"
1"
¾"
½"
8°
⅞"
FILE LOOP FLAT ON BOTH SIDES
IF THE LAMPHOUSE IS ALUMINUM - THIS DIMENSION WILL BE LESS

Carbon scale indicator for Cyclex lower carriage.

•

Tracing the Cause of Shadow in Picture Area

EARL RUPPLE, projectionist of the Fox Beyer theatre in Excelsior Springs, Mo., asks a question concerning the shadowing of the picture area. He states his problem as follows:

"I installed two new Super-Simplex heads and they sure do run nice. I find now that there is a shadow on the edge of the screen. I can file out the aperture a little bit, but I don't like to do that. What would you suggest to do for this trouble?"

▶ Because this is not the first time that this trouble has been brought to my attention, I believe that other projectionists have had similar difficulty at some time and wondered about the most direct steps toward tracing the sources of the trouble and correcting them.

In answering your question, Projectionist Rupple, I should like to point out that you were quite correct in hesitating to file out your aperture as this would not have solved your problem. A shadow, such as you describe, is an out-of-focus image of some part of the projector, or projector port, which protrudes into the beam at a distance from the focal point of the optical system. The focal point is the film line of the projector. As the aperture is extremely close to the focal point, an obstruction at this point would cast a fairly sharp image upon the picture field that could be easily identified.

The three most probable causes of a shadow upon the picture are:

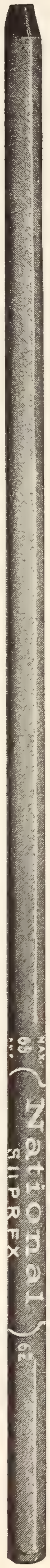
1. The spot sight box is not pushed all the way in. This condition causes the aperture plate and cooling plate to be misaligned. Because the cooling plate is some distance from the film line, it casts a soft-edged shadow on the picture field. If it is not all the way in, the shadow will appear on the right hand side of the screen.

2. The steel shim plate which slides in behind the brass aperture plate to hold it in position may not be pushed in all the way. If this is the case, the opening in the steel shim plate will be misaligned with the aperture and the edge of steel plate will cast a fairly well defined shadow on the side of the picture field.

3. The edge of the projector port mask may be cutting into the beam on one side. In this case the shadow will be extremely soft-edged, indeed, and will extend into the picture field about two-thirds of the way across. The shadowed area will be so indistinct from this cause that it will be difficult to tell where it begins and ends.

In the accompanying drawing is shown the location of each of the above sources of shadow. I have drawn this illustration with

COPPER still critical!



COPPER is still on the critical shortage list of essential war materials. It was never more necessary that every last possible ounce of it be saved.

The copper that drops from your Victory and "Orotip" Carbons to the bottom of your lamp housings, and that which you strip from stubs, quickly finds its way back into essential products of war when you turn it in to your distributor or local salvage headquarters.

Your cooperation has been most effective. Your Government urges you to keep it up! And for further saving of copper . . . and for efficient use of carbons . . . a bulletin describing completely the operation of Victory High Intensity Carbons . . . "National," "Suprex," and "Orotip" . . . has been in general distribution. If you have not received your copy, write today. National Carbon Company, Inc., Cleveland 1, Ohio, Dept. **5-H.**

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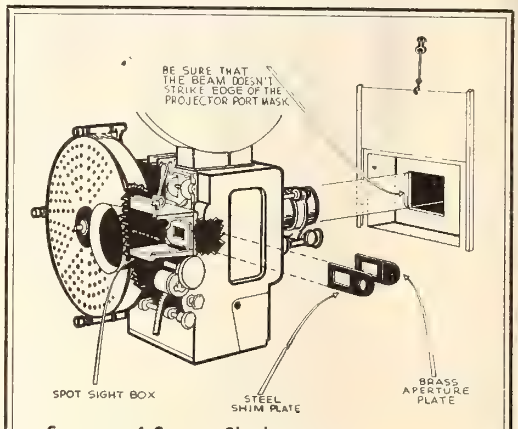
parts of the projector "cut-away" so that you can see the parts in question clearly. It is extremely easy to correct the shadow condition if you proceed to trace it in the following manner:

1. Operate the projector without film.
2. Shift the spot sight box back and forth in its tracks (as shown by the dotted arrows) and note the effect upon the shadow. If the shadow moves with the position of the spot sight box, find the point at which the shadow disappears and leave the box in this position. (Be sure to check the automatic changeover after this adjustment to be sure that it is not binding or interfered with due to the change in position of the box.)


BE SURE THAT THE BEAM DOESN'T STRIKE EDGE OF THE PROJECTOR PORT MASK
SPOT SIGHT BOX
STEEL SHIM PLATE
BRASS APERTURE PLATE

Sources of Screen Shadow.

3. If the movement of the spot sight box fails to clear up the shadow, push inward on the steel shim plate which will be found behind the brass aperture plate and note the effect upon the shadow. *Be careful,* this plate will be *hot!*

If the shadow deepens as the steel shim plate is moved toward you, but fails to completely clear up when it is pushed as far in as possible, it is well to remove both the shim plate and aperture and examine the tracks in which they slide for foreign matter that may be keeping the shim plate from seating all the way in as it should.

3. If your tests of the spot sight box and steel shim plate prove that the shadow is not caused from these sources, the next step is to remove the projector port mask entirely and note its affect upon the shadow. If you find the port mask is responsible for the shadow, cut out a new one which will properly clear the projected beam without interference, as a serious light loss can be encountered from interception of the beam at this point.

Reminder memo

Have you looked over your take-up belts lately?

If you discover cracks along the outer edge, or signs of tearing around the belt hook holes, it may pay you dividends in safety to slip on a new one.

A sudden and unexpected take-up failure, due to belt breakage, can jam up an awful lot of film in the soundhead, destroying valuable release footage and presenting a very real hazard of serious mechanical damage to irreplaceable equipment.

•

Did you know that a clean glass reflector will not pit, crack or depreciate as fast as a dirty one?

The white scum which appears on the surface of the mirror cuts as much as 25% of the reflected light, concentrates heat at the point of accumulation which may result in cracking and speeds up pitting.

Regular cleaning with a cleaner like Bon Ami will prevent the "burning in" of this scum to the surface of the glass.

•

Have you checked the oil sight glass of your intermittent movement for leakage lately?

Leakage at this point allows oil that belongs in your intermittent to find its way onto the film and into the soundhead optical system.

One way of stopping leakage is to place a seal of "water glass" (silicate of potassium or sodium) around the edge of the oil sight. Your druggist can supply it.

Drain the intermittent oil well and clear away all oily deposits before attempting to apply the water glass.

•

Have you drained your intermittent oil well recently and refilled it with fresh clean oil?

Oil ages and loses some of its lubricating qualities under steady pounding. Your intermittent revolves 86,400 times an hour. Regular refilling with fresh oil will add months of steady projection to the life of this part of your equipment.

C. E. S.

Curiosity . . . a joke . . . and here is Miss Elaine M. Brungart, a full-fledged projectionist of the Milroy theatre in Milroy, Pa. Miss Brungart writes: "I have always been curious to know just what actually did go on behind the scenes in putting a picture on the screen. In a joking manner I was asked if I wouldn't like to operate projection equipment. Upon learning that the manager of the local theatre was thinking of training women to 'take over' in case the regular projectionists were called into the service, I became an apprenticed projectionist. Since I have obtained my license I have worked with several types of equipment. At present I am operating Simplex projectors with front shutters, Brenkert lamps, and an RCA sound system." And she concludes: "Let me say that the Bluebook of Projection is tops."

Jewels OF FINE CRAFTSMANSHIP

SUPER LaVezzi SERVICE
REG.U.S.PAT.OFF.

Projector parts made to highest precision standards—guaranteed interchangeable. Available through Independent Theatre Equipment Dealers everywhere.

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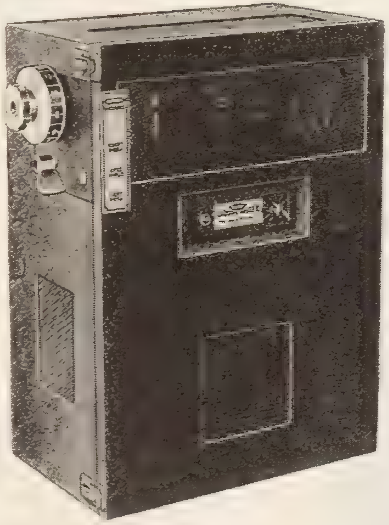
180 NORTH WACKER DRIVE • CHICAGO 6, ILLINOIS

ROYAL SOUNDMASTER

PD-50 SERIES
AMPLIFIER



"PD 50" SERIES AMPLIFIER

The circuit design of the "PD50" series amplifier incorporates all of the latest recognized developments that are essential for highest quality, brilliant, true life-like reproduction. Foremost of the many unusual built-in features is the complete complement of the "Climatite" treated transformers and chokes, recognized throughout the world for their ability to stand up under most severe operating conditions. Plug-in type filter condensers make replacements of these condensers as simple as changing a tube. . . . Calibrated step-type volume control. . . . Instantaneous silent change-over in photo-electric cell circuit. . . . Photo-electric cell connections through low capacity cable with heavy locking connectors to amplifier. . . . Wide range tone control. . . . Built-in booth monitor and monitor amplifier assures ample volume on monitor. . . . True, life-like humless reproduction. . . . Maximum safety factor.

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will come from

THE ARTKRAFT SIGN CO.
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Materials for Interior Finishing

(Continued from page 91)

where possible should be used in the block, corrugated, wire-reinforced, plastic-reinforced, or extra-strong shatter-proof types, to guard against shock.

DURABILITY: NO. 6, Resistance to Fire

Materials A, B, C (mineral type), E (wire-reinforced or block type), F and G are fireproof. Materials C (dense type, fastened with no air space behind), D and H (fastened with no air space behind) and the plastics in most of their types, are reasonably fire-resisting and slow-burning and therefore should not hamper the safe evacuation of a theatre in an emergency.

The recent development of glass cloth for fabric draperies, wall coverings, etc., is interesting in this connection. The glass fabrics thus far produced under wartime conditions seem woven a bit too tightly to be fully effective for acoustic purposes. Manufacturers should be able to overcome this difficulty, however, to allow for the use of rock wool, etc., behind them for absorbing sound.

DURABILITY: NO. 7, Resistance to We

Materials A (cement), B, C (dense type), E, F, G, J, L and M are highly resistant to wear. Materials A (plaster), D, H and K are reasonably resistant to wear. *Figure* No. 2 shows where it is advisable to use these materials.

MAINTENANCE: NO. 8, Washing

Material A and B (covered with washable paint), C (dense board covered with washable paint), D (properly waxed or varnished—use tepid water and mild soap), E, F, G (glazed or covered with washable paint, preferably baked on), H, J, K, L and M are washable.

MAINTENANCE: NO. 9, Dust-Holding

Materials A (hard smooth finish, painted with gloss or semi-gloss paint) B, C (dense board, or especially coated soft board is made by Celotex, with the pores sealed), D, F, G, H, J, K, L and M are all materials which will not catch or support dust to any marked degree. It is especially important to avoid dust-catching material for the surfaces which are difficult to reach for cleaning purposes.

MAINTENANCE: NO. 10, Refinishing

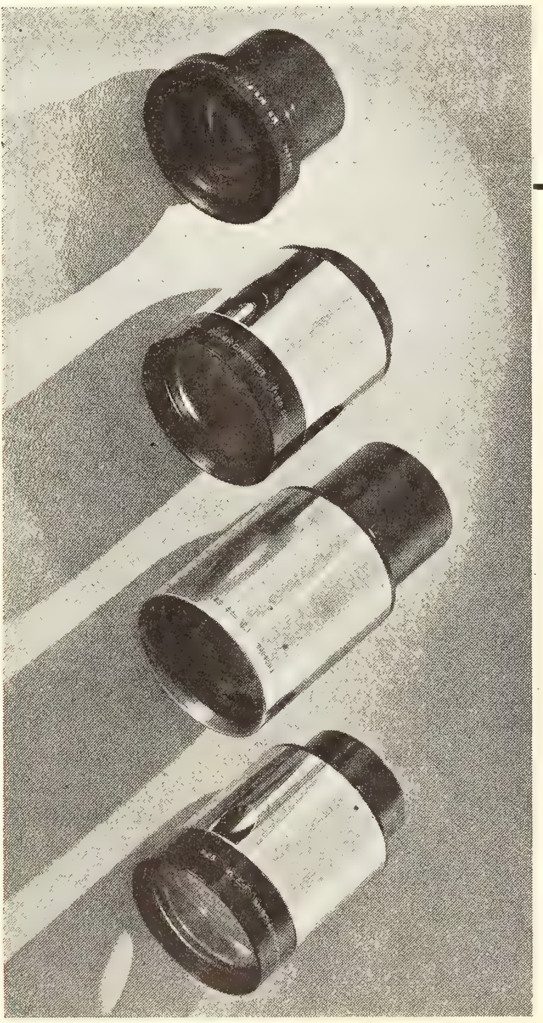
Many acoustical plasters, wall boards and blocks cannot be refinished without destroying somewhat their original properties. Cement and plaster applied on the job in a rough texture will not allow for the possible application of wall paper or wall fabric to be glued to the surface. Metal surfaces that are galvanized will not hold paint properly. Sand-finish plaster with color integrally mixed will absorb large quantities of paint for subsequent refinishing.

•

Bausch & Lomb Projection Lenses

FOR CLEAR, BRILLIANT SCREEN IMAGES THAT

Audiences Appreciate



Super Cinephor f:2.0

Bausch & Lomb high light-transmission lens surface treatment means that more light reaches the screen to provide greater screen brilliance. Coupled with superb anastigmatic correction it means unequalled image quality, color purity and contrast.

Cinephor Series II

The Cinephor II provides in the longer focal lengths the advantages in projection efficiency associated with the Super Cinephor. Available in focal lengths of 5¼" to 9".

Cinephor Lenses f:2.0

A moderately priced high speed lens with excellent correction, available in focal lengths from 3.5" to 5.0" inclusive. All focal lengths in No. 2 barrel.

Cinephor Series I

Long recognized as the standard projection lens in American theatres and as being excelled only by the Cinephor and Super Cinephor Series.

Bausch & Lomb Cinephor and Super Cinephor Lenses are sold by National Theatre Supply Co. and also leading independent theatre supply houses.

BAUSCH & LOMB

Optical Co., 692 St. Paul St., Rochester, N. Y.

ESTABLISHED 1853

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This is No. 12 of a series

Honolulu, Hawaii.

IN HAWAII...

gateway to the great Pacific Theatre of war, motion picture entertainment is daily playing an important part in preserving the lthy mental balance of both servicemen d civilians keyed to battle tempo.

In the leading theatres on these islands, projection equipment bears the name Simplex. For Simplex has been the enthusiastic choice of Hawaiian showmen who have long ago recognized that there can be no compromise with quality.

Yes, at the Crossroads of the Pacific, as elsewhere in the wide world of entertainment, the standard for better projection is and will continue to be . . . Simplex—truly the International Projector!

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NATIONAL THEATRE SUPPLY DIVISION

COMPLETE SOUND AND VISUAL PROJECTION EQUIPMENT

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INTERNATIONAL PROJECTOR CORPORATION
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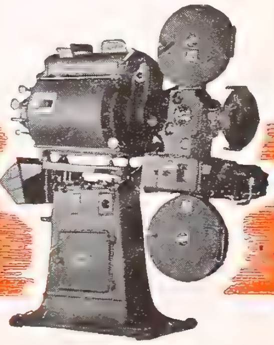
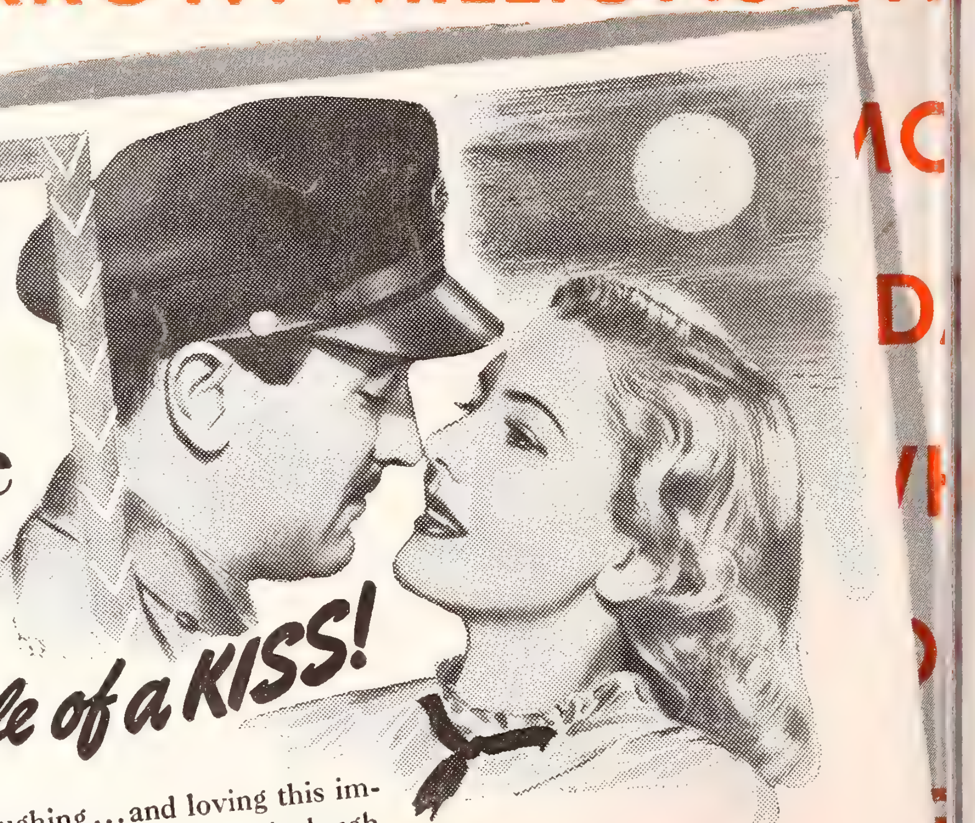


MILLIONS WHO SEE IT TODAY...W

LIVE IT TOMORROW! MILLIONS WH

They Found the Answer to War-Time Marriages

..in the middle of a KISS!



How can you stop laughing...and loving this impatient boy and girl who married on one furlough ...and wanted a divorce on the next one!

It's so tender...so touching...so timely...*and it will happen tomorrow in millions of homes and hearts!*

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JEAN ARTHUR

LEE BOWMAN

CHARLES COBURN

in

Irving Cummings'

The Impatient Years

with EDGAR BUCHANAN · CHARLEY GRAPEWIN · JANE DARWELL

Original Screen Play by
Associate Producer VIRGINIA VAN UPP · Produced and Directed by IRVING CUMMINGS

A PREDICTION

Lee Bowman will kindle a spark in thousands of hearts with his great performance in this picture. Watch all America climb aboard the Bowman bandwagon!

...LLIONS WHO SEE

TODAY...WILL LIVE IT TOMORRO

MOTION PICTURE
HERALD

REVIEWS

(In Product Digest)

The Impatient Years
Kismet
San Fernando Valley
Enemy of Women
Moonlight and Cactus
She's a Soldier, Too
English Without Tears
Give Us the Moon
It Happened One Sunday
Sonora Stagecoach
Land of the Outlaws
Kansas City Kitty

COMPLETE LISTINGS FOR 1943-44 SEASON

Exhibitors name Stars of Tomorrow

20th-FOX HAS PLANS FOR 27

MR. KANN ASKS MR. BIDDLE

VOL. 156, NO. 9 AUGUST 26, 1944

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THE

WORD

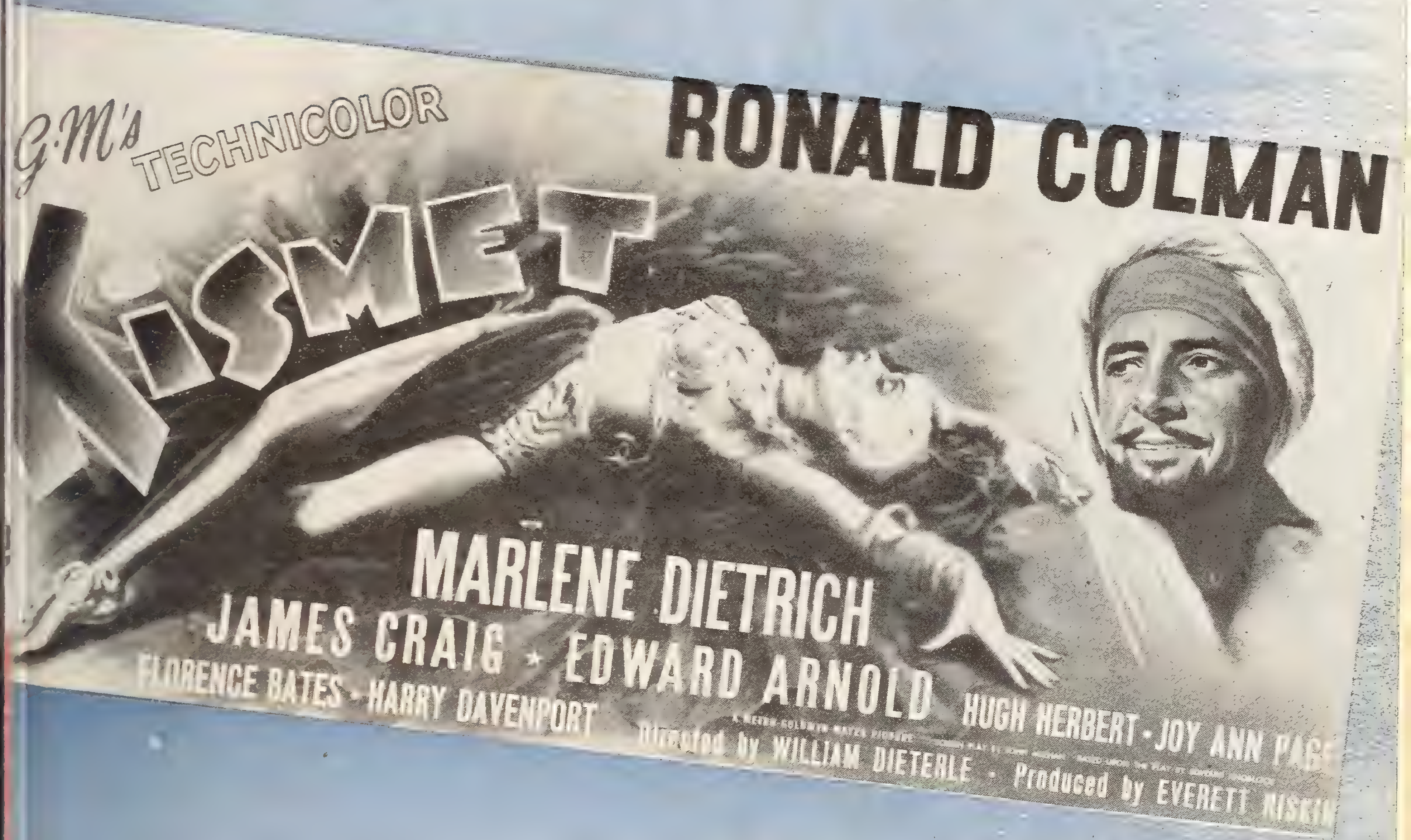
FOR

KISMET

IS

COLOSSAL!

TWENTY YEARS OF LEADE
1924 1944
MGM


G·M's TECHNICOLOR
KISMET
RONALD COLMAN
MARLENE DIETRICH
JAMES CRAIG · EDWARD ARNOLD
FLORENCE BATES · HARRY DAVENPORT
HUGH HERBERT · JOY ANN PAGE
Directed by WILLIAM DIETERLE · Produced by EVERETT RISKIN

KISMET
ASTOR
NOW!

WORLD PREMIERE ENGAGEMENT AT ASTOR, N. Y. IS OFF TO A COLOSSAL START!

There are two ne
MR. SKEFFINGTON

BETTE DAVIS IS MIGHTY, MIGHTY PROUD OF HER 'MR. SKEFFINGTON' AND SO ARE SHOWMEN EVERYWHERE!

THIRD MONTH AT N.Y. HOLLYWOOD—

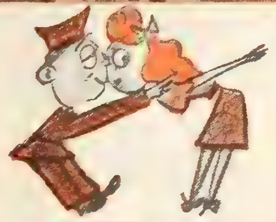
Longest Run of any Bette Davis attractio

BETTE DAVIS in "MR. SKEFFINGTON" with CLAUDE RAINS and WALTER ABEL • RICHARD WARING • GEORGE COULOURIS • MARJORIE RIOR

Directed by VINCENT SHERMAN • Screen Play by Julius J. & Philip G. Epstein • From a Story by "Elizabeth" • Music by Franz Waxman • Produced by JULIUS J. & PHILIP G. EPSTEIN

JACK L. WA

Big Shots at Warners!
JANIE



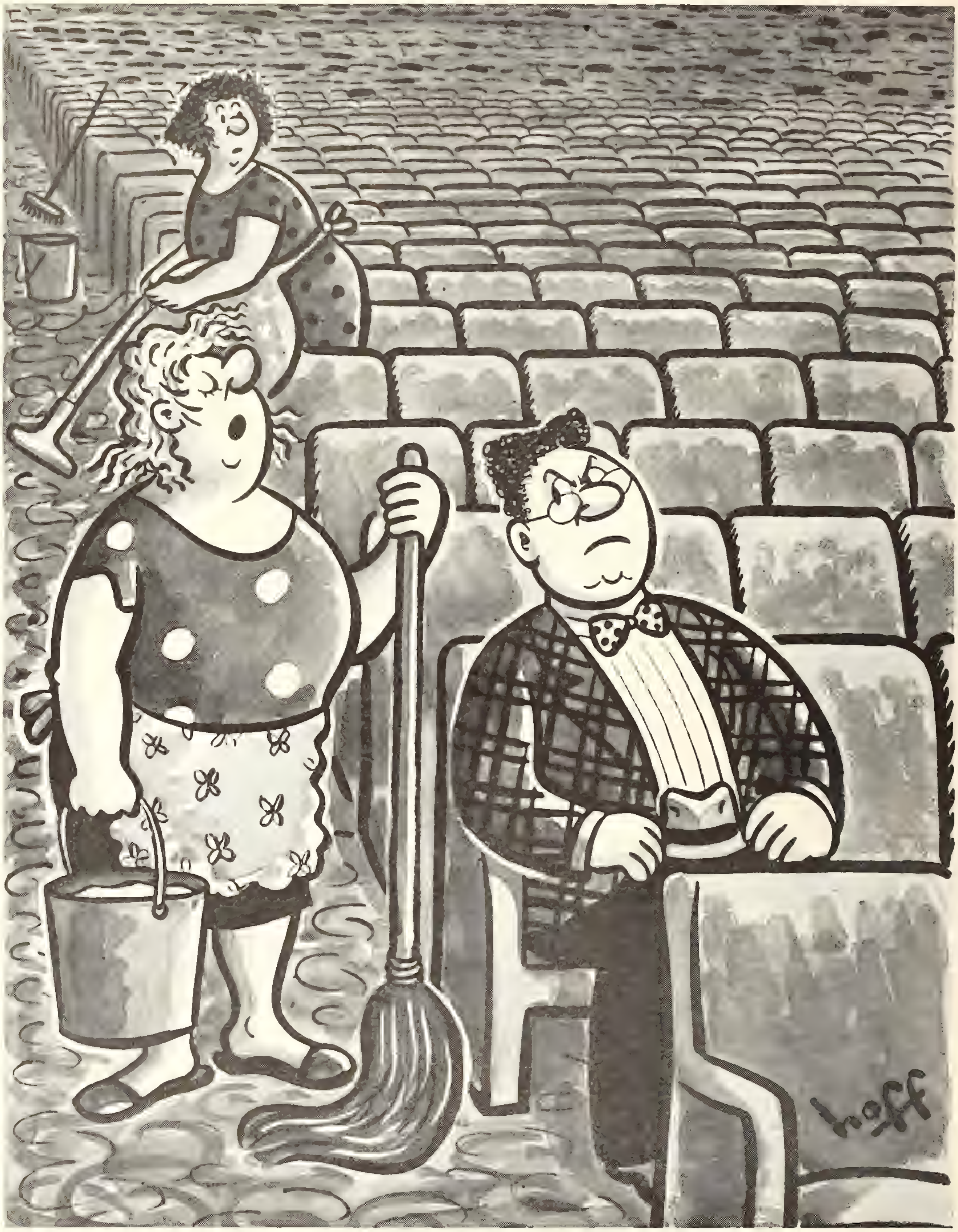
'JANIE' IS THE GLEAM IN THE EYE OF EVERY G. I.!—THE STAGE SMASH IS ON THE N.Y. STRAND SCREEN AND OFF TO A SMASHING START!

· Make Big Plans for 'Janie'!

IE" with JOYCE REYNOLDS · ROBERT HUTTON · EDWARD ARNOLD · ANN HARDING · ROBERT BENCHLEY · ALAN HALE

Directed by **MICHAEL CURTIZ** • Screen Play by Agnes Christine Johnston & Charles Hoffman • From the Play Produced by Brock Pemberton • Produced by ALEX GOTTLIEB

KEEP SELLING BONDS!



"I'm sorry—you'll have to come back tomorrow if you wanna see 'Wing and a Prayer' again!"

20th
CENTURY-FOX

THEY DON'T STOP FIGHTING! KEEP SELLING WAR BONDS FOR VICTORY!

MOTION PICTURE HERALD

COLVIN BROWN, Publisher
MARTIN QUIGLEY
President and Editor-in-Chief
TERRY RAMSAYE, Editor

Vol. 156, No. 9
August 26, 1944

STARS of TOMORROW

AGAIN and pleasantly it is our honour to present the annual judgment of the exhibitor of those players deemed most promising as the Stars of Tomorrow. First place goes to a broth of a lad named Sonny Tufts. A year ago he was hardly a chip on the tide of fame.

The motion picture is an unending tapestry woven down the years, with the colours mellowing, dimming and fading away behind as the new figures come in with the vigour of the new leaves of spring. Fame on the screen began with such remote figures as Florence Lawrence, Arthur Johnson, Mary Fuller, Jack Richardson, and John Bunny. Mary Pickford and the Gishes, Mae Marsh, Henry Walthall and James Kirkwood, for instance, were really of the second flight. Few today, either in the industry or among the customers, would know who Flora Finch or Bobby Harron might have been. A few more will recall Elsie Ferguson, Pauline Frederick and Olga Petrova. Some will have heard of Theda Bara, because she is in the amber of tradition, but that elegantly competitive player of vampire roles, Louise Glaum, is lost in the mists of yesterday.

A majority of these elected Stars of Tomorrow may reasonably expect developing careers. It is so with most of those who have been so evaluated by the nation's showmen in the years before. Attention to the data on that will be found in the news article in this issue from Mr. William R. Weaver.

Discussing the Stars of Tomorrow, Mr. Alton Cook of the New York *World-Telegram* has written: "Placing high in this really is important to a movie player. In the three years Motion Picture Herald has been conducting the poll, all of its leaders have stepped into star roles a few months after the results were tabulated." Incidentally he forecast fifteen among the first twenty-five.

In this connection it is to be recalled that Mr. Red Kann in a recent article recounted that when the Gallup poll inquiries were turned to the motion picture the first activity was to check with the box office public the findings of a Herald inquiry into the exhibitor's opinion of talent, and got the same answers. That was to be anticipated. The exhibitor not only enjoys his own expert opinion but also shares the day to day judgments of the people who lay down their money for entertainment. Really it was a good way of verifying the Gallup method.

The customers' decision is final.

■ ■ ■

PYLE and STYLE

NOW that the art of Ernie Pyle is coming to the screen in "G.I. Joe", based on his book, "Here Is Your War", he is coming in for a new order of attention. Most of it is devoted more to his whims than his skill.

The picture makers in all departments could do well with a study of the artless art of Mr. Pyle. He, above all other journalists of the day, is telling and selling to the very people who make up the very great majority of patrons of the motion picture.

The Pyle column is syndicated by United Features, subsidiary of the United Press of Scripps-Howard relationship, to 333 daily newspapers with a total circulation of 12,441,124, and an arrangement has just been made with Western Newspaper Union to serve about a hundred country weeklies. For comparison: Westbrook Pegler's column appears in 178 newspapers with a total circulation of 10,117,901.

Direct simplicity in statement of the great drama in the little lives of little people is the essence of the Pyle method. Mr. Pyle seeks out a sound, vital story and permits it to tell itself on his copypaper. This requires acute perception and decided restraint. The method might be commended to those gentlemen of the studios who in their intricate skills seek effect by elaborations which often tend to bewilder a lot of folk in the audience, who come to feel, not to think, not to toy with clever lines and subtle business.

Mr. Pyle has also the gift of a decent humility and an awareness of his identity with the Common Man. A neat note on his evolution as a columnist was recorded by a writer in *Time* the other day, saying: "Gradually he created a sort of prose Charlie Chaplin, a bewildered little man whose best intentions almost always led to pratfalls." The essence of Chaplin, in the days of his importance, did have much which pervades the Pyle identification of himself with the plain people. Mr. Pyle has reported on the war as he has seen it, side by side in the foxholes, in the mud and sweat where it gets personal. Everybody can understand him and share in his emotions.

There is a pattern for pictures.

* * * *

THAT subject of common understanding with the people came up this week in a conversation with Mr. Gary Cooper, currently producer-star with International Pictures and about to make "The Westerner" with himself in the title role.

"There is something about the rancher and the cowhand that reaches out beyond the 'horse opera'. It is not all just riding and shooting," observes Mr. Cooper. "It belongs to a way of life and a sort of thinking that all our people have a feeling for. I know a lot of those fellows out there and there are some of them who could go anywhere and get on at anything, but they do not want to. They know what they want and they've got it. We'll try to capture some of that for the screen—it's part of the real stuff of America."

The idea is to keep close to the people—cash customers.

* * * *

AND, speaking of Mr. Pegler and his column, it transpired this week that on November 23 next the Scripps-Howard papers move out from under him; and King Features Service, the Hearst syndicate, takes over as distributor.

Official announcement, consisting of a statement from Mr. Roy Howard in the New York *World-Telegram*, appeared last Saturday afternoon, tucked well back in the paper. It gave no date. King Features has the date. To some observers this announcement three months in advance of the change suggested perchance a condition of some heat, despite the long friendship of Mr. Pegler and Mr. Howard.

It has been said by intimates that the initial and probably determining factor was a heavy offer from the Hearst syndi-

[*Continued on following page, bottom column 1*]

THIS WEEK IN THE NEWS

SHOWMEN of the nation elect the Stars of Tomorrow Page 13
KANN asks Biddle—answer is that Decree is still a dicker Page 17
VILLIERS, in New York, says British screen should stand on own Page 18
COMPANIES have 236 films finished or currently shooting Page 23
U. S. reports 1943 theatre gross total is $1,363,250,000 Page 26
ALLIED military still controls films in liberated areas of France Page 26
20TH-FOX will release twenty-seven features in new season Page 27
TOTAL of 22 British pictures are shown in theatres of Normandy Page 30
WILCOX signs production deal with Associated British Page 34
CANADA gross for 1943 is $52,567,989 double aggregate for 1933 Page 38

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While Berlin Burns

MOTION picture attendance in the Reich has increased from the pre-war average of 41,000,000 a year to 830,000,000, according to information supplied last week by the Office of War Information. How many of the "customers" were induced to attend since the war by Nazi strong-arm methods of persuasion, the report did not disclose.

OWI also reported that UFA, the formerly privately owned producing company which has become a Party monopoly and therefore constitutes the industry in Germany, made 90 features last year. This figure is hardly impressive alongside the 427 features produced in the United States during the 1943-44 season.

Most of the stars of pre-war Germany still are functioning, the report said. They are Emil Jannings, Marika Rokk, Willy Fritsch, Willy Forst, Hans Albers, Paula Wessley, Heinrich George, and the pro-Nazi Swedish actress, Kristina Sauderbaum. Escapist films, concentrating on biography and innocuous themes of the "good side" of the German character, are being made. War themes have been out for some time, the report added.

Marion Davies, Inventor

MARION DAVIES last week presented bandage rewinding machines, her invention, to Army and Navy hospitals on the west coast. Hospital officials, according to the New York *Journal-American*, expressed appreciation of the gift. They explained that time and effort would be saved over the hand-winding method. Using the machine, one man will be able to wind bandages returned from the laundry tangled more speedily than two men previously employed for the task.

Sweet Sixteen

CHILDREN'S theatre admission scales in New York will be extended this week from the under-12 years group to include those up to 16. The arrangement is to last until September 11, with the decision made Tuesday at a meeting in City Hall attended by officials of affiliated and independent circuits and representatives and legal advisers of Mayor Fiorello H. La Guardia.

The full Federal adult admission tax, however, will be required from the children between the ages of 12 and 16 since the law does not consider those in this age bracket in the juvenile class for tax purposes. The possibility of using a special stamp on existing tickets to cover the patrons admitted as children but taxed as adults was to be discussed at a second meeting scheduled for Wednesday.

This temporary lowering of prices was originally proposed by Mayor La Guardia as part of his plan to get teen-age children off the streets. It marks the first time recognition has been given to the problem, existing in many parts of the country, of discrimination on admission prices for children. Some of the complaints have been taken up by newspapers, parent-teacher associations and other groups.

PYLE and STYLE

[Continued from preceding page]

cate, but Mr. Howard's statement discussed it entirely as a journalistic matter.

After remarking, in effect, that readers tend always to consider everything printed by a paper as part of its own policy, Mr. Howard observed: "The impact of Mr. Pegler's writing on the opinion content of any newspaper is very great—so great, in fact, that the editorial voice of Scripps-Howard could only continue audible by resort to a stridency which we do not care to employ."

The move, if, when and as it occurs, will be putting Mr. Pegler and Mr. Walter Winchell in the same Hearst galaxy. They are not pals. Journalism as well as politics makes strange bedfellows. —*Terry Ramsaye*

Scale Up, Business Too

Chicago Bureau

IN Chicago, when the 20 per cent tax went into effect, April 1, admission scales rose 40 per cent. Nevertheless, first run business in Loop houses has increased an average of 30 per cent weekly, compared to a corresponding period in 1943.

In June of 1943 first run houses in Chicago had an admission range of 35 to 75 cents. By December the scale had increased to 40 to 85 cents, and is now 50 to 95 cents.

The estimated gross total in first run Loop houses during June 1943 was $135,000 weekly. The weekly gross last month was better than $200,000, an increase of 32½ per cent.

Saludos, Senor Disney

THROUGH Cuba's Ambassador in Washington Aurelio P. Concheso, Walt Disney and Mrs. Disney have been invited to be the guests of the Island Republic's president, Fulgencio Batista, recently voted by Cubans to be ex-President Batista, as of October next.

Mr. Disney is going to Cuba next month to study the island's romance, music and history for a Disney production tentatively titled "Carnival."

The studio plans to send a group of artists and writers to Cuba ahead of Mr. Disney. A preliminary survey of Havana and the Cuban countryside was made a year ago by representatives of the studio for the purpose of gathering material for future use.

Railroads, Too

AN AGREEMENT to prohibit the installation and provision of various recreational facilities, including motion pictures and radios, upon trains operated by them was cited by the Department of Justice Wednesday as one of many violations of the anti-trust laws charged against 47 western railroads in a complaint filed in the Federal District Court at Lincoln, Nebraska. In its complaint the Government alleges that by collusive and illegal action, the defendants there maintained freight rates for the western part of the United States which are higher than those fixed by them for shippers in the east and that this inequality has deprived the west of the advantage of low competitive rates and had operated as a detriment to its economic development. The complaint charges also that the railroads have attempted to discourage the development of long-distance trucking and other services in competition to railroad operation.

Post-War USO Shows

PLANS for the continuance of post-war USO-Camp shows and 30 other agencies supported by the National War Fund were discussed Tuesday at a luncheon of the New York War Fund entertainment division held at the Hotel Lexington in connection with the annual drive to raise $17,000,000 throughout the city between September 20 and Armistice Day, November 11.

Richard W. Lawrence, campaign chairman, said the work of the participating groups was being geared to the task of looking after the needs of servicemen after demobilization. For this purpose, he said, a special agency, with an "adequate budget," would be set up to cooperate with the Federal Government. "New York," he said, "pioneering in this respect, will set a pattern for the other sections of the country."

Fred J. Schwartz, chairman of the motion picture division, pledged the aid of the 900 theatres in the New York area in promoting the campaign through lobby and marquee displays and through such trailers as the current "Memo for Joe." He suggested that a special trailer be prepared to help neighborhood houses to recruit the 50,000 canvassers who will be needed for the house-to-house solicitation.

$107,000,000 Tax Bill

Washington Bureau

FEDERAL admission tax collections from theatres during the fiscal year ended last June 30 were $107,000,000, compared with $82,800,000 in the preceding fiscal year, it is estimated on the basis of figures made available Wednesday by the Treasury Department.

Separating the collections from places carrying the admission tax rate from those paying the cabaret taxes, the Department estimated that the former amounted to $178,563,000 for the 1944 fiscal year against $138,054,000 for 1943, and the latter to $26,726,000 against $16,397,000.

The Internal Revenue Bureau has never segregated the taxes collected from theatres, but Government actuaries generally assign 60 per cent of the total to that source and the remaining 40 per cent to baseball, race tracks, circuses, carnivals and resort shows and similar amusements.

Production Line SOS

THE Army and the War Activities Committee last week announced a new short subject to explain its production problems to the public. The film will show condensed versions of requisitions from combat commanders for specific amounts of equipment needed in their fighting zones. The subject, which has the support of General George C. Marshall, Army Chief of Staff, makes public for the first time the actual requests from the combat theatres.

Distribution of the short, titled "The War Speeds Up," will begin September 7, superseding another subject with a less immediate message. Produced by the Signal Corps of the Army, the film is one of the regular WAC war information releases, and is free to all members of the WAC theatres division. The Signal Corps is completing the dubbing and scoring and is prepared to fly prints around the country if necessary to meet the September 7 release date.

In a further effort to stem war job defections, prints of four special film bulletins, made by Paramount and Warners, were shipped this week to all west coast theatres. The bulletins carry messages urging war workers to remain on their jobs.

Production of the bulletins was rushed on the appeal of James F. Byrnes, War Mobilization Director, to Stanton Griffis, head of the Office of War Information film bureau, who forwarded the appeal to John C. Flinn, Hollywood War Activities Committee coordinator.

Boom Ending

Washington Bureau

THE end of the European war and the consequent elimination of overtime in war and essential civilian plants may be expected to affect business sharply for exhibitors in industrial centers. This week Government officials estimated that the return to the 40-hour week would cut $12,000,000,000 from the annual national income.

While this is less than 10 per cent of the estimated national income for this year, a proportionately greater effect will be felt in industrial communities than elsewhere, the estimators said.

The aim of Administration officials to ease the transition to peace time production, to the end of averting a concurrent drop in employment, will be aided, it is hoped, by last week's War Production Board order permitting the expansion of civilian manufacture as materials, machinery and manpower are released from war production. There remains, however, the problem of the plants which cannot convert gradually but must pull out all of their war machinery and retool, as in the case of most of the automobile manufacturers.

Frog Custodian

ART MOGER, New England publicity agent for Warners, last week had 100 circus-trained frogs on his hands. Mr. Moger had planned to use the frogs in a frog jumping contest on Boston Common as a promotional stunt for "The Adventures of Mark Twain," to be sponsored by the Boys Club there. But the Society for the Prevention of Cruelty to Animals stepped in and Mr. Moger stepped out. Warners bought the lot for $25 and plans to distribute them to the local boys.

Contributor

HERMAN PETERSON, exhibitor of Irene, S. D., is not serving on one but three county ration boards. The reason: Irene is located in three South Dakota counties.

Anticipation

IN a special bulletin to members of the Broadway Association, released last weekend by Robert K. Christenberry, president, it was suggested that New York anticipate two "separate and distinct V-Day observations, the first after Germany collapses and a second when victory comes in the Pacific."

"Broadway," the bulletin reminds, "because of its geographical location and magnetic influence in attracting large crowds, naturally will bear the brunt of both jubilees."

And then, after a note of optimism to the effect that the demonstrations probably won't "expand beyond the proportions which characterize election night and New Year's Eve," the bulletin advises its members to order private protective services on duty at once; immediately board up display windows, etc.; remove all valuable merchandise from display windows; and clear store aisles, hotel, theatre and building lobbies accessible from the street of all surplus furnishings.

Disaster

A B-25 and an AT-6 trainer plane collided in the air over Arizona during the shooting of an aerial sequence in Warner Brothers "God Is My Co-Pilot," killing four airmen, Lieut.-Colonel G. M. Bates, commanding officer at Lake Field, Ariz., announced Monday.

Second Lieut. Orlando L. Luhr of Phoenix, Ariz., was found dead in the wreckage of the trainer. The announcement said that a search was on for the crashed bomber and its three occupants.

The picture tells the story of General Chennault's "Flying Tigers" and their adventures over war-torn China. At the time of the accident a flight of AT-6's camouflaged to resemble Jap Zeros flying at an altitude of 9,000 feet, closed in on a group of bombers in a simulated air attack. Two of the ships locked wings.

Enlightenment

THE OFFICE of the Co-ordinator of Inter-American Affairs has made available to the high schools of New York a set of 12 films as visual aids to supplement classroom work, designed to stimulate interest in the Spanish language and in Pan-Americanism.

Search

IN the belief that Ohio, too, has talented sons and daughters, Western Reserve University, under a plan designed by the head of the dramatic department, Professor Barclay Leathem, will produce plays written by playwrights of Greater Cleveland on and about life in the Great Lakes region, and performed by players of Greater Cleveland. At least one play will be produced each year in an annual competition. The winner will win not only laurels but an award of $300, and will take an active part in the production.

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THIS WEEK the Camera reports:

TESTIMONIAL to Dave Bershon. At a dinner tendered the Southern California chairman for bond sales, in Perino's Restaurant, Los Angeles, are Howard D. Mills, Treasury Department; Gus Metzger, independent exhibitor; Mr. Bershon and Charles P. Skouras. Mr. Bershon, who organized the area's War Savings Staff two years ago, is being succeeded as chairman by Mr. Metzger. The dinner was attended by some 85 friends and associates.

By Staff Photographe

REX WILLIAMS, who on Monday became United Artists' exploitation manager, with offices i New York. He comes from St. Louis, where he was with the Loew circuit.

By Staff Photographer

LUNCHEON. Henry Ginsberg, right, Paramount's production vice-president, met the trade press in New York last week and discussed with them plans he has matured since his recent appointment. With him is Robert Gillham, Paramount advertising and publicity director. See page 24.

By Staff Photographer

AND LUNCHEON. Scott Dunlap, right, Monogram producer, was host to the trade press in New York last week, pointing up and explaining his company's rapid advance in product quality and sales. With him, above, is Madeleine White, Eastern publicity director. See page 36.

By Staff Photographe

GEORGE ARCHIBALD, former chief of the British Ministry of Information's film division American section, has announced in London tha after the European war's end he will accept the post tendered him recently: managing director of J. Arthur Rank's Independent Producers.

TORY CONFERENCE, in Hollywood. The rincipals: director Alfred Hitchcock, producer avid O. Selznick. The topic: "The ouse of Dr. Edwardes" which they have begun, for nited Artists release.

GOD'S WORK in a Chinese setting—a scene from Twentieth Century-Fox's "Keys of the Kingdom", from the famous A. J. Cronin story. The public will begin seeing the picture in November. Gregory Peck, shown above, is one of the chief characters. The picture is being produced by Joseph Mankiewicz.

y Staff Photographer

ARY COOPER, left, met trade press riters in New York Monday at luncheon. ith him, above, are Terry Ramsaye, ditor of Motion Picture Herald, nd John Leroy Johnson, publicity director f International Pictures, for which Mr. ooper now is producing.

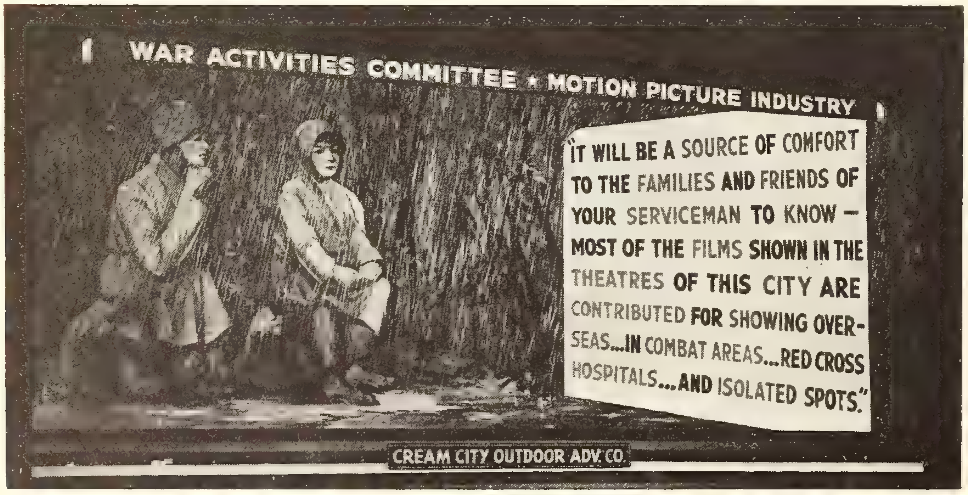
HOSTESS. In behalf of Colonel Hal Roach, absent on duty, Grace Rosenfield, his Eastern representative, entertained United Artists' Latin-American managers in New York last week at luncheon in the 21 Club. Above, Miss Rosenfield poses with some of the home office personnel. Left to right, Harry Muller, treasurer; Tom Mulrooney, foreign department; Miss Rosenfield; Walter Gould, foreign sales manager, and Walter Liebler, Harry Schroeder and Sammy Cohen, all of the foreign department.

IN HOLLYWOOD, right. Joseph Friedman, Columbia's managing director for Great Britain and Ireland, and members of the English and Australian press, were guests at luncheon last week. Around the table, left to right, are:

Tom Monk, free lance, England; Ivy Wilson, London Star; Lon Jones, Sydney Morning Herald and Brisbane Telegraph; Julie Kaufman, studio foreign department; Olga Neville, Amalgamated Press, London; C. P. MacGregory, Sunpictorial, Melbourne; Ely Levy, Joseph Friedman; Adele Charlton, New Zealand free lance; Viola MacDonald, Australian and New Zealand Women's Weekly; Bess Lonergan, free lance, England; Guy Austin, London Daily Express; Howard Brown, Station 3XY, Melbourne; William Mooring, London Daily Herald, Picturegoer, England; Eve Cotson, studio foreign department.

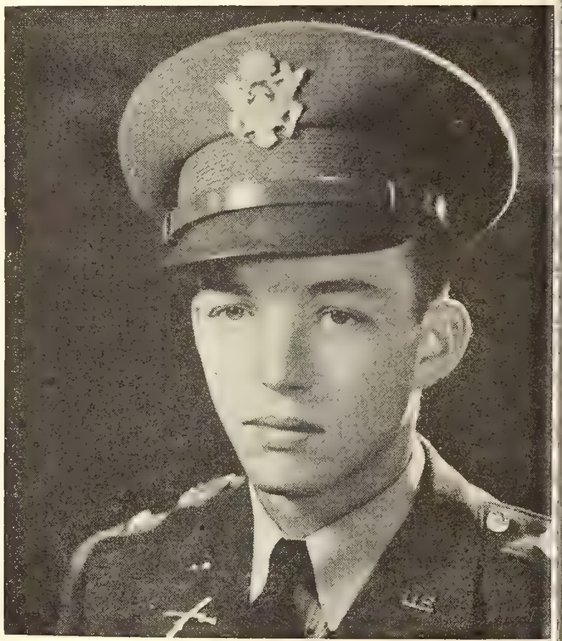
"WHEN IRISH EYES ARE SMILING." The scene above is from the Twentieth Century-Fox picture of that name, currently planned for release in October. The musical, in color, from a story by Damon Runyon, stars Monty Woolley, Dick Haymes, June Haver and Anthony Quinn. Gregory Ratoff is the director.

IN CUBA, at Havana, Harry Bryman, left, MGM manager, played host last week to Xavier Cugat, musician and band leader, actor and artist, who stopped en route to Mexico City, where he was to give four concerts. With Mr. Bryman, above, are Albert Staehle, illustrator, Hilda Moreno, Mr. Cugat and his father, Juan.


WAR ACTIVITIES COMMITTEE ★ MOTION PICTURE INDUSTRY
"IT WILL BE A SOURCE OF COMFORT TO THE FAMILIES AND FRIENDS OF YOUR SERVICEMAN TO KNOW — MOST OF THE FILMS SHOWN IN THE THEATRES OF THIS CITY ARE CONTRIBUTED FOR SHOWING OVERSEAS...IN COMBAT AREAS...RED CROSS HOSPITALS...AND ISOLATED SPOTS."
CREAM CITY OUTDOOR ADV. CO.

THE WORLD AT WA

HOT WEATHER NOTE. Postmaster General Frank Comerford Walker shows Jane Wyman, Warner star, t great distances Christmas parcels for Army and Navy personnel must travel. He advises all parcels be shipped between September 15 and October 15. Warners ad that Miss Wyman, star of "Doughgirls", met Mr. Walker in Washington "when she mailed her overseas packages."



FIRST LIEUTENANT J. J. Fitzgibbons, Jr., son the president of the Famous Players Canadian Corporation, and one of three sons on combat duty with U. S. forces, has been awarded the Bronze Star Medal for meritorious service in fa of enemy fire during the attack on Eniwetok Atoll, in the Pacific. Lt. Fitzgibbons was wounded but has since returned to duty. Before joining up, he was assistant manager of the Metropolitan Theatre, Winnipeg, Man. His two brothers in service are Eugene, Sgt., with the Army in Ind and Robert, seaman, with the Navy. A sister, Helen, served with the Royal Canadian Air Force Women's Division until marriage to a U. S. Air Force officer.

INFORMING THE PUBLIC, left, about the industry's gift of films to overseas service men is this billboard on Milwaukee's Victory Square, erected by the Wisconsin War Activities Committe of which H. J. Fitzgerald is chairman.

NATION'S SHOWMEN ELECT THE STARS OF TOMORROW

Exhibitors' Elections

Combined Vote of Exhibitors	Circuit Exhibitors	Independent Exhibitors
1. Sonny Tufts	1. Sonny Tufts	1. Sonny Tufts
2. James Craig	2. Gloria de Haven	2. James Craig
3. Gloria de Haven	3. James Craig	3. Gloria de Haven
4. Roddy McDowall	4. June Allyson	4. Roddy McDowall
5. June Allyson	5. Barry Fitzgerald	5. June Allyson
6. Barry Fitzgerald	6. Roddy McDowall	6. Marsha Hunt
7. Marsha Hunt	7. Sydney Greenstreet	7. Barry Fitzgerald
8. Sydney Greenstreet	8. Marsha Hunt	8. Turhan Bey
9. Turhan Bey	9. Turhan Bey	9. Helmut Dantine
10. Helmut Dantine	10. Robert Ryan	10. Lena Horne

y WILLIAM R. WEAVER

Iollywood Editor

ONNY Tufts, six foot - four and a very busy ctor, is top man in Motion Picture Herald's ourth annual poll of exhibitors to determine ne Stars of Tomorrow today. Elected to lumber One position by independent and rcuit exhibitors alike, Actor Tufts had been round the exhibition loop in but two pic- ures, a circumstance of promise with respect o the three more he has completed since nd the two for which he is slated.

Winners of Number One position in the aree annual pollings preceding this one were Villiam Bendix, Van Heflin and Laraine Day. heir careers, like those of the winners of econd and subsequent rankings, attest the ccuracy of exhibitor judgment and the im- ediacy of Hollywood's response to exhibitor rompting.

even Men, Three Women

Reflecting the effect of inductions upon ne supply of male talent, this year's poll rought election to seven men and three omen, which compares to six men and four omen elected in 1943 and to four men and x women the year before. It is illustrative f the same point that only the top two of ne seven men elected are leading men in the ormal application of the term.

Top Man Tufts had been around in "So roudly We Hail" and "Government Girl" y the time the vote was taken. Since then e has completed "I Love a Soldier", "Bring On the Girls" and "Here Come the Waves" nd is scheduled for "Miss Susie Slagle" nd "The Virginian".

raig in "Lost Angel"

James Craig, runner-up to Tufts, had been een by exhibitor-voters and their customers "Lost Angel" and "Heavenly Body". He ill be seen presently in "Marriage Is a rivate Affair" and "Kismet", both of which re completed films, and he is cast for a principal role in "Gentle Annie".

Gloria De Haven, carrying on in the tradi- on of a name famous in the entertainment orld of yesterday, was voted Number Three tar of Tomorrow on the basis of her per- ormances in "Two Girls and a Sailor", Broadway Rhythm", "Best Foot Forward" nd "Thousands Cheer". She is on the ation's screens now in "Step Lively", has ompleted a role in the forthcoming "Thin Man Goes Home" and is at work in "Dr. Red Adams" alongside one of last year's Stars of Tomorrow, Van Johnson.

Roddy McDowall, acquiring a following as he gathered maturity through juvenile performances in pictures like "How Green Was My Valley", "My Friend Flicka" and "Pied Piper", was voted into fourth place this year on the strength of appearances in "Lassie Come Home" and "White Cliffs of Dover". He will be on the screen again with release of "The Keys of the Kingdom" and he is at work now in "Thunderhead, Son of Flicka".

Two on Same Ticket

June Allyson, taking fifth place in this year's poll, was elected on practically the same ticket as Miss De Haven. They were co-leads in "Two Girls and a Sailor" and they worked together in "Broadway Rhythm", "Thousands Cheer" and "Best Foot Forward". She is at work now in "Music for Millions" and her next after that will be the musical, "Brighton Beach".

Barry Fitzgerald, counted one of Hollywood's ace character players and seen through the years in pictures like "Dawn Patrol", "Sea Wolf" and "How Green Was My Valley", was on the nation's screens during the voting period in "The Amazing Mrs. Halliday", "Two Tickets to London" and "Corvette K-225".

Hailed as Award Role

His portrayal of the aged priest in "Going My Way", hailed by press and profession as an Academy Award performance, was responsible for his election to the ranks of the Top Ten. He will be around again shortly in "I Love a Soldier" and "Incendiary Blonde" and a little later in "Two Years Before the Mast", now in the cutting rooms.

Marsha Hunt's election to seventh place in the Stars of Tomorrow poll denotes exhibitor reaction to her performances in "Lost Angel", "The Human Comedy", "Seven Sweethearts" and "Cry Havoc", all in general release during or prior to the voting period. Miss Hunt is before the cameras now in "Music for Millions".

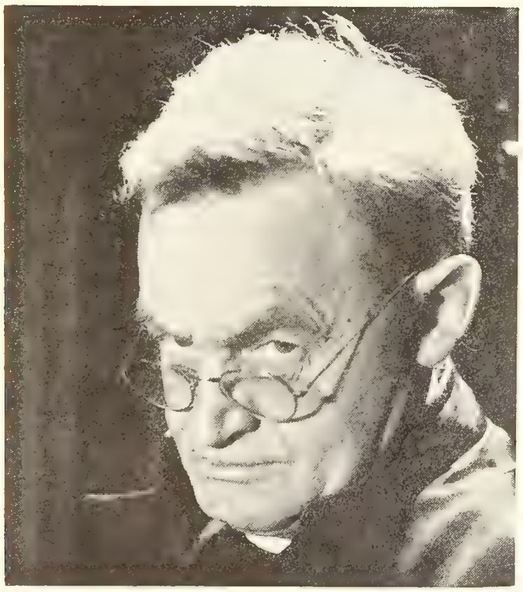
Sydney Greenstreet, whose screen career

(Continued on page 16)

Top Ten

1. SONNY TUFTS (Paramount). The Boston Tufts lost a financier when Sonny decided on an acting career at the age of 8. He was a boy soprano, a hot drummer, had studied for opera and sung in several New York night spots before a friend financed his trip to Hollywood. There, screen tests won him the role in "So Proudly We Hail" in which he is pictured here.

2. JAMES CRAIG (MGM). A Southerne by birth and a Texan by adoption, Crai studied medicine and had a fling at bi business before making his screen debut i Westerns. Not until he had scored on th stage in a straight dramatic role did he ge his chance in "Kitty Foyle", but with "Th Human Comedy" and "The Lost Angel" h is definitely out of the saddle.



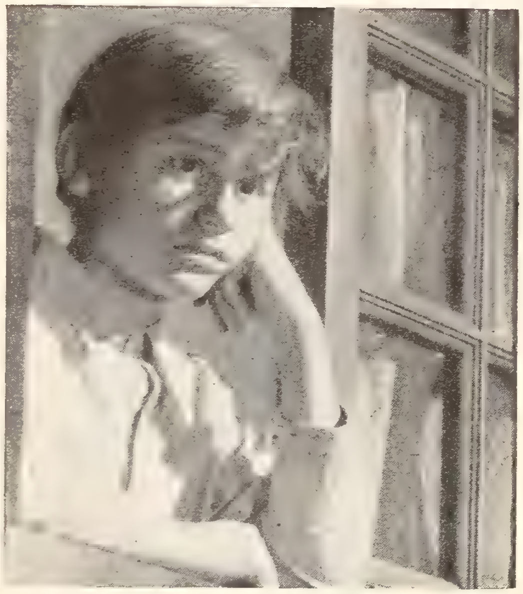
6. BARRY FITZGERALD (Paramount). Born in Dublin and educated for civil service, Fitzgerald joined the famed Abbey Players and made several American tours before trying motion pictures in 1937. He's been in Hollywood ever since, except for a few stage roles, playing Irish policemen and sea captains, and finally the priest in "Going My Way".

7. MARSHA HUNT (MGM). One of the glamourous Powers models, Marsha Hunt stayed typed in ingenue roles for three years and then rebelled. As a result, she has had varied and frequently unsympathetic parts in top MGM productions, finally achieving the romantic lead in "The Human Comedy" and more recently in "The Lost Angel", both times opposite James Craig.

8. SYDNEY GREENSTREET (Warners). Th world knew Greenstreet as an actor lon before his screen debut at the age of 62 i "The Maltese Falcon". He took up acting i his native England and toured four continen with famous companies. "Casablanca", "Pa sage to Marseille" and "Between Tw Worlds" are a few successes of his brie but busy screen career.

Stars of Tomorrow

3. GLORIA DE HAVEN (MGM). As a daughter of the vaudeville team of r. and Mrs. Carter De Haven, Gloria as born to the theatre. Before she was sixeen she had played in several films but ft Hollywood to tour with Bob Crosby's rchestra. She returned to a role in "Best oot Forward", followed by "Broadway hythm" and "Two Sisters and a Sailor".



4. RODDY MC DOWALL (20th Century-Fox). Roddy was an established actor in England before the blitz prompted a visit to the United States. He was here a short time when Darryl Zanuck chose him for the role of "Huw" in "How Green Was My Valley". Since then he has scored successes in "My Friend Flicka", "Lassie Come Home" and "The White Cliffs of Dover".

5. JUNE ALLYSON (MGM). After June had watched Fred Astaire in "The Gay Divorcee" 18 times, she set out to prove she could do it, too, and made the chorus line of four Broadway shows. When MGM bought "Best Foot Forward", they signed the young dancer as well. "Girl Crazy", "Meet the People" and "Two Girls and a Sailor" proved everyone right.

. TURHAN BEY (Universal). With a Turkish father and a Czech mother, Bey no stranger to the Near Eastern setting of e colorful Universal dramas. Settling in alifornia a few years back, he studied glish in a dramatics school. An Arab in Ali Baba and the 40 Thieves" and a uth Sea Islander in "White Savage", he s yet to play a Turk.

10. HELMUT DANTINE (Warners). Although typed as a Nazi officer after "Mrs. Miniver", Dantine was actually a victim of German aggression in his native Vienna. Coming to this country, he enrolled in a theatrical school and has been in front of the cameras ever since in such pictures as "Northern Pursuit", "Passage to Marseille" and "Mask of Dimitrios".

Critics Agree on Five Choices

The nation's critics, separately polled on their choices for "Stars of Tomorrow", agreed with five out of ten exhibitor selections. Barry Fitzgerald, sixth on the showmen's list, was their top choice for stardom in the near future, with June Allyson not far behind. Gloria De Haven, Sydney Greenstreet and Helmut Dantine were other names among the top ten meeting their approval.

The predominance of men was a feature of the critics' list as well. In spite of differences in five places, the ratio of seven to three between men and women remained the same. Completing the feminine contingent was Dianna Lynn, who was well up on the exhibitors' list also. Four new men appear among the critics' selections: William Eythe, Lon McAllister, Gregory Peck and John Hodiak. Sonny Tufts, the showmen's choice, missed out by one vote.

More significant than the differences, which might be expected between critics and showmen, is the large measure of agreement which has marked each of the four annual Stars of Tomorrow polls.

HOW THE SHOWMEN VOTED

(*Continued from page* 13)

dates from the sensationally successful "Maltese Falcon", won his election to the Stars of Tomorrow panel of ten by a string of impressive performances in "Casablanca", "Mask of Dimitrios", "Between Two Worlds", "Passage to Marseille" and "Background to Danger". Greenstreet has four more appearances completed and the films wrapped up in the Warner backlog. The films are "Devotion", "Christmas in Connecticut", "Conflict" and "The Conspirators". His next assignment is "Pillar to Post".

From Minor Melodramas

Turhan Bey, seen in a number of minor melodramas in preparation for his Technicolor performances in "Ali Baba and the Forty Thieves" and "White Savage", took ninth place in this year's poll. He is on the screens now as co-lead in "Dragon Seed" and has completed roles in the unreleased "Bowery to Broadway", "Queen of the Nile" and "Climax". He is scheduled to appear next in "'Frisco Sal" and "The Return of the Sheik".

Helmut Dantine, voted tenth position in the poll, presents a contradiction of the theory that villains do not make box office. Since his first appearance as the Nazi aviator in "Mrs. Miniver", Dantine has stuck closely to that type of portrayal. He has played similar melodramatic roles in "Passage to Marseille", "Northern Pursuit", "Edge of Darkness" and "Mission to Moscow", and he will be seen again in characteristic role in "Strangers in Our Midst", completed but unreleased.

Lena Horne, elected by the independent exhibitors to a place among the top ten, although given lesser rating in the circuit poll, has been on the nation's screens in "Thousands Cheer", "Broadway Rhythm", "Swing Fever", "I Dood It", "Cabin in the Sky", "Stormy Weather", "Panama Hattie" and "Two Girls and a Sailor".

Robert Ryan, voted tenth position by the circuit exhibitors but not by the independents, had been seen in "Tender Comrade", "Gangway for Tomorrow", "Behind the Rising Sun" and "The Iron Major". Since then "Marine Raiders" has started its rounds and Ryan, who was deferred to complete that picture, has joined the Marine Corps.

JENNIFER JONES IN FOURTH PLACE

Indicative of the independence manifested by exhibitors in their voting is the fact that Jennifer Jones, whose performance in "The Song of Bernadette" won her an award by the Academy of Motion Picture Arts and Sciences, ran fourth in the combined circuit and independent ballotings, taking fifth position in each division but with a total that raised her to fourth place in the over-all list.

In view of the general recognition of Miss Jones' status, and in view of the star billing given her by David O. Selznick in "Since You Went Away", not yet in distribution at the time the poll was taken, her name was eliminated from the Stars of Tomorrow totals.

Canvass of Exhibitors

Like Motion Picture Herald's 12-year-old annual Money-Making Stars poll, the four-year-old Stars of Tomorrow poll is conducted by direct canvass of all independent and circuit exhibitors by means of ballot. In common with the elder institution, the Stars of Tomorrow poll imposes no limitations of time, type or circumstance upon exhibitor-voters, adhering to the premise that the exhibitor knows his business best and the elevation of players to stardom is in very real sense his business. In its shorter period of operation the Stars of Tomorrow poll has exerted influence comparable to that of the older poll which, save that it is of necessity based upon values less tangible than the demonstrated star drawing power which is the basis of the Money-Making Stars voting, it parallels.

Although the armed forces have taken many Stars of Tomorrow poll winners out of pictures, an inspection of the lists of previous years' winners reveals the effect of the poll upon the careers of the players elected by the nation's showmen.

The 1943 winners were William Bendix, Philip Dorn, Susan Peters, Donald O'Connor, Anne Baxter, Van Johnson, Gene Kelly, Diana Barrymore, Gig Young and Alexis Smith.

Bracken 1942 Winner

In 1942 the exhibitor-voters elected Van Heflin, Eddie Bracken, Jane Wyman, John Carroll, Alan Ladd, Lynn Bari, Nancy Kelly, Donna Reed, Betty Hutton and Teresa Wright.

Winners of the 1941 voting, inaugurating the poll, were Laraine Day, Rita Hayworth, Ruth Hussey, Robert Preston, Ronald Reagan, John Payne, Jeffrey Lynn, Ann Rutherford, Dennis Morgan and Jackie Cooper.

Nine of the 23 men are now in uniform: Donald O'Connor, Gig Young, Van Heflin, John Carroll, Robert Preston, Ronald Reagan, John Payne, Jeffrey Lynn and Jackie Cooper. Alan Ladd, too, has been in service. The remaining six men among the former winners and the 14 women have risen steadily since their selection. More than half of them may be said definitely to have achieved stardom by 1944.

The Next Fifteen

Combined Vote of Exhibitors	Circuit Exhibitors	Independent Exhibitors
11. Robert Ryan	**11. Bonita Granville** Helmut Dantine	11. Bonita Granville Dennis O'Keefe
12. Bonita Granville	12. Dennis O'Keefe	12. Sydney Greenstreet
13. Dennis O'Keefe	13. Lon McAllister	13. Dinah Shore
14. Lena Horne	14. Lena Horne	14. Marilyn Maxwell
15. Marilyn Maxwell	15. Keenan Wynn	15. Robert Ryan
16. Susanna Foster	16. Marilyn Maxwell Alan Marshall	16. Susanna Foster
17. Lon McAllister	17. Michael O'Shea	17. Cass Daley
18. Michael O'Shea Virginia O'Brien	18. Susanna Foster	18. Ann Miller Virginia O'Brien Peggy Ryan
19. Alan Marshall Dinah Shore	19. Betty Field	19. Jinx Falkenberg
20. Jinx Falkenberg	20. John Hodiak	20. Michael O'Shea
21. Cass Daley	21. Virginia O'Brien	21. Gloria Jean
22. Keenan Wynn Peggy Ryan John Hodiak	22. Dianna Lynn	22. Lon McAllister
23. Dianna Lynn	23. Marguerite Chapman Jinx Falkenberg	23. Belita
24. Betty Field	24. Peggy Ryan	24. Ella Raines
25. Ann Miller	25. Cass Daley	25. Alan Marshall

KANN ASKS BIDDLE—ANSWER DECREE IS STILL A DICKER

No Bluff, Attorney General Says; but, If Deal Can Be Worked Out—

by RED KANN
in Los Angeles

"There is no bluff about this."

But, on the other hand, later:

"If a satisfactory deal can be worked out . . well and good."

Thus Francis Biddle, United States Attorney General, answered specific questions in Los Angeles this week concerning the Government's proposals for a new Consent Decree to be ordered by the Federal Court in New York.

There has been speculation, without benefit of anyone's direct quotations, on whether the Government's move for divorcement of theatres from production and distribution was tinged more with strategy than intent. In a different word, a strike-them-with-fear tactic, based on what has been accepted as majority thinking that the five signatories will indulge in any sort of tumbles short of parting with their theatre interests.

Attorney General in Hollywood Ostensibly on Holiday

The occasion to put the question directly arose when Mr. Biddle arrived in Hollywood, ostensibly on a holiday, after a trip to San Francisco, which is also in California, where he dealt with a Department of Justice problem nvolving machinists and overtime, the Army, he Navy and the FBI. Bearing out his "not on business" plea, the usually dapper Attorney General wore a rumpled business suit in which he might have slept. Maybe it was because of ravel conditions.

The interview was a general one, arranged by Charles Francis Carr, U. S. Attorney for he Southern District of California, and held n his spacious sixth floor office in the Federal and Postoffice Building. The dozen daily press reporters present, not unaware of this presidential election year and of Mr. Biddle's Cabinet membership, asked questions about the Government's intentions on railroad rates and on the Japanese labor and relocation problem, both hot issues on the Pacific Coast.

Cautious on Consent Decree And Film Industry

On both these points the Attorney General was loquacious. On the motion picture industry and the Consent Decree he was cautious. Yet he did answer five specific questions and his answers bring into sharper focus the intentions of the Department of Justice on the Decree, divorcement and single picture selling.

Here are the questions and the answers:

Question No. 1—"Is this a pressure move on the part of the Justice Department designed to throw fear into the five decree signatories n an effort to persuade them to unbend to a point where they will give you the kind of document you will find acceptable?"

Answer No. 1—"Do you think it would be pressure after nine months? No. There is no bluff about this."

The basis of the next one was drawn from reports, and the belief in some directions, that the Government will not achieve success with divorcement, which is designed to open the market, unless parallel action were to be instituted against many of those chains which make up producer-distributor theatre power. Therefore, this:

Question No. 2.—"Is there any intention on the part of the Department to proceed individually against component circuits of the producer-distributor companies? By that is meant will there be separate breakup moves against such circuits as Fox West Coast here, Balaban and Katz in Chicago, M. and P. Theatres in Boston?"

Answer No. 2.—"That is in the future. I can't say at this time."

In obvious sequence was the identical sort of question bearing on circuits without producer or distributor affiliation. Therefore, this:

Question No. 3.—"Have you any views on independent circuits—those which control or dominate in their territories but which are not affiliated in any way with the decree companies? In other words, if the Justice Department intends opening the market, is that process to be limited only to circuits identified with the five major producing-distributing companies? If so, what is your view or your answer to those who believe some completely independent circuits are also monopolistic and ought to be restrained?"

Answer No. 3.—"It is the purpose of the Department to correct all abuses and violations of the Act. There will be no preferences shown."

Since the avowed purpose is untrammeled and free competition, there has been understandable uncertainty over the Justice Department's attitude on the sale of each picture singly. The speculation dwells on effectiveness, and its extent, if such an order is to be entered only against those companies which were party to the old decree. If so, it follows in a hurry and transparently as well that they would have an argument of size by pointing out such selling methods would place them under decided disadvantage when the remaining six distributors may sell at will. It is common knowledge that many, many exhibitors prefer to buy all they can from a given company at one swing of the pen, and do whenever they get the chance. Therefore, this:

Question No. 4.—"The Government's petition seeks the sale of each picture singly. Do you believe that this will restore competition if successfully implemented against the five decree companies alone, or is it the intention to go the whole way and seek this in connection with Columbia, Universal and UA, who were in the first Consent Decree and then eliminated? Also, what about those never encompassed in the original consent—Monogram, PRC and Republic?"

Answer No. 4.—"That is in the hands of the Department back there—Mr. Berge (Assistant Attorney General in charge of the anti-trust division)—and I can't answer it, but there will be no discrimination shown."

The final question was almost entirely on legal procedure. Will the Government go to trial, for instance? But it brought a reply never looked for in the interpretable inference of Mr. Biddle that all doors are not locked or bolted or their keys thrown away and that "a satisfactory deal" in court would be "well and good." Very interesting, to say the least. Not unexpected, to observe the least. Here is how that came about:

Question No. 5.—"Does is necessarily follow the Government will pursue the course to the point of actual trial? If not, what are the processes by which the Justice Department intends seeking fulfillment of its objective?"

Answer No. 5.—"It is not a trial, but just a petition before the court to modify the decree and hear evidence. The motion picture companies will be given ample opportunity to be heard fully. If we can work out some sort of a satisfactory deal in the court, well and good. If there is any economic hardship involved, we will give the industry ample time to adjust themselves and cause as little trouble as possible. We will probably give them a considerable length of time to make any changes that are ordered."

Having obliged as far as he did which was far, the Attorney General went about preparations for a speech or two and a visit of two or three or four to the studios.

"Seeing old friends," was the word.

The Decree? Wouldn't even talk about it. Mr. Biddle said so, anyway.

He didn't say what he would talk about if someone brought it up.

OUTSIDE COUNSEL SET FOR DEFENSE

Activities of counsel for the five Decree companies subsided last week following a second conference concerning the Department of Justice's filing of proposals for Decree amendments in Federal Court, New York. The Decree companies have retained the services of outside law firms to represent them.

For RKO, George Leisure and Ralston R. Irvine, of Donovan, Leisure, Newton & Lumbard, attended the meetings. Attending the conferences for Paramount had been A. C. Bickford, of Simpson, Thacher & Bartlett.

Twentieth Century-Fox was represented by John Caskey, of Dwight, Harris, Koegle & Casky. Judge Joseph M. Proskauer, of Proskauer, Rose & Paskus, who represented Warner Brothers in the original Decree negotiations, has been named to the company's defense.

At last report, only Loew's, Inc., is undecided upon outside counsel.

Thompson, Frank Switch Posts

Tommy Thompson, publicity chief for Twentieth Century-Fox in Kansas City, has been transferred to the Chicago office, changing jobs with Jay Frank, head of the Chicago publicity office, who was moved to Kansas City.

British Screen Should Stand on Own: Villiers

Ealing Official, Here, Says Government Restriction Is Highly Undesirable

One British studio, Ealing, believes the intervention of government in the film industry is undesirable unless absolutely necessary. Its representative in the U. S., Sir Edward Villiers, made that clear this week, but he emphasized his belief that should intervention become necessary the government would take whatever steps might be desirable to assure an equitable place for Britain in the world market.

Sir Edward expressed the hope British films would find their own commercial level in world competition and said, "We should be able to achieve this without intervention but at the same time we cannot shut our eyes to the fact that this may not be the case."

In remarking Ealing's inability in the present situation to plan adequately its movements in postwar Europe, Sir Edward said: "We feel the sooner the Government takes its hands off, the better, although it does appear that for a long time we may have to deal through Government agencies."

To Screen Four Films

Sir Edward is in New York to screen four Ealing films: "They Came to the City," "Champagne Charley," "Fiddlers Three," and "The Return of the Viking" for American distributors, and to acquire rights to Hollywood films and one or two Latin American features for distribution by Ealing in Great Britain. He will go to Hollywood from New York and also to Canada to confer with Oscar Hanson, Ealing distributor there.

One principal reason for the trip, he said, is to study the causes of the lack of success of some British films with North American audiences.

Sir Edward represents Michael Balcon, and Major Reginald Baker, of the studio. He is managing director of the Ealing Studios subsidiary, British and Overseas Film Sales.

In an interview this week, Sir Edward outlined some of his beliefs, and the purposes of the Balcon company

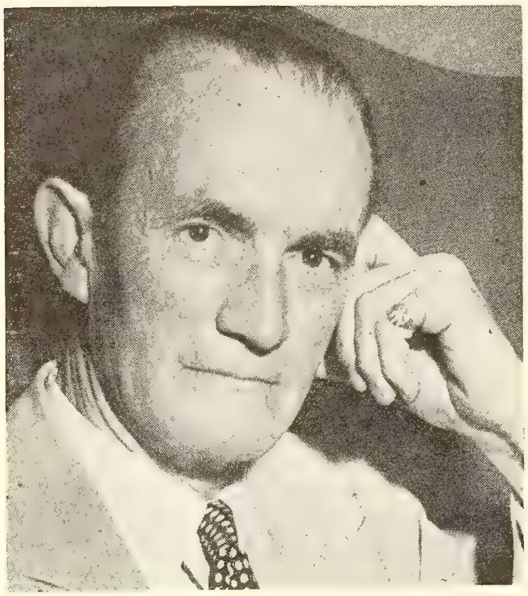
He said: "You people on the North American Continent have been sick for some time of war pictures; my belief is, from reports I receive, that the whole world is sick of war pictures. We are not making any, and do not intend to."

To Make Serious Pictures

Explaining that his studio, operated by Mr. Balcon and Major Baker, aims to make "serious" pictures as well as those of pure entertainment, Sir Edward added·

"We do not think a picture calculated to make peope pause and ponder necessarily must be about the war; in fact, to my way of thinking, with the viewpoint now one of hope, it is a picture necessarily not about the war. I can cite here one of the pictures which I expect next week to show interested Americans, a picture representative of the Balcon way of thinking, "They Came to the City."

The picture, he said, was an exposition of various classes of society, containing a message of hope about the future, It poses questions, but does not pound propaganda.



Staff Photo

SIR EDWARD VILLIERS

The Ealing Studios, under Mr. Balcon, believe in quality rather than in mere spending of money. Quality can be achieved without the expenditure of huge sums of money, Sir Edward contended.

"My purpose here is to find out what are some of the outstanding objections to British pictures," Sir Edward said. "We are prepared to collaborate in any reasonable manner. I can say we are quite ready to have our pictures re-edited here, and if necessary, even to be redubbed. Both Mr. Balcon and Major Baker are quite keen on that. And we would consider partnership—fair, equally balanced in laying stress on distribution and production in both countries—with any American firm.

Room for All Classes of Films

"There is plenty of room in the world for all classes of pictures," he added. "I do not believe we could ever make pictures such as Hollywood's biggest. Nor do I believe you could make a picture such as 'Pygmalion'. We can each do what we are best suited to do. Hollywood is, I grant, ahead of us technically, and we must do things in that respect, even as we must broaden our minds and accept people of talent from all over the world as Hollywood does."

The four pictures Sir Edward is showing American distributors are Class A Ealing product; four others have been given for American distribution recently to the AFE Corporation, headed by Paul Graetz, Sir Edward said. Another Class A picture is with Columbia, under consideration; and another, "San Demetrios," is being released by Twentieth Century-Fox.

Whether the Latin American pictures Sir Edward hopes to acquire will be subtitled or dubbed for British showings, Sir Edward said depended entirely upon their adaptability for either method.

Sir Edward, before joining the British Ministry of Information overseas film division, his position prior to association with Ealing in April, was for many years resident in India.

In the British Ministry, he was responsible for the making of several special shorts for natives of British territories.

United Artists Deal for Rank Films Uncertain

Whether United Artists had a deal for distribution of 10 pictures from J. Arthur Ranks' Britisl film companies and from Two Cities Films, was question juggled between the trade press and British and American executives at mid-week—an the executives were not talking.

The deal was reported made in London recentl after talks between Mr. Rank, other British fil executives, and Gradwell Sears, United Artist vice-president in charge of distribution.

This week, Mr. Sears returned to New Yor with David A. Coplan, temporary managing director for Great Britain. At the same time, Barrington C. Gain, Mr. Rank's distribution representative and Dr. Alexander Galperson, Two Cities' representative, checked in at the Plaza Hotel.

Mr. Gain said Tuesday he and Dr. Galperso had returned to the United States to seek th "most advantageous distribution" of the ten films Dr. Galperson confirmed his statement Wednesday. Mr. Sears was unavailable for comment. Sc too, was Mr. Coplan.

United Artists on Wednesday would not sa whether it had arrangements with Mr. Rank an Two Cities; however, its press representative hinted that day that Mr. Sears and Mr. Copla would have something to say later in the week.

Alicoate Is New WAC Trade Press Head

At a meeting of the Trade Press Division of th War Activities Committee Tuesday its member unanimously elected Jack Alicoate chairman, an Charles E. Lewis vice-chairman. Mr. Alicoate, publisher of *Film Daily,* succeeds Martin Quigley, resigned. Mr. Lewis, publisher of *Showmen's Trad Review,* fills the post vacated by Mr. Alicoate.

The session was called by Francis S. Harmo WAC coordinator, who read the letter of resignation from Mr. Quigley, which, on motion, was accepted with an expression of appreciation for th outgoing chairman's efforts. This expression wa officially recorded in the minutes.

The new officers will hold their positions throug the remainder of this year, and to December 7, 194

Following a decision to convene the first Thursday of each month, the meeting adjourned.

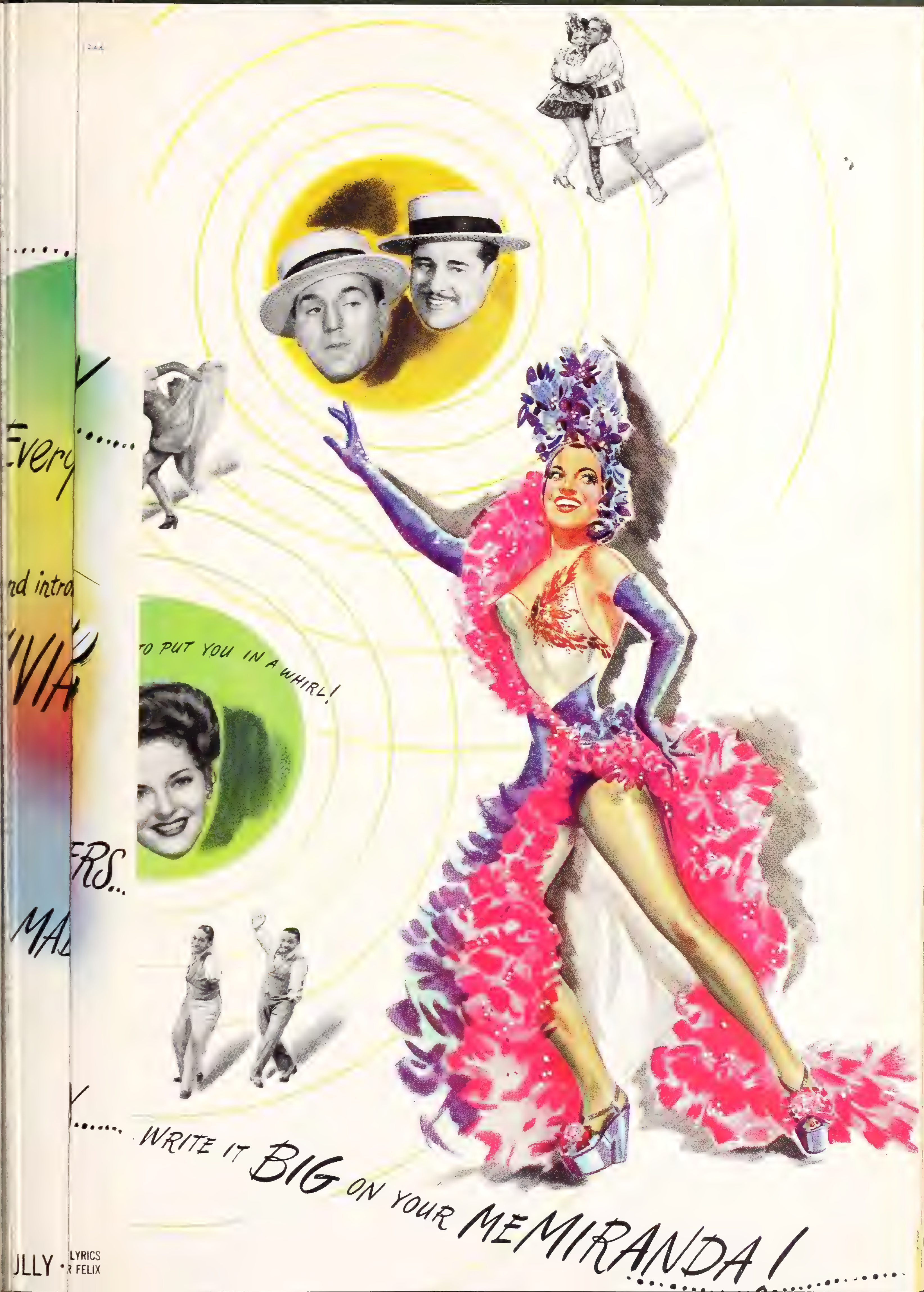
Present in addition to those already named were Jay Emanuel, *Exhibitor;* William Formby, *Box O fice;* Jack Harrison, *Hollywood Reporter;* Herma Schleier and Russell Baremore, *Independent,* an Frank Leyendecker, *Film Bulletin.*

AFE Opens Exchange In New York City

AFE Corporation, foreign film importer, hea ed by Paul Graetz, has opened a sales office New York, with Morris Safier and William She ton in charge. AFE has foreign reissue rights four Selznick productions: "Intermezzo," "Garde of Allah," "Prisoner of Zenda" and "The Adve tures of Tom Sawyer." The company also repr sents foreign films, among them, Ealing Studio Rights to five new Ealing pictures have been a quired, first of which is "48 Hours," now sho ing, to be followed by "Nine Men."

Philadelphia Ticket Tax Revenue Increases

In face of increased Federal taxes, the collecti of city amusement taxes by the City Treasurer Philadelphia shows an increase over the corr sponding period last year. For the first five mont of this year, ended May 31, city amusement tax totaled $591,072.30, as compared with $66,887.60 a similar period last year. The percentage chan from last year was plus 4.27. The 1944 budg estimate is $1,400,000, while total receipts for la year were $1,422,076.03.



Every
nd intro
VIA
ERS...
MA
TO PUT YOU IN A WHIRL!
WRITE IT BIG ON YOUR MEMIRANDA!
LLY ·
LYRICS
R FELIX

CARMEN MIRANDA

DON AMECHE

WILLIAM BENDIX......

GAGS!

A fun-swept script —and wait 'til they see Bill Bendix!

Everything Box-office is in

"GREENWICH VILLAGE"

Songs!

Hits that make the whole picture sing of box office!

...and introducing the sensational new star..............

IVIAN BLAINE (the Cherry Blonde)

FELIX BRESSART

TONY AND SALLY DE MARCO

GALS!

They're all gorgeous —but especially that new Cherry Blonde!

THE REVUERS...

TECHNICOLOR

COLOR

dressing the whole eye-filling show in a rainbow of brilliance!

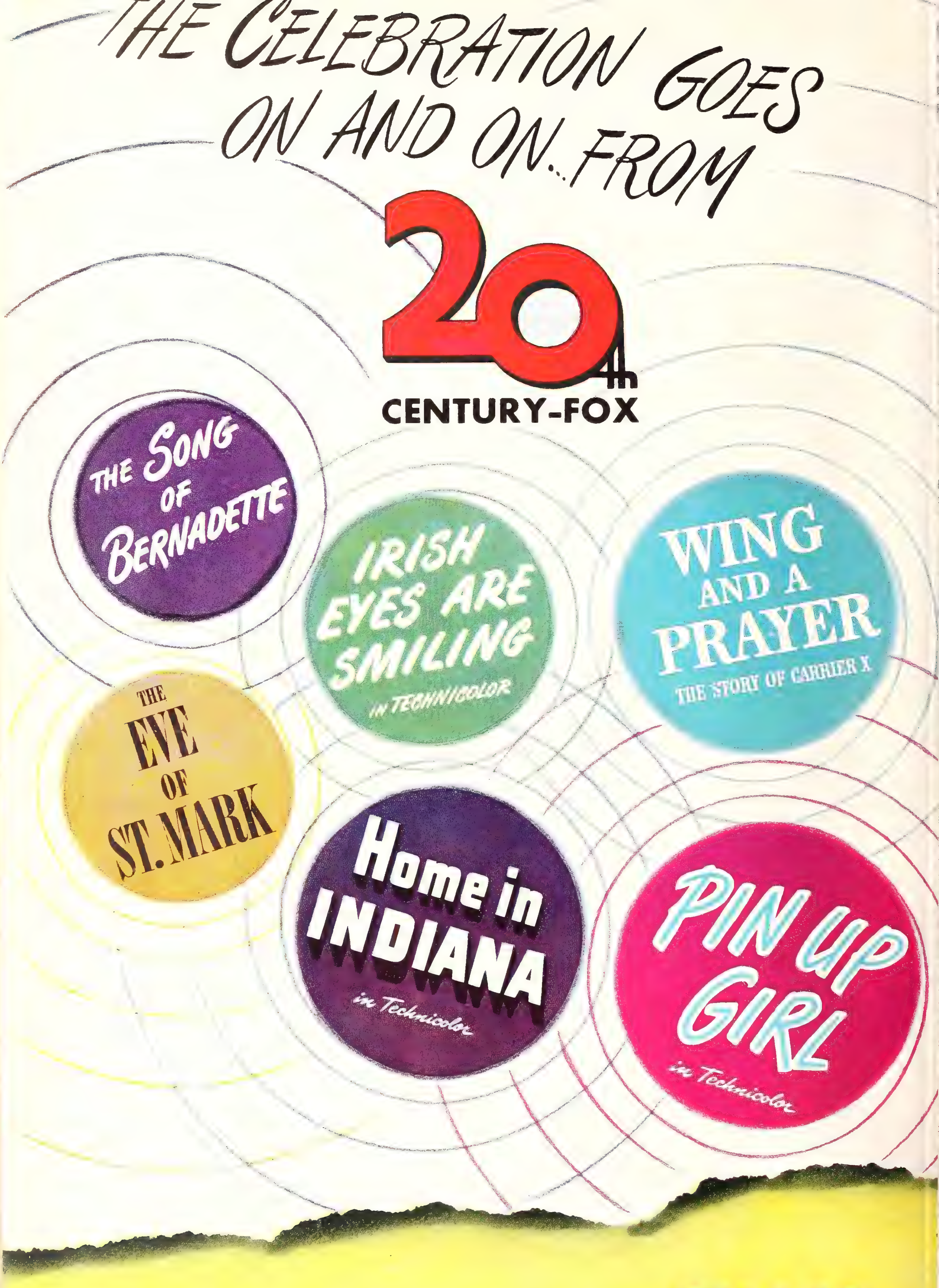
...MADE THE BIG WAY BY THE BIGGEST FIGURE IN THE INDUSTRY

Pre-Selling!

Glittering fan ads reaching millions and millions!

20th CENTURY-FOX......

PULLY · FOUR STEP BROTHERS · EMIL RAMEAU · Directed by **WALTER LANG** · Produced by **WILLIAM LeBARON** · SCREEN PLAY BY EARL BALDWIN AND WALTER BULLOCK · ADAPTATION BY MICHAEL FESSIER AND ERNEST S. PAGANO · SUGGESTED BY A STORY BY FREDERICK HAZLITT BRENNAN · LYRICS AND MUSIC "IT GOES TO YOUR TOES" "GIVE ME A BAND AND A BANDANA" "IT'S ALL FOR ART'S SAKE" BY LEO ROBIN AND NACIO HERB BROWN · DANCES STAGED BY SEYMOUR FELIX


THE CELEBRATION GOES ON AND ON...FROM
20th CENTURY-FOX
THE SONG OF BERNADETTE
IRISH EYES ARE SMILING in TECHNICOLOR
WING AND A PRAYER THE STORY OF CARRIER X
THE EVE OF ST. MARK
Home in INDIANA in Technicolor
PIN UP GIRL in Technicolor

The most important event in 50 years of motion picture entertainment—DARRYL F. ZANUCK'S **WILSON** in Technic

COMPANIES HAVE 236 FILMS FINISHED OR NOW SHOOTING

ost of Product Destined for 1944-45 Season, as Rest Swells Backlog

ollywood Bureau

Even before the 1944-45 season formally gets nder way, production is steaming far ahead release date. At this early stage, 11 com- anies have 236 features either finished, or in nal editing or shooting. In a number of cases, lease dates have been designated, thereby as- ring attractions so characterized as definite r the new season.

Aside from Paramount and Warners, vir- aliy all of this product appears destined for 44-45. In the case of these two, there is no ethod of reaching conclusions as to what at- actions will be drawn from their product pool, when. Both are pursuing a policy of re- ricted numbers of releases. Both have large cklogs allowing them to draw at will.

In the season now closing, Paramount re- ased 27 in six blocks plus four specials, one which played roadshow engagements only. his was "For Whom the Bell Tolls." Addi- onally in the special class was "The City hat Stopped Hitler."

arners Designate Only wo for Next Season

Warners released 18, plus 16 reissues. Thus r, it has merely designated two of its 1944- releases, but will include "Arsenic and Old ace" and "Rhapsody in Blue." There are no dications as to its policy on reissues, although e probabilities are they will be continued. his company, moreover, is gearing its releas- g schedule to the fluctuations of the market d proposes to maintain its production at a vel which will permit it to release as many 40 if such number is deemed desirable or quired.

On Wednesday, the status of production was is:

PRODUCT: WHERE IT STANDS

Production, finished or editing, and shooting on Wednesday follows:

	Finished or Editing	Shooting	Combined Total
Col.	21	5	26
MGM	18	10	28
Mono.	17	3	20
Para.	21	3	24
PRC	10	4	14
RKO	16	7	23
Rep.	15	4	19
20th-Fox	12	3	15
UA	6	4	10
Univ.	27	5	32
WB	18	7	25
Totals	181	55	236

OLUMBIA

This company has 21 finished, including six al- ady set for September release, and five shooting r total of 26.

Completed, but not designated as to release date, e "Shadows in the Night," "Cyclone Prairie angers," "Saddle Leather Law," "A Song to emember," "Sagebrush Heroes," "Rough Ridin' stice," "Meet Miss Bobby Socks," "Strange Af- ir," "Return of the Durango Kid," "Both Bar- ls Blazing," "Sergeant Mike," "Eve Knew Her pples," "Missing Juror," "Renegade Roundup," hantom Outlaws."

Ready for release are "Impatient Years," Sept. 7; ver Since Venus," Sept. 14; "One Mysterious ight" and "Cowboy from Lonesome River," Sept. ; "Carolina Blues," Sept. 26, and "The Unwrit- n Code," Sept. 28.

In production are "Tonight and Every Night," Woman's Privilege," "Hello, Mom," "Dor- ant Account," and "Tonight We Dance."

GM

With 11 attractions listed for release, seven fin- hed and 10 shooting, MGM has a current total of upon which to draw.

"Dragon Seed" is about to get under way. For eptember are "The Seventh Cross," "Barbary oast Gent," "Maisie Goes to Reno" and "Water- o Bridge" (reissue). October's three are "Mar- age Is a Private Affair," "Kismet" and "An American Romance." "Mrs. Parkington" and "Naughty Marietta" (reissue) are November's, while "Lost in a Harem" will be released in December.

Completed are "Meet Me in St. Louis," "National Velvet," "Secrets in the Dark," "Thirty Seconds Over Tokyo," "The Picture of Dorian Gray," "Thin Man Goes Home" and "The Home Front."

Shooting are "Ziegfeld Follies," "Son of Lassie," "Music for Millions," "Anchors Aweigh," "Airship Squadron 4," "Gentle Annie," "Autumn Fever," "The Clock," "Dr. Red Adams" and "Thrill of Romance."

MONOGRAM

This company has 17 finished, including 12 set for release beginning September. Three others are in production, for a total of 20.

Definite releases are "Oh, What a Night," Sept. 2; "Charlie Chan in Black Magic," Sept. 9; "Block Busters" and "Land of the Outlaws," Sept. 16; "Shadow of Suspicion," Sept. 23; "Marked Trails," Sept. 30; "When Strangers Marry," Oct. 7; "A Wave, a Wac and a Marine," Oct. 14; "Law of the Valley," Nov. 4; "Alaska," Nov. 18; "Bowery Champs," Dec. 9; and "Little Devils," Dec. 23.

Finished are "Adventures of Kitty O'Day," "Ghost of Indian Springs," "Army Wives," "Enemy of Women" and "Frontier Frame-Up."

In work are "They Shall Have Faith," "Murder in the Family" and "The Case of the Missing Medico."

PARAMOUNT

With formulation of its first block of five for 1944-45, Paramount has 16 others in its completed backlog and, additionally, has three in production, making a total of 24 in sight now.

In the initial group are "Rainbow Island," "Till We Meet Again," "National Barn Dance," "Our Hearts Were Young and Gay" and "Dark Mountain."

Finished are: "Practically Yours," "Frenchman's Creek," "Ministry of Fear," "The Man in Half-Moon Street," "Incendiary Blonde," "Road to Utopia," "And Now Tomorrow," "One Body Too Many," "Bring on the Girls," "Murder, He Says," "Two Years Before the Mast," "Her Heart in Her Throat," "Here Come the Waves," "A Medal for Benny" and "Double Exposure." "For Whom the Bell Tolls" goes into general release with the new season.

Shooting are "Kitty," "Out of This World" and "Dangerous Passage."

PRC

Ten finished and four shooting.

Beginning next month, PRC enters these on the market: "Rustler's Hideout," Sept. 2; "Swing Hostess," Sept. 8; "When the Lights Go on Again," Sept. 15; "Gangsters of the Frontier," Sept. 21.

Finished but not specified as to release dates, are six: "Bluebeard," "Texas Wildcat," "The Great Mike," "I'm from Arkansas," "I Accuse My Parents" and "Here We Go Again."

Shooting are: "The Town Went Wild," "Hollywood and Vine," "Phantoms of Wild Valley" and "Song of Six Guns."

RKO

As the new season unfolds, RKO has 15 attractions finished and awaiting release. Seven others are in production, giving this company a combined backlog of 22.

Completed are "None But the Lonely Heart," "Tall in the Saddle," "Farewell, My Lovely," "Having Wonderful Crime," "My Pal, Wolf," "The Girl Rush," "The Brighton Strangler," "Nevada," "Betrayal from the East" and "Falcon in Hollywood," from its own studio, and "Casanova Brown," "Belle of the Yukon" and "The Woman in the Window" from International. "The Princess and the Pirate" from Samuel Goldwyn, and "The Master Race" from Edward A. Golden.

In work are "Experiment Perilous," "Isle of the Dead," "Pan-Americana," "Two O'Clock Courage" and "China Sky," from its own studio; "Wonder Man" from Goldwyn, and "It's a Pleasure," from International.

REPUBLIC

With 15 completed and another four in work, Republic tallies its current backlog at 19.

Finished are: "Storm Over Lisbon," "San Fernando Valley," "Strangers in the Night," "That's My Baby," "Lights of Old Santa Fe," "Brazil," "Stagecoach to Monterey," "Cheyenne Wildcat," "Sheriff of Sundown," "My Buddy," "Code of the Prairie," "Firebrands of Arizona," "Vigilantes of Dodge City," "End of the Road," and "Sheriff of Las Vegas."

Now on the stages are: "Flame of the Barbary Coast," "Lake Placid Serenade," "Faces in the Fog" and "Next Comes Love."

TWENTIETH CENTURY-FOX

Its first block of two already in release, Twentieth-Fox's second group for 1944-45, available beginning in September, is comprised of three attractions. These are "Sweet and Lowdown," "Dangerous Journey" and "Greenwich Village." "The Song of Bernadette" will go into general release, beyond which are eight others finished and three shooting.

Completed are "In the Meantime, Darling," "Keys of the Kingdom," "Irish Eyes Are Smiling," "The Big Noise," "Something for the Boys," "Laura," "A Tree Grows in Brooklyn," and "Thunderhead."

In work are "Winged Victory," "Sunday Dinner for a Soldier" and "Nob Hill." Eliminating the initial block of the season, this makes a total of 15.

UNITED ARTISTS

Six completed attractions make up United Artists' completed product pool. Four others are in work.

Finished are: "Since You Went Away" (Selznick), "I'll Be Seeing You" (Vanguard), "Dark Waters" (Bogeaus), "Guest in the House" (Stromberg), "3 Is a Family" (Lesser), and "The Intruder" (Cowan).

On the way are: "The Great John L" (Crosby), "The House of Dr. Edwardes" (Selznick), "Brewster's Millions" (Small) and "High Among the Stars" (Rogers). Total, 10.

UNIVERSAL

Twenty-seven attractions for 1944-45 already are completed at Universal, 12 of them already as-

(*Continued on following page, column 1*)

Companies Have 236 Films Ready Or Now Shooting

(Continued from preceding page)

signed dates. Five more are in production, making a total of 32.

Finished and assigned release dates are "Gypsy Wildcat," Sept. 1; "Moonlight and Cactus," Sept. 9; "The Merry Monahans," Sept. 15; "Pearl of Death," Sept. 22; "San Diego, I Love You," Sept. 29; "The Singing Sheriff," Oct. 6; "See My Lawyer," Oct. 13; "The Climax," Oct. 20; "Babes on Swing Street," Oct. 27; "Bowery to Broadway," Nov. 3; "Dead Man's Eyes," Nov. 10, and "Reckless Age," Nov. 17.

Finished and not assigned dates are "Patrick the Great," "Murder in the Blue Room," "House of Frankenstein," "House of Fear," "Riders of Santa Fe," "My Gal Loves Music," "The Frozen Ghost," "The Old Texas Trail," "Hi, Beautiful," "Night Life," "Beyond the Pecos," "Renegades of the Rio Grande," "Mike Goes to a Party," "Mummy's Curse" and "Stars Over Manhattan."

In work are "Queen of the Nile," "Can't Help Singing," "Arsene Lupin," "Swingaroo Sweethearts" and "Musical Roundup."

WARNERS

Aside from two designations for September, Warners thus far have not specified 1944-45 releases. However, the company has 18 attractions completed and seven others in production.

"Janie" will be released Sept. 2 and "Crime By Night" a week later. Finished are these: "Arsenic and Old Lace," "Devotion," "The Last Ride," "Saratoga Trunk," "Conflict," "Rhapsody in Blue," "The Horn Blows at Midnight," "The Animal Kingdom," "My Reputation," "Cinderella Jones," "The Doughgirls," "To Have and to Have Not," "The Very Thought of You," "The Conspirators," "Strangers in Our Midst" and "Christmas in Connecticut."

Shooting are "Roughly Speaking," "Objective Burma," "Hollywood Canteen," "The Corn Is Green," "Of Human Bondage," "God Is My Co-Pilot" and "Pillar to Post."

President Signs Bill to Lift Political Ban

The Federal law governing distribution of political news and opinion through newspapers, magazines and motion pictures to soldiers overseas was liberalized this week when President Roosevelt Tuesday signed an amendment to the Soldier Vote Act.

Under a strict interpretation of the Vote Act two weeks ago the Army announced that 20th-Fox' "Wilson" and RKO's "Heavnely Days" had been banned for overseas showings. Three days later the War Department said the original announcement had been an error and that neither picture had been considered. Immediate action by the Senate and House on a modifying amendment followed.

Under the terms of the amendment motion pictures generally available to the public may be shown without restriction but "shall be selected in an impartial and non-partisan manner."

Consolidated Quarter Net Reported at $253,770

For three months ended June 30, 1944, Consolidated Film Industries, Inc., reports a net profit of $437,535 before Federal tax provision. Estimated Federal normal and surtax amounts to $183,765 for a net after taxes of $253,770, which compares with a net profit for the same period in 1943 of $245,704. Per share earnings for the second quarter of 1944 are equivalent to 50 cents per share on 400,000 shares of preferred stock outstanding and 10 cents on the 524,973 shares of common stock outstanding, which compares with 50 cents per share earned on the preferred and eight cents per share on the common in the same quarter in 1943.

NEVIL FORD WRITES

To Mr. Martin Quigley:

"On behalf of the War Finance Committee for New York I wish to express appreciation of the patriotic spirit with which you and your associates enlisted the force and influence of your publication in the Fifth War Loan.

"Your wholehearted cooperation and allotment of valuable space, both in your editorial and news columns, was unquestionably an important factor in helping New York exceed its huge quota of $4,801,000,000 by several hundred million dollars.

"My sincere thanks to you and your staff again for the work you have done and the strong support you have given the War Finance Committee."—NEVIL FORD, N. Y. *State Chairman, War Finance Committee, Treasury Department.*

Newsreels Alter Sound Levels

An important change in the sound track level of the various newsreels was announced Tuesday by a technical sound committee representing the newsreels of all of the major companies. On the recommendation of this committee, it was decided to reduce the present recording level of the newsreels to an intensity equivalent to the sound standards used in feature pictures. This change will be effective beginning with the September 5 issues of Paramount News, Pathe News, Fox Movietone News, News of the Day and Universal News.

It is pointed out by the committee that inasmuch as newsreels in the past have been recorded at a much higher level than is normally used on feature pictures, theatre projectionists have been forced to reduce their fader setting by three or four steps to make the sound level acceptable to their house operating conditions. Because projectionists often went too far in reducing the fader setting, the sound presentation of the newsreel suffered.

With the newsreels issued September 5 and thereafter, projectionists are being instructed not to alter the fader setting on newsreels as they have in the past, but to run the newsreel at the so-called house normal. Under this condition of projection, the commentator's voice should be equivalent to a speaker with forceful delivery and hence give the newsreel the punch that is in keeping with the subject matter presented.

At this reduced recording level it will be possible for the newsreel to utilize the extra volume range on the film to accentuate important sound effects where necessary.

"Reminder" notices in the shipping can, or a special photographic notice on the newsreel in the vicinity of the start mark, will be used for several succeeding issues after the inception of these new standards.

PRC to Hold Preview of Film at Tia Juana

PRC will go the way of junkets this weekend when 32 reviewers are to be transported by bus from Hollywood for the showing of "The Great Mike" at Tia Juana. The film has a racetrack story, thus the races at Agua Caliente are on the program. Leon Fromkess, PRC president; Martin Mooney, director of advertising and publicity, and Vance King, studio publicity director, are hosts.

Paramount Plans 16 Films During Full Year 1945

Paramount will make 16 features between Jar uary 1, 1945, and December 31, 1945, at an est mated budget of $20,000,000 to $22,000,000, Henr Ginsberg, general manager for productions, sai last week at a luncheon at the 21 Club in Ne York.

Mr. Ginsberg said that the 16 did not incluc two or three to be made by B. G. De Sylva an three or four from Hal Wallis. C. B. De Mille "Rurales" is, however, included in the studio's 1

It had been estimated previously that Para mount would release between 25 and 30 feature during the 1944-45 season. Mr. Ginsberg pointe out that the actual number would depend on th market conditions throughout the period. He i dicated, however, that the general aim of the stu dio would be to maintain a backlog of complete pictures whenever circumstances permitted. In an plification, Mr. Ginsberg pointed out that the er of the war might bring about conditions resultir in a quicker play-off of product than the industı has been accustomed to in the past several year

The over-all studio costs had increased some per cent since 1942, Mr. Ginsberg added. Tl current raw stock emergency reflected only a ter porary condition, he held, and predicted that ra stock supply and allocation would be improv before shooting schedules were affected to ar extent.

"Producers and directors can cut their requir ments to meet a temporary emergency," he sai

Mr. Ginsberg remained in New York this wee to confer with home office executives on metho of effecting improved coordination between tl home office and the studio.

"Dragon Seed" I Holding Pace

MGM's "Dragon Seed," beginning its six week at the Music Hall, New York, Thursda continues to set new box office records. G. S. Ey sell, president and managing director of the Mus Hall, estimated that by the end of the fifth wee Wednesday night, the film would have reached tl unprecedented gross of $617,000.

Paramount reports that "For Whom the Be Tolls" in Montevideo, Uruguay, where the pictu will open shortly at the Coventry Cinema, h had an advance sale which is the largest on recoı in that country, according to managing direct John B. Nathan.

"Mr. Skeffington" looms as the top grosser the 1943-44 season on the Warner schedule, havir chalked up a record of 247 holdovers out of i first 250 engagements, including new all-time re ords in New York, Los Angeles and Atlantic Cit according to the company. The film went into i third week in Milwaukee, Dayton, Hartford, New ark and Springfield, Mass.

Receipts on David O. Selznick's current Unite Artists release, "Since You Went Away," now i its fifth week at the New York Capitol, topped th gross of the fourth weekend, and passed the fiv week gross of the previous top-grosser, "Gon With the Wind," by approximately $70,000, U reported.

At the Gotham theatre, New York, "Dead End, the Samuel Goldwyn production released throug Film Classics, was held over for the eighth weel

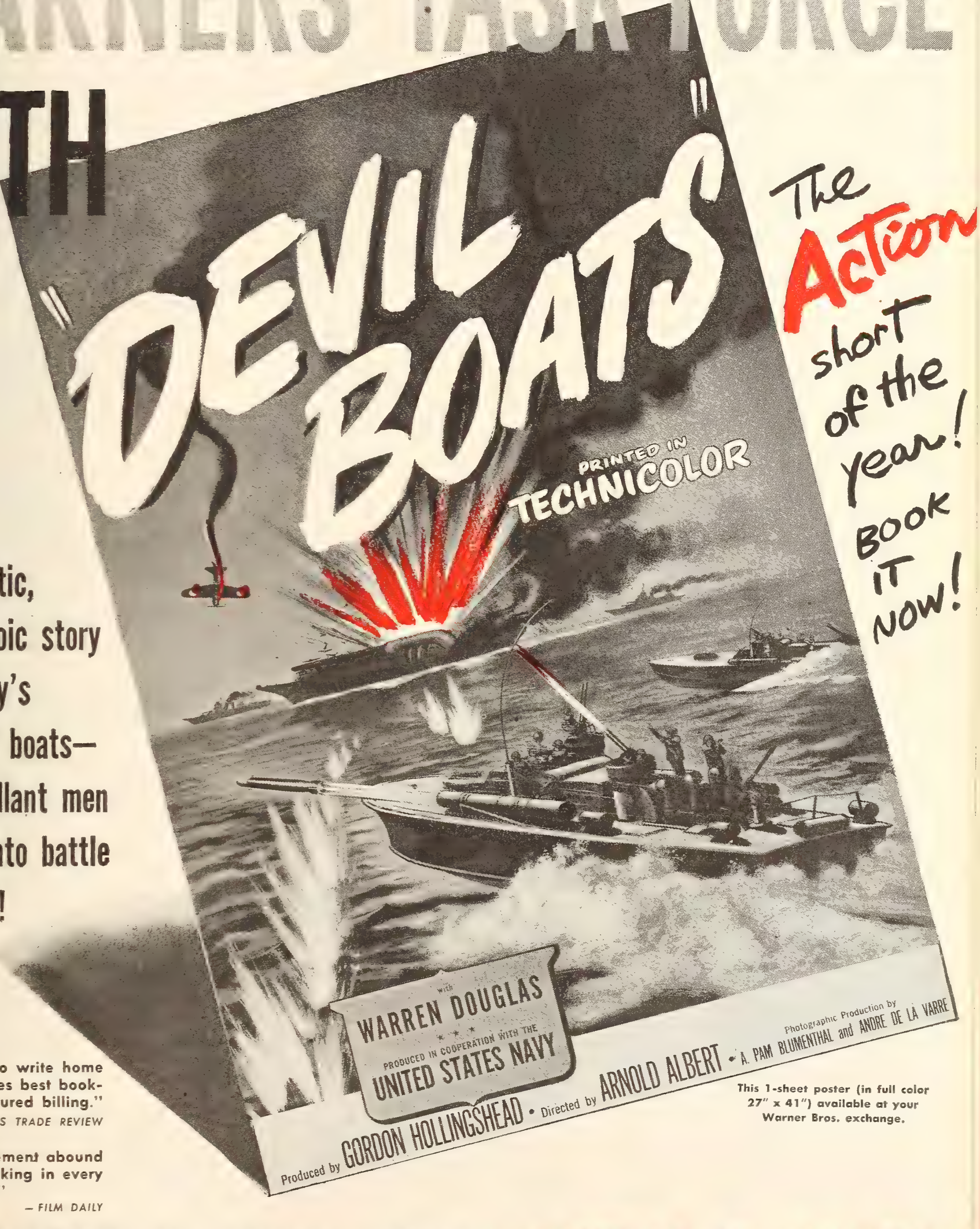
Report Big Grosses for Abbott-Costello Film

New York, Los Angeles and San Francisco hav reported the biggest opening day figures for "I Society" over any previous Abbott and Costell picture, it was announced by Universal. At th Criterion theatre, New York, a 23 per cent ir crease was reported over their "Hit the Ice."

T TOOK WARNERS TO TOP

VARNERS' "TASK FORCE"

VITH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This 1-sheet poster (in full color 27" x 41") available at your Warner Bros. exchange.

S ANOTHER OF THOSE GREAT TECHNICOLOR SPECIALS

Gross $1,363,250,000 In 1943, U. S. Reports

Commerce Department Reports Investment in Industry at $2,061,000,000

Washington Bureau

Gross box office receipts at motion pictures in the United States during 1943 were $1,363,250,000, exclusive of Federal and state taxes, according to an analysis of the industry and its operations made by the U. S. Bureau of Foreign and Domestic Commerce and released this week by Dorothy V. Knibb of the bureau's industrial projects unit. The Bureau placed the total investment in the industry at $2,061,000,000, of which an estimated $126,000,000 is tied up in studios, $23,000,000 in distribution, $10,000,000 in nontheatrical materials, and the balance, $1,900,000,000 in theatres.

The Bureau's figures reflect extensive activities in the industry, and the biggest business in its history, despite restrictions on the use of raw stock, materials and equipment, reduced manpower, a cut in the number of features and the loss of much of its paying audience.

Admission Price Average 27.5 Cents

Miss Knibb said in her report: "If you are the average movie-goer in the United States, you attended the movies about 32 times, stayed there 64 hours, or eight days of eight-hour length. If you attended civilian theatres, you paid on the average 27.5 cents for each admission, spending about $9.80 for your eight days' entertainment. This is less than one-third of the New York subway fare if you rode to and from the office each working day of the year in that city."

"You went to the movies eight times on a Sunday, or two and one-half times as often as on Monday. Furthermore, you attended twice as often on Saturday as on Tuesday. On Wednesday and Thursday you went as often as you did on Monday and Tuesday but only two-thirds as often as you did on Friday. Three chances to four, most likely you were in the movies between 7:30 and 8:30 P.M., for in that single hour were most adult admissions.

204,000 Employees Listed for Industry

The Bureau's figures also show that the industry employed 204,000 persons and met an annual payroll of $360,713,500, and paid out some $65,434,000 for advertising and $55,000,000 for insurance.

The survey gives a total figure for the number of theatres operating for civilians: 17,919. The figure is at odds with that of the War Activities Committee which shows that 16,690 theatres are operating commercially in the United States. The Bureau says the theatres have a total seating capacity of 11,700,789, or more than the combined population of Norway and Sweden. The total figure for the War Department theatres is given as 1,185, with an estimated seating capacity of 785,000.

"It was in production that the industry felt most keenly the pinch of war, for it had to function during the year with a 25 per cent film cut and was subjected to restrictions on materials and equipment of all kinds," Miss Knibb explained.

After estimating the 1943 cost of production at $247,125,000 even after economies had been effected, the Bureau's report said there were nearly 100 fewer features produced than in 1942, and almost 200 less than in some other years, showing 397 features produced at home at an average cost of $395,000 each, plus 30 imported.

In last week's issue of MOTION PICTURE HERALD a tabulation of product showed that 427 features were delivered in the 1943-44 season compared to 465 released in 1942-43.

Miss Knibb, referring to the industry's production of training films and other pictures for Government agencies, and war coverage of the newsreels, observed:

"In no previous war have the people at home been so well informed about what was going on in all parts of the world. The inveterate movie-goer has witnessed on the screen some part of nearly all important military happenings in all quarters of the globe. During 1943 there were 502 newsreels shown in the United States. Into these went more than 4,000 separate pictorial clips, covering 1,446 news events.

"Of the clips, 39.8 per cent showed activities of the fighting forces of the United Nations, 19.6 per cent reported activities of the United States armed forces at home, and 7.7 per cent carried messages for war agencies. Also, 7.4 per cent dealt with war production, 3.9 per cent covered news of the Central and South American countries, and 21.6 per cent reported events not connected with the war in any way," the report said.

Name Academy Board Nominees

Hollywood Bureau

Ballots listing the nominees for election to the new board of directors of the Academy of Motion Picture Arts and Sciences will be in the mail September 15. Nominations are made by the present board and ballots go to all Academy members. After election returns are in, the new board will meet, probably in October, to elect officers of the Academy for the ensuing year.

Three members are to be elected from each of the following groups:

Players: Ingrid Bergman, Ronald Colman, Gary Cooper, Donald Crisp, Cary Grant, Jean Hersholt, Bob Hope, George Murphy and Rosalind Russell.

Directors: Clarence Brown, John Cromwell, George Cukor, Michael Curtiz, Mervyn LeRoy, George Marshall, Mark Sandrich, King Vidor and Sam Wood.

Producers and executives: Walt Disney, William Dozier, Y. Frank Freeman, Samuel Goldwyn, E. J. Mannix, Hal B. Wallis, Walter Wanger, Jack L. Warner and Darryl F. Zanuck.

Writers: Charles Brackett, Howard Estabrook, James Hilton, Talbot Jennings, Mary McCall, Jr., Seton I. Miller, Jane Murfin, Lamar Trotti and Billy Wilder.

One member will be elected from each of the following groups:

Musicians: Nat Finston, Leo Forbstein and Louis R. Lipstone.

Short subjects: Jerry Bresler, Gordon Hollingshead and Jules White.

Public relations: Harry Brand, John LeRoy Johnston and Arch Reeve.

In the science branch there are nine nominees, three of whom will be elected. The nominees are W. B. Ihnen, William Pereira, Farciot Edouard, Henry Sharp, Louis Messenkop, Thomas Moulton, C. O. Slyfield, Hector Dodds and Dr. Herbert T. Kalmus.

Allies Still Contro Films in Liberate Areas of France

The Psychological Warfare Branch of the Al
armies still controls all motion picture operati
in the rapidly expanding liberated areas in Fra
despite the fact that civil administration in th
territories is in the hands of the Provisional G
ernment of General Charles De Gaulle.

Motion pictures are not subject to the string
decrees of the Free French Government, pas
in Algiers June 22, because all operations connec
with the showing of films are considered a milit
function, the Motion Picture Bureau of the Of
of War Information explained in New York t
week. Thus, while civil administration by
French is recognized to the extent of control
the press in the liberated areas, the screen rema
a medium not affected by the laws of the P
visional Government.

The laws drawn up in Algiers for the regulat
of the industry in France were summarized in
MOTION PICTURE HERALD July 29 from the
text of the regulations as they appeared in
official Journal of the French Republic.

Exhibitors Must Get Permits

Under the provisions of these decrees, the Fre
Ministry of Information was given complete c
trol of the industry in metropolitan France dur
the course of liberation. Besides sweeping a
the laws of the Vichy Government relative to
regulation of films, the new decrees require t
the permission of the Commissioner of Infor
tion be obtained by all exhibitors before they
operate.

Also, all theatres operated under the Vichy G
ernment or the German occupying authorities
subject to confiscation by the Provisional Gove
ment, as well as all films which had their f
exhibition in France since the armistice of June
1940. The conduct of any business connected v
the showing of pictures is forbidden without
permission of the Commissioner of Informatio

However, since the exhibition of films to
civilian population in the freed territories is
garded by the Allies as powerful informati
and psychological material, and, as such, a n
tary operation in the conditions encountered,
application of the French regulations must be l
in abeyance for the present and immediate fut

Fits Into U. S. Policy

The current arrangement in France fits in v
the American Government's policy of providing
the industry powerful safeguards against the str
competition expected in post-war foreign mark
To protect the industry's interests, the U.
State Department last February set up spe
machinery to insure American film supremacy
Europe and elsewhere during the post-war per

At that time, according to spokesmen for
State Department, it was planned to set u
special consular service for the industry to re
sent its interests in foreign countries. Special tr
ing is to be given the members of these fore
missions and close consultation between the
partment and the organized industry is to
maintained.

Aware that motion pictures are among the n
efficient representatives abroad of American de
cratic ideals, Government officials have expres
a resolve to facilitate their wide distribution
the post-war market against competitors who o
receive direct government subsidy. To further
purpose, the Department entered into a study
the cultural, political and economic importance
films, and is prepared to make extensive use of
medium.

Navy Films Offered Unions

The Industrial Incentive Division of the N
Department has made available to union war w
ers two films, "Return to Guam," running
minutes, and "Invasion—Nazi Version," running
minutes.

0TH-FOX WILL RELEASE 27 EATURES IN 1944-45

Will Be in Color, Record Number; 54 Shorts Also on Season's Schedule

[wenty-seven features, 54 short subjects, in- ding 13 issues of March of Time, and 104 ies of Movietonews, will be released in 14-45 by Twentieth Century-Fox, it was an- inced Wednesday by Tom Connors, vice- sident in charge of sales, in New York.

[It was said at the studio on the coast ednesday that 12 "B" pictures would be de, increasing the total to 39, but that the jects had not yet been determined.]

Ir. Connors points out that the lineup will e 10 films in Technicolor, including "Wil- ." This is the largest number of pictures in or the company has ever released in one son. There will be nine musicals.

either "One World," based on Wendell llkie's book, nor the projected life of Capt. ward Rickenbacker is mentioned.

It was indicated in Hollywood that "Rick- acker" is planned for 1945-46, and that "One rld" is "not on the list yet."]

ilson" Heads Schedule Season's Product

he complete list of feature productions eduled for 1944-45 release, from August, 4, through July, 1945, follows:

Wilson," a Darryl F. Zanuck Technicolor duction, directed by Henry King. Screenplay Lamar Trotti. Starring Alexander Knox.

The Song of Bernadette," based on the novel Franz Werfel. Directed by Henry King and duced by William Perlberg. The cast includes nifer Jones, William Eythe, Charles Bickford.

Take It or Leave It," a musical, based on weekly radio program. Produced by Bryan and directed by Benjamin Stoloff. Cast in- es Phil Baker, Marjorie Massow. August, release.

Wing and a Prayer," drama of an American raft carrier. Produced by William Bacher and lter Morosco, directed by Henry Hathaway. h Don Ameche, Dana Andrews. August 1944 ase.

Sweet and Lowdown," story of a Chicago who rises to fame in Benny Goodman's band. ring Benny Goodman and his band, it was duced by William LeBaron and directed by hie Mayo. September, 1944 release.

ngerous Journey" Based Jungle Expedition

Dangerous Journey," dramatic presentation ie Denis-Roosevelt Expedition into unexplored osts. Produced and filmed by Armand Denis Leila Roosevelt. Narration by Conrad Nagel. ember, 1944 release.

Greenwich Village," musical romance of the ibition days when New York's Greenwich age was in its heyday. Produced by William aron, directed by Walter Lang in Technicolor, Don Ameche, Carmen Miranda, William dix. September, 1944 release.

n the Meantime Darling," the drama of lives of officers and their wives at an Army p. Produced and directed by Otto Preminger, Jeanne Crain, Frank Latimore, Eugene Pal- . October, 1944 release.

rish Eyes Are Smiling," romantic musical echnicolor, the story of the life of Ernest composer. Produced by Damon Runyon, di- ed by Gregory Ratoff. Cast has Monty Wool- Dick Haymes, June Haver. October, 1944 se.

he Big Noise," stars Laurel and Hardy. Produced by Sol M. Wurtzel and directed by Mal St. Clair. October, 1944 release.

"Keys of the Kingdom," by A. J. Cronin, story of Father Chisholm who leaves Scotland for a life of struggle in China. Produced by Joseph Mankiewicz, directed by John M. Stahl, from a screenplay by Joseph Mankiewicz and Nunnally Johnson. Cast includes Gregory Peck, Thomas Mitchell. November, 1944 release.

"Something for the Boys" Will Be in Color

"Laura," psychological murder-mystery. Produced and directed by Otto Preminger, with Gene Tierney, Dana Andrews, Vincent Price. November, 1944 release.

"Something for the Boys," from the Broadway musical hit. Filmed in Technicolor, produced by Irving Starr and directed by Lewis Seiler, with Carmen Miranda, Perry Como, Michael O'Shea. December, 1944 release.

"Winged Victory," story of the training of American fliers. Based on Moss Hart's stage hit. A Darryl F. Zanuck production, directed by George Cukor, with the Army Air Forces cast that appeared on Broadway, augmented by 20th Century-Fox players. December, 1944 release.

"Thunderhead—Son of Flicka," sequel to "My Friend Flicka," based on Mary O'Hara's book. Filmed in Technicolor, produced by Robert Bassler and directed by Louis King. Cast includes Roddy McDowall, Preston Foster. January, 1945 release.

"Sunday Dinner for a Soldier," story of a flying cadet's romance. Produced by Walter Morosco and directed by Lloyd Bacon, with Anne Baxter, John Hodiak. January, 1945 release.

"Billy Rose's Diamond Horseshoe," Technicolor musical with the New York night spot as background. Produced by William Perlberg and directed by George Seaton. Starring Betty Grable, with Dick Haymes, William Gaxton, Phil Silvers. February, 1945 release.

"Czarina," story of Katherine the Great; sophisticated comedy drama. Ernst Lubitsch, producer. Otto Preminger will direct, with Tallulah Bankhead, William Eythe. February, 1945 release.

"A Tree Grows in Brooklyn," Betty Smith's novel. Produced by Louis D. Lighton and directed by Elia Kazan, with Dorothy McGuire, Joan Blondell. March, 1945, release.

"Nob Hill" Will Star Raft and Bennett

"Nob Hill," Technicolor musical of San Francisco's older days. Produced by Andre Daven, directed by Henry Hathaway it will star George Raft and Joan Bennett. April, 1945 release.

"Hangover Square," based on the novel by Patrick Hamilton. Produced by Robert Bassler and directed by John Brahm. Starring George Sanders and Linda Darnell. April, 1945 release.

"Where Do We Go from Here?" musical fantasy based on an original story by Morrie Ryskind and Sig Herzig. Filmed in Technicolor, produced by William Perlberg and directed by Gregory Ratoff. Music by Ira Gershwin and Kurt Weill. Starring Fred MacMurray, with Joan Leslie. May, 1945 release.

"Bon Voyage," based on the Josephine Lawrence novel, "Tower of Steel." Produced by William Bacher, directed by Lee Strassberg. May, 1945 release.

"A Bell for Adano," by John Hersey. Produced by Louis D. Lighton and directed by Henry King. June, 1945 release.

"Waltz Me Around Again, Willie," story of an English music hall queen. In Technicolor, produced by William Perlberg. Starring Monty Woolley, Gracie Fields. June, 1945 release.

"Colonel Effingham's Raid," comedy drama. Produced by Lamar Trotti. Cast includes Charles Coburn, William Eythe, Mary Anderson. July, 1945 release.

"The Dolly Sisters," musical history of the dancing stars, Rosy and Jenny Dolly. In Technicolor, produced by George Jessel and directed by Irving Cummings, with Betty Grable and Alice Faye. July, 1945 release.

According to Mr. Connors the short subject program will be the most ambitious in its history. It will include 20 single-reel subjects produced by the Movietone organization, 20 Technicolor cartoons produced by Terrytoon, 13 March of Time subjects, a two-reel special, and two Movietonews each week.

Movietone will supply 12 Movietone Adventures, each in color; six Ed Thorgersen Sport Reviews, four in color, and two Lew Lehr Dribblepuss Parade novelties.

Paul Terry will deliver eight Mighty Mouse specials, and 12 regular cartoons.

Thirteen March of Time two-reel subjects, the first of which is "British Imperialism—1944." Thereafter, one will be delivered every four weeks.

All of the 20th-Fox short subjects will be in color, with the exception of March of Time, the Lew Lehr novelties and two-reel special, "Three Sisters of the Moors."

Short subjects, as far as titles and release dates are concerned, cover the five months from August through December 1944. These are:

Release Dates Set on Short Subjects for 5 Months

"Mexican Majesty," Movietone Adventure, narrated by Lowell Thomas, August 4; "British Imperialism—1944," March of Time, August 11; "The Cat Came Back," Terrytoon, August 18; "Jewels of Iran," Movietone Adventure, narrated by Hugh James, August 25.

"The Two Barbers," Terrytoon, September 1; untitled March of Time, September 8; "Three Sisters of the Moors," two-reel special, September 8; "Blue Grass Gentlemen," Sports, narrated by Ed Thorgersen, September 15; "Ghost Town," Terrytoon, September 22; "Mystic India," Movietone Adventure, narrated by Hugh James, September 29.

Untitled March of Time, October 6; "Sultan's Birthday," Terrytoon, October 13; untitled Dribblepuss Parade, October 20; "A Wolf's Tale," Terrytoon, October 27; untitled March of Time, November 3; "Black, Gold and Cactus," Movietone Adventure, narrated by Lowell Thomas, November 10; "Mighty Mouse at the Circus," Terrytoon, November 17; "City of Paradox," Movietone Adventure, narrated by Hugh James, November 24.

Untitled March of Time, December 1; "Gandy's Dream Girl," Terrytoon, December 8; "Trolling for Strikes," Sports narrated by Ed Thorgersen, December 15; "Dear Old Switzerland," Terrytoon, December 22; untitled March of Time, December 29.

Claim Discrimination in Paralysis Closings

Charging that its members have been embarrassed by what is claimed to be discriminatory action by the McCracken County Board of Health, when it closed the Heinnes Brothers Shows in Paducah, Ky., because of the infantile paralysis epidemic in Kentucky, the Paducah American Legion, sponsors of the show, have requested that all places of amusement and entertainment be closed for the duration of the epidemic. The board has taken compromise action by banning all entertainment from other areas from being presented until it is decided that the infantile paralysis threat no longer exists locally. Meanwhile, the request has been referred to the State Board of Health.

Upton Wounded in Action

Frank Upton, former manager of the Michigan theatre, Detroit, has been reported wounded at Bougainville. He was serving with the Second Marine Division as a flame-thrower.

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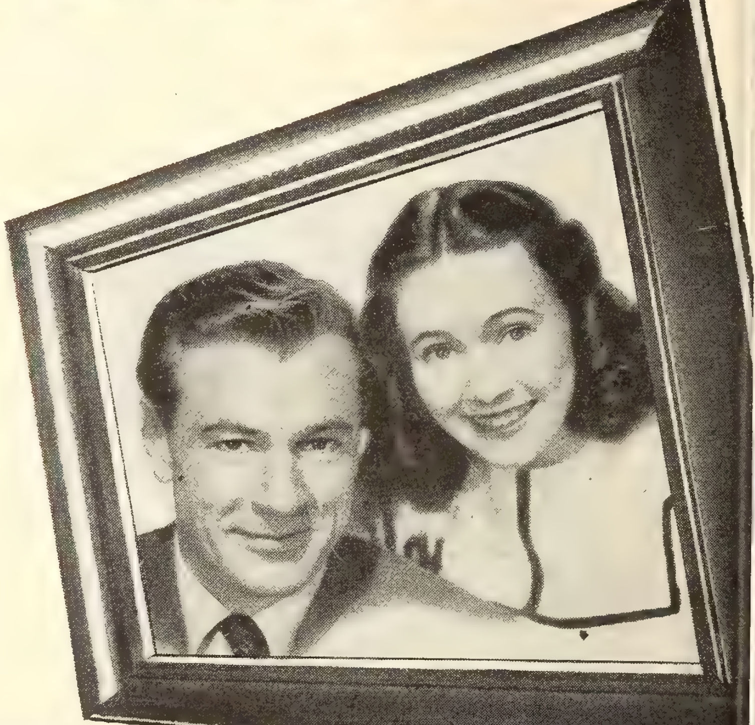

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Brown"

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A **NUNNALLY JOHNSON** Production

with

Frank Morgan · Anita Louise

PATRICIA COLLINGE · Edmond Breon · Jill Esmond

Produced and written for the screen by Nunnally Johnson
From a play by Floyd Dell and Thomas Mitchell

Proudly Released by R K O RADIO PICTURES

22 British Films Are Shown in Normandy

Eisenhower's Staff Makes Selections; Bernstein of MOI Is Adviser

by PETER BURNUP
in London

Herewith a report from Normandy.

They have shown British product already in North Africa—our films have earned more money there since the Allied landings, it is claimed, than they did in a comparable period throughout the whole of France in peacetime—and in Italy. But Normandy is on Britain's doorstep; its people, for a variety of reasons, so much closer to ours than those of Rome or Algiers. So audience reaction there is all the more apposite.

There's been an air of mystery about the films chosen by authority for exhibition in those liberated parts. British producers, long since, formed their cooperative, non-profit organization—British Commonwealth—whose function it should be to insure that liberated Europeans saw the best English pictures. Josef Somlo, an Hungarian who came to Britain in 1933, was named general manager. But the Ministry of Information and a number of official departments came into the picture and no intelligence—officially—might be vouchsafed to persons outside the official orbit.

Handled by Eisenhower Staff

Ultimately it was ordained that the entire business should be handled by the Psychological Warfare Division of General Eisenhower's SHAEF; Sidney Bernstein being seconded to SHAEF from the Ministry of Information's Film Division as principal adviser.

Only 22 British features, it may now be disclosed, have to date been approved for showing in the new territories.

They are: "Coastal Command," "Close Quarters," "Convoy," "Desert Victory," "Fanny by Gaslight," "Fires Were Started," "Flemish Farm," "Foreman Went to France," "Gentle Sex," "Ghost Train," "In Which We Serve," "Lamp Still Burns," "Man in Grey," "Millions Like Us," "Nine Men," "One of Our Aircraft Is Missing," "Pimpernel Smith," "Salute John Citizen," "San Demetrio," "Silver Fleet," "Target for Tonight," "We Dive at Dawn."

It is to be observed that precisely half the films were made to the express order of the Ministry of Information. The various Rank teams were responsible for the production of most of the remainder, Michael Balcon rating third.

Criticize Method of Choice

Methods of selection of the subjects have come in for considerable criticism, it being suggested that the secrecy which has operated has militated against a fair catalogue. But against this, responsible officers of General Eisenhower's staff claim the selection was keyed to the reports received from underground intelligence sources.

These, it is claimed, revealed that the French were hungry for news of what had been happening in the last four years to the outside world. They had suffered, said one officer, an intellectual blackout. So emphasis required to be laid on "informative" pictures. In particular, interest was keen in events like London's Blitz, the siege of Malta.

There, then, was the motivating pattern of selection. The merits thereof may be a temporary phenomenon; obviously some other criterion of choice will have to be devised in the near future. Meanwhile, it requires to be reported that Cherbourg's cinemas, as this dispatch goes, are playing to crowded business with "Desert Victory" and "In Which We Serve."

In tiny villages and smaller towns the cinemas have been reconditioned with astonishing celerity.

Were Seeking Diversion

People—at the four centres inspected—had walked, many of them, for miles to see the show. They were characteristic peasants or better class agriculturists. Clearly, they were not seeking the enlightenment which the SHAEF had designed for them. They had assembled for diversion. They craved something which the occupying enemy had denied them through four years of oppression. It is the screen's business, it seemed to this observer, that they should be vouchsafed that diversion without stint; that enlightenment and intellectual improvement might well be saved for some other day.

Interesting it was in this regard to note that "The Gold Rush" was the most applauded feature.

SHAEF has French, American, Russian and British films at its disposal. The Provisional Committee—General de Gaulle's organization—has advised on the "dubbing" and selection of them all. The theatres are run by their French proprietors. Admission prices are approximately double what they were before the war. Where cinemas are unavailable, mobile units are operating and the shows there are free.

Exhibitors hire the films from SHAEF's organization on customary trading terms. Within the ambit of the available product, selection is completely untrammelled, the only regulation made by the liberating military authorities being that no German-made or Vichy pictures are exhibited. There is also a newsreel available, compiled from MOI-OWI resources, which is flown from London twice weekly.

The special MOI pictures, incidentally, are released under the brand-mark of Phoenix Films. They carry a signature background of St. Paul's Cathedral with a music track of Bow Bells.

Television Committee Active

The Hankey Television Committee is still at work collating a vast body of evidence. Latest deponents to go on record with their views are the joint deputation of producers, distributors and exhibitors brought together by J. Arthur Rank and Sam Eckman, Jr.

Meanwhile, in behalf of John Logie Baird, pioneer of British television—it was his system of television which was originally adopted by the Government for those tentative experiments in diffusion in the pre-war days—are disclosed his latest claims in the color television field.

Color and stereoscopy in television, claims Mr. Baird, are here for the picking. In his own process, so far as color is concerned, he uses a device known as the telechrome, prime feature of which is the elimination of the revolving discs and lenses demanded previously.

Columbia Plans British Product When War Ends

Joseph Friedman, Columbia's managing director in London, and recently elected member of the British Films Council of the Board of Trade as a distributor representative, is currently in New York conferring with Joseph A. McConville, the company's foreign sales manager.

Under discussion are plans to produce pictures in England with the world market in mind as soon as studio space is available after the war.

Columbia now produces two pictures a year in England with George Formby starred, whereby the company meets quota requirements, in addition to making a profit, Mr. Friedman said.

"A Soldier for Christmas," a comedy of the London stage, is a property purchased by Columbia and tentatively scheduled for spring production in England, Mr. Friedman said.

Columbia now produces two pictures a year in the United States, among them Irving Asher's "The Invaders" and "U-Boat 29," and is currently distributing "Underground Guerillas," an Ealing production.

Mr. Friedman recently returned to New York following a visit to the company's Hollywood studios where he viewed new season product and conferred with studio officials. While in New York he will discuss War Activities Committee activities in Great Britain, where he is WAC chairman He said the committee is mainly concerned now with supplying American troops with 16 mm. films

He will return to London about September 1.

Schaefer on Film Survey in Hawaii

At the request of the Navy Department, George J. Schaefer, national chairman of the War Activities Committee, has gone to Hawaii to make a study of the entire distribution of 35 and 16mm entertainment film.

Mr. Schaefer, whose soldier son was killed in Normandy the first day of the invasion, is making the study with Captain John L. Reynolds, director of welfare of the Bureau of Naval Personnel.

The war zone trip of the WAC chairman is the result of a letter from Vice-Admiral Randall Jacobs, Chief of Naval Personnel, to Ned E. Depinet, chairman of the WAC distributor division.

In the communication Vice-Admiral Jacobs said "It is essential that some solution be arrived at to permit the exhibition of pictures in Hawaii which have been released in the United States and at the earliest possible date following such release." In conclusion, Vice-Admiral Jacobs declared he would appreciate any action the WAC would indicate.

Bolivia Raises to $25,000 Export of Film Funds

Bolivia has increased to $25,000 the amount of money derived from film sales to be exported monthly, as a result of a new ruling of the Bolivian Ministry of Finance. Bolivia previously had limited the amount to $10,000 per month. All American distributors transact their business through three native distributors. Despite partial relaxation on the limitation on the export of film funds, it is understood that 50 per cent of all money designed for American companies is still frozen.

GPE Dividend 25 Cents

The directors of General Precision Equipmen Corporation Tuesday declared a dividend of 25 cents per share on the company's capital stock payable September 15, 1944, to stockholders of record September 2. The same amount was paid June 15.

THE *HOLLYWOOD SCENE*

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OLUMBIA

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NIVERSAL

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OLUMBIA

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PARAMOUNT

Dangerous Passage (Pine-Thomas)

PRC

Hollywood and Vine
Song of Six Guns

RKO RADIO

China Sky

REPUBLIC

Next Comes Love (Williams)

UNITED ARTISTS

High Among the Stars (Rogers)

UNIVERSAL

Swingaroo Sweethearts

Shooting

COLUMBIA

Hello, Mom
Tonight and Every Night
Woman's Privilege
Dormant Account (Darmour)

MGM

Gentle Annie
Autumn Fever
The Clock
Dr. Red Adams
Anchors Aweigh
Airship Squadron 4
Music for Millions
Son of Lassie
Ziegfeld Follies

MONOGRAM

Case of the Missing Medico
Murder in the Family
They Shall Have Faith

PARAMOUNT

Kitty
Out of This World

PRC

Phantoms of Wild Valley
Town Went Wild

RKO RADIO

Two O'Clock Courage
Pan-Americana
Isle of the Dead
Experiment Perilous
It's a Pleasure (International)
Wonder Man (Goldwyn)

REPUBLIC

Lake Placid Serenade
Faces in the Fog
Flame of Barbary Coast

20TH CENTURY-FOX

Nob Hill
Sunday Dinner for a Soldier
Winged Victory

UNITED ARTISTS

Great John L. (Crosby)
House of Dr. Edwardes (Vanguard)
Brewster's Millions (Small)

UNIVERSAL

Arsene Lupin
Musical Roundup
Queen of the Nile
Can't Help Singing

WARNERS

God Is My Co-Pilot
Pillar to Post
Of Human Bondage
Corn Is Green
Roughly Speaking
Objective Burma
Hollywood Canteen

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tudio Activity Increases With 55 Films in Work

ollywood Bureau

The heat wave which, sweeping across the untry, reached Hollywood at last, did little or othing to interfere with production activity. n the contrary, the number of pictures in ork rose to 55, compared to 50 the previous eek. Work was finished on four, and nine ent into production.

MGM launched "Thrill of Romance," a echnicolor musical starring Esther Williams d Van Johnson, with Carleton Young. Miss illiams is cast as a swimming instructress, a rt that should be a natural for her. She weds serious young business man who has the poor ste to leave her on their honeymoon, apparntly believing that business comes first. Josh Pasternak is producing, and Richard horpe is directing.

Tonight We Dance" Is tarted at Columbia

Columbia trained cameras on "Tonight We ance," which Henry Levin is directing for roducer Wallace MacDonald. It presents red Brady, Jeff Donnell, William Wright and nn Savage in principal parts, and the story als with crooks and con-men, and with a rbage man who gets rich quick.

Producers Pine and Thomas, over at Paraount, started work on "Dangerous Passage," hich relates the efforts of a young American uple to get home from South America, here they have been stranded. William Berke directing a cast headed by Robert Lowery, hyllis Brooks and Jack La Rue.

Two features went into work at PRC. ollywood and Vine," a comedy laid in the m city, is being produced by Leon Fromss and directed by Alexander Thurn-Taxis. the cast are James Ellison, Wanda McKay, ne Clyde, Ralph Morgan, Franklyn Pangrn and Emmet Lynn. "Song of the Six uns" is a Tex Ritter-Dave O'Brien Western, which Marjorie Clemens and Rebel Randall ve the feminine leads. It's an Alexanderern production, with Elmer Clifton directing.

RKO Radio launched "China Sky," based Pearl Buck's novel of war-torn China. The players are Randolph Scott, Ruth Warrick, Ellen Drew, Carol Thurston and Benson Fong. Maurice Geraghty is producing, Ray Enright directing.

Producer Sydney M. Williams started work on "Next Comes Love," which will be released through Republic. Howard Bretherton is directing, and the cast includes Arthur Lake, Dale Evans, Lionel Stander, Leon Belasco, Paul Hurst and George Meeker.

Charles R. Rogers began "High Among the Stars," which will be released through United Artists. It's a comedy about a young girl who discovers that her sister, whom she believes to be an opera star, is a burlesque queen. Arthur Lubin is directing, and Constance Moore, Ralph Bellamy, Jane Powell, Hattie McDaniel and Arthur Treacher appear.

Universal's new venture of the week is "Swingaroo Sweethearts," which Edward Cline is directing for Associate Producer Frank Gross. It's a comedy about show business, and presents Kirby Grant, Louis Collier and Judy Clark.

Frankness Pays Off for Two Writers and an Agent

Frankness in a town and a business where secrecy is rated a prerequisite of negotiation is paying off for Clarence Greene, Russell Rouse and Bernard Roth, two writers and an agent who last week completed their first picture as producers, thus realizing an ambition nurtured during their years of working for other people and on other people's projects.

The writers, Greene and Rouse, although employed by two different major studios, had collaborated on original stories sold in various quarters. The agent, Roth, affiliated for eight years with the Orsatti agency, had handled the writers and their wares. The three found themselves attuned with respect to matters of common interest which brought them together, and to the desirability of striking out for themselves in a venture which would permit them to exercise their own judgment.

This state of mind led to the writing of a story, and to conferences with Leon Fromkess, PRC president, which eventuated in a production deal, and last week the first picture, based on that story, was completed.

The frankness accounts in large part for the name-power of the picture, "The Town Went Wild," for the writers not only skipped the usual formality of secreting their script but followed a directly opposite policy. They sent copies of it to players the story seemed to call for, and such personalities as Edward Everett Horton, Jimmy Lydon and Freddie Bartholomew felt the same way about it to the extent of signing up. The trio sent copies of it to directors they wished they could get to direct it, and Ralph Murphy, just then ending the Technicolor production "Rainbow Island" for Paramount, called up to say he concurred and would take on the job.

When the picture got rolling Mr. Fromkess agreed with all hands to the extent of increasing the budget and extending the shooting schedule.

As the picture goes to the cutting room frankness continues to be the watchword of the enterprise, the producers pulling no punches in predicting its success and asking no more than frankness from the trade and the public in their ultimate pronouncements concerning the picture.

Personnel Intelligence About Hollywood

Maria Montez will abandon period pieces and costume parts in her next production for Universal. Upon completion of "Queen of the Nile," Miss Montez will appear in a modern comedy, as yet untitled. . . . Agnes Moorehead has been signed to a new long term contract by MGM. . . . Bob Hope and Paulette Goddard will be starred in "My Favorite Brunette," a follow-up of "My Favorite Blonde." This production will replace the previously-announced "Girl's Town" on Paramount's autumn schedule.

Alfred de Liagre, Jr., has been signed to produce his New York stage hit, "The Voice of the Turtle," for Warners. . . . Under his new contract with RKO Radio, Paul Lukas will make one picture annually for that studio in the next three years. . . . Universal has added "You're Wonderful" to its schedule. The picture will star Susannah Foster, and probably will be filmed in Technicolor. . . . "None So Blind," which will appear shortly as a serial in *Collier's Magazine,* has been purchasd by RKO Radio for production by Val Lewton under supervision of Jack Gross. . . . Director Albert S. Rogell has left Republic upon expiration of his contract. His future plans have not yet been announced.

PRACTICALLY YOURS

AND THE ANGELS SING

RAINBOW ISLAND

I LOVE A SOLDIER

GOING MY WAY

OUR HEARTS WERE YOUNG AN

DOUBLE INDEMNITY

FRENCHMAN'S CREEK

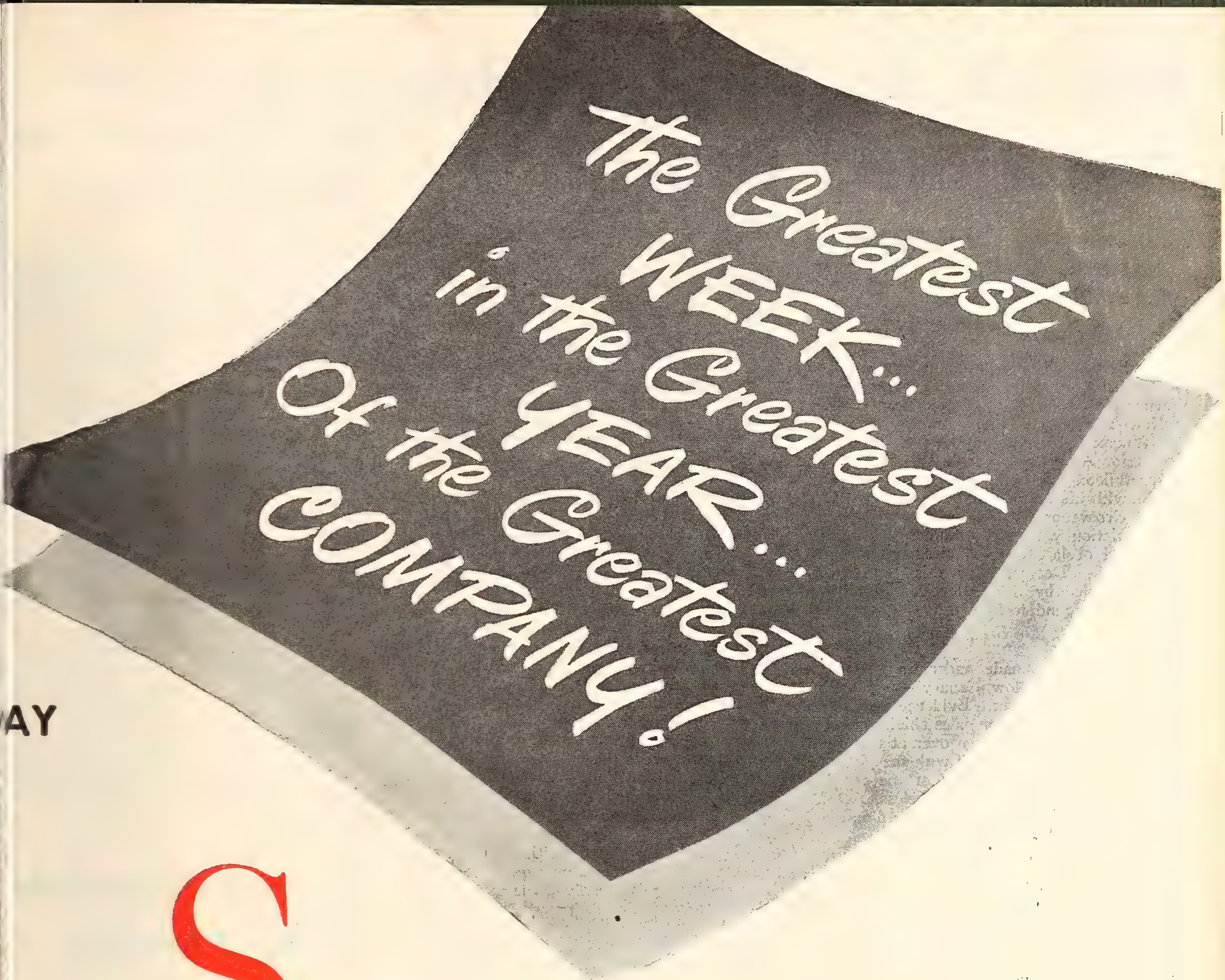
TILL WE MEET AGAIN

THE STORY OF DR. WASSELL

THE MIRACLE OF MORGAN'S CREEK

HAIL THE CONQUERING HERO

LADY IN THE DARK


The Greatest
WEEK...
in the Greatest
YEAR...
Of the Greatest
COMPANY!

AY

SIGN OF THE CROSS *(Modernized Production)*

THE GREAT MOMENT

PARAMOUNT SHORTS

THE HITLER GANG

3rd to 9th

Wilcox to Produce for Associated British

Milder Closes Deal Based on Success of Wilcox's Film, "Yellow Canary"

London Bureau

Seen here as the first unfolding of vast plans for British production made by Max Milder, Warner British head, in his recent conferences in New York is the announcement that Herbert Wilcox is to start work shortly on a new subject for Associated British.

Mr. Wilcox has been dickering these many months with his notions for the film—called "I Live in Grosvenor Square"—ever since, indeed, his association with RKO Radio was broken at the end of last year; a circumstance first disclosed last December by this Bureau, as speedily denied by the respective contracting parties, now found to be true.

"Yellow Canary" Successful

The last picture made under that now expired contract—"Yellow Canary"—has led to the present arrangement. Evidence was abundant that the then London sales chiefs of RKO—Robert Wolff hadn't taken over at that time—were not unduly impressed with the picture's potentialities; which was one of the reasons for the Wilcox let-out. Nevertheless, Arthur Jarratt, ABPC booking chief saw the film, gave it an immediate booking on the whole circuit. "Yellow Canary" has rated tops among all Associated British bookings in the current year.

Mr. Wilcox envisages a strong Anglo-American appeal in his new venture. The story—claimed to be based on an authentic diary kept by a young American airman in those months of waiting for D-Day—was compiled by Maurice Cowan, well known London newspaper man. It was turned into a screenplay by Monckton Hoffe; is now being put into final script form by an Anglo-American team, Nicholas Phipps and William Bayles.

Mr. Wilcox has a strong cast, including Dean Jagger, Anna Neagle, Rex Harrison, Robert Morley, Flora Robson and Margaret Rutherford.

Characteristically, the story of the new production was broken to the national press by Mr. Wilcox himself. The announcement, despite the war brimming over all newspaper columns, received picturesque treatment. One declared that this was the first serious challenge to J. Arthur Rank's supremacy. It was stated also that Mr. Milder had given him a long term contract under which he would make two pictures per annum, each costing £200,000 (about $800,000); that, moreover the Government would release ABPC's Elstree studios so that Mr. Wilcox might work there.

Neither Assertion Is True

Neither of those assertions is true. Mr. Milder says: "Wilcox is just making one picture for us. We'll see how that one turns out." And the Government just turns a bleak eye to newspaper talk of Elstree's release.

"I Live in Grosvenor Square" will be made in the smaller plant at Welwyn, owned by Pathe which, in turn, is controlled by Associated British.

Nevertheless, there is considerable but unadvertised significance in the Milder plans. The Warner-ABPC setup, indeed, is an example of those "integrated" combines, potentially just as powerful, though less meticulously noted by the ordinary observer, as the Rank organization itself. The late John Maxwell built up his £16,000,000 company into the first effective production-distribution-exhibition combination in this country. Mr. Maxwell, it is known, had dreams of extending his "empire" into the United States; had, at different times, made tentative approaches in that direction. But Mr. Maxwell's death put an end to all that.

Fiscal Changes Necessitated

Various fiscal innovations in the ABPC control required then to be made. Mrs. Maxwell disposed of half her vast inherited interest to the Warners, under a legal instrument which provided that control of the theatre circuit, at least should remain in British hands. Production at Elstree ceased with the coming of war; ABPC's production and distribution activities being confined, respectively, to the comparatively small Welwyn Studio and to the Pathe renting subsidiary.

But Mr. Milder, in active immediate charge not only of Warners' British interests, but of ABPC, has been brooding, it is known, over new plans for more than a year. His spectacular "Flight from Folly," providentially finished at Teddington a day before the studio's tragic end, was first evidence of his new policy. Also, his surveyors have been allowed closely to inspect the Associated British Elstree Studio, so that his producers may get off to a flying start there immediately peace comes. Also, there is the evidence of new-style production at Welwyn itself.

Output there, hitherto, has been of a modest nature, but there's a fine air in the conception of the work now on Welwyn's floor. It's a film—they call it "Man from Morocco"—whose philosophy is that the Spanish Civil War was an integral part of humanity's present battles with Fascism. Anton Walbrook plays the lead. Filmgoers will see him as a soldier of the International Brigade, fleeing across the Pyrennees with his defeated comrades; never giving up the fight against Totalitarianism; finding his justification in Europe's vaster conflict.

Young Man Bears Watching

There is a young man who, in the view of inside opinion, will presently play a considerable part in film development. His name, unknown to the multitude of film folk, is Sir Philip Warter. Son of a wealthy industrialist, he was co-opted to the Board of Trade for the duration of war, has already received a knighthood for his wartime service. He married Mr. Maxwell's eldest daughter; lately joined ABPC's directorial board, ostensibly to watch over Mrs. Maxwell's interests. It is understood that he soon will become chairman.

Not only his Board of Trade colleagues but film executives who have come in contact with him have a high regard for his capabilities. Maybe he will return to the family's long established wharfinger business, or, on the other hand, he'll want to take a more active hand in motion picture affairs. There is the precedent of Joseph Arthur Rank, successful industrialist with no previous experience of film economics. And Sir Philip's friends already compare him favorably with Mr. Rank.

British Studios Study Request for 10% of Workers

London Bureau

British Film Producers Association members suddenly were summoned to a meeting last week at the Labour Ministry and asked by the Government to surrender forthwith 10 per cent of the studios' workers, carpenters, etc., for work in reconditioning London's robot-blitzed homes.

To date Civil Defense authorities with help recruited from the provinces have handled the job of rebuilding, and have had the help of Navy personnel. But the Labour Ministry now has ordained that all non-essential industries lend a hand in the emergency.

The meeting at the ministry was adjourned until next Friday. Meanwhile the BFPA will study the request.

Michael Balcon's representative offered the only pronounced reaction, stating that 13 men might be spared from the Ealing studios. Other producers are maintaining that their manpower sources are running dry and that it will be impossible to carry on if the labor supply is further reduced.

Some of the reconditioning would be on studios that have been struck by bombs. As result of enemy bombing, conversion into factories or storage space, production in England is now confined to six studios. The six operating studios are Denham, Gainsborough, Shepherd's Bush, Hammersmith, Rock and Welwyn.

Another report from London stated that despite the departure of Allied troops to the fighting fronts, and despite the robot blitz, aggregate film attendance throughout Great Britain reached an all-time high during the last four weeks for this time of the year.

Warner Schedule To Be Flexible

At the final session of the first company meeting held in Los Angeles in nine years, it was announced last week that Warner Bros. planned to maintain an elastic release schedule next season. The number of releases will be based upon market conditions, but the company is prepared to approximate 40 if this eventual total is deemed necessary to meet the situation. The policy inaugurated several seasons ago thus will continue without change.

There are two important factors behind this. One is the completed backlog, the other is the intention of maintaining a heavy inventory so that the company will be prepared to meet any demands. The completed backlog now stands at 18.

Because of war conditions, Warner sales meetings are being held to attendance minimums. Harry Warner, president, in his talk, stressed the underlying company policy, which continues geared to national interests. Jack Warner analyzed production.

Navy Request for Prints Is Delayed for Study

The U. S. Navy's request for 21 prints each of 50 old releases through the War Activities Committee who turned the request over to the film companies, has been held up by the companies pending further discussions.

The principal reason given for the reluctance of the companies is the possible recurrence of unfavorable criticism by Navy personnel against the age of the films, and the present critical raw film situation.

It is said that the Navy is in need of more prints to supply ships operating in task forces, where prints are tied up much longer than previously, and also because of the difficulties involved in routing prints from one ship to another.

Columbia Pictures Coming Up!

Tomorrow's love story!
e Romance scoop of the year!

e gayest, oKAYest Musical
er to come out of Dixie!

AUGUST, 1944

Soon to be Released

"THE IMPATIENT YEARS"

Starring Jean Arthur, Lee Bowman and Charles Coburn with Edgar Buchanan. Produced and directed by Irving Cummings.

"SWING IN THE SADDLE"

With Jane Frazee, The Hoosier Hotshots, Guinn (Big Boy) Williams, Slim Summerville and the King Cole Trio. Directed by Lew Landers.

"STRANGE AFFAIR"

With Allyn Joslyn, Evelyn Keyes, Marguerite Chapman and Edgar Buchanan. Directed by Alfred E. Green.

"CAROLINA BLUES"

Co-starring Kay Kyser, Ann Miller and Victor Moore with Jeff Donnell, Georgia Carroll and Kay Kyser's Band. Directed by Leigh Jason.

"SHADOWS IN THE NIGHT"

Starring Warner Baxter with Nina Foch, George Zucco and Jeanne Bates. Directed by Eugene J. Forde.

"EVER SINCE VENUS"

With Ina Ray Hutton and Her Orchestra, Hugh Herbert, Ann Savage, Billy Gilbert, Glenda Farrell, Ross Hunter and Marjorie Gateson. Directed by Arthur Dreifuss.

"ONE MYSTERIOUS NIGHT"

With Chester Morris as "Boston Blackie", Janis Carter, Richard Lane and George E. Stone. Directed by Oscar Boetticher, Jr.

"THE UNWRITTEN CODE"

With Ann Savage, Tom Neal, Roland Varno and Howard Freeman. Directed by Robert Wilmot.

"MEET MISS BOBBY SOCKS"

With Bob Crosby, Lynn Merrick, Louis Jordan and His Tympany Five, the Kim Loo Sisters and Louise Erickson. Directed by Glenn Tryon.

Pictures in Production

"A SONG TO REMEMBER"

Starring Paul Muni and Merle Oberon with Cornel Wilde. A Sidney Buchman production directed by Charles Vidor in Technicolor. (Sold separate and apart from any program.)

"TONIGHT AND EVERY NIGHT"

Starring Rita Hayworth, Lee Bowman and Janet Blair with Marc Platt and Leslie Brooks. Produced and directed by Victor Saville in Technicolor.

"A WOMAN'S PRIVILEGE"

Starring Irene Dunne, Charles Boyer and Charles Coburn with Janis Carter. Directed by Charles Vidor.

"COUNTERATTACK"

Starring Paul Muni and Marguerite Chapman with Larry Parks. Directed by Zoltan Korda.

"EVE KNEW HER APPLES"

With Ann Miller and William Wright. Directed by Will Jason.

"SERGEANT MIKE"

With Larry Parks, Jeanne Bates, Loren Tindall and Jim Bannon. Directed by Henry Levin.

"THE MISSING JUROR"

With Janis Carter, Jim Bannon, Jean Stevens and George Macready. Directed by Oscar Boetticher, Jr.

"EADIE WAS A LADY"

With Ann Miller, Joe Besser and Hal McIntyre and Band. Directed by Alfred E. Green.

"HELLO, MOM"

With Jane Darwell, Nina Foch, Jane Frazee, Larry Parks, Carole Mathews, Ross Hunter, Loren Tindall and Selma Jackson. Directed by Del Lord.

"TONIGHT WE DANCE"

With Jeff Donnell, William Wright, Ann Savage, Fred Brady, Howard Freeman and George McKay. Directed by Henry Levin.

"SONG OF TAHITI"

With Jinx Falkenburg. Directed by Will Jason.

COLUMBIA PICTURES

KEEP SELLING WAR BONDS! FIGHT BY THE SIDE OF THE TROOPS WHO NEVER STOP!

Cut in Raw Stock Poses Problem For Producers

The War Production Board's request that the 11 film companies get along on 20 per cent less raw stock until September 30 has presented the industry a problem caused by the spread in the available and the required figures. To meet estimates on prints for scheduled releases between now and the end of the quarter, 120,000,000 feet of raw stock will be required. The cut leaves the companies with 75,000,000 feet.

From Washington has come the report that the WPB will tailor raw stock allocations to meet the needs of the individual applicants in the manner of gasoline rationing, and that the allocations for the balance of the quarter probably will be announced next week. That there will not be a horizontal cut was indicated by Lincoln V. Burrows, head of the WPB photographic section. He said that the meeting was postponed to allow for a study of each company's requirements.

The stock totals announced do not include that used by newsreels or for color prints. The industry is asked to get along on 255,000,000 feet of raw stock during the present quarter, plus 33,000,000 feet stock credit accruing from print processing for the Army.

Walter B. Cokell of Paramount, chairman of the group of company representatives seeking to reduce raw stock consumption by the industry without affecting operations, has revealed that several plans for meeting the proposed WPB 20 per cent cut have been suggested, but that none, as yet, has been agreed upon by the companies.

Monogram Sales Rise 70 Per Cent

Monogram's sales have increased 70 per cent during the past year while collections have increased 60 to 64 per cent during the same period, Samuel Broidy, general sales manager, told company and trade press representatives last week at a luncheon at the Hotel Warwick, New York, for Scott Dunlap, Monogram producer, who is visiting the city.

In a brief talk, Mr. Dunlap paid tribute to the Monogram sales force under Mr. Broidy.

With the completion of "Law of the Valley" and "Frontier Frameup," Monogram has finished its entire program for the 1943-44 season. The schedule carried 24 features, 16 Westerns and two special productions, and the completed program includes all these with the addition of one feature, for a total of 43.

Abbott and Costello Reported Interested in Steel Pier

Bud Abbott and Lou Costello head a syndicate of show people now bidding for the purchase of the Steel Pier in Atlantic City, N. J., which Frank P. Gravett, the owner, announced recently was for sale at a price of $1,500,000. It was at Steel Pier that Abbott and Costello got their start. Reported as associated with the team in the syndicate are Edward Sherman, their manager, head of Biltmore Productions and whose theatrical agency books the pier attractions; Samuel H. Stiefel, Philadelphia theatre circuit head, and Mickey Rooney.

Three Warner Releases Set for September

Warner Bros. will release three pictures in September, it was announced Tuesday by Ben Kalmenson, general sales manager. In addition to "Janie" September 2 and "Crime by Night" September 9, "Arsenic and Old Lace" has been set for national distribution September 23. Mr. Kalmenson also announced the company's next release, "The Last Ride," for October 7.

Exhibitors to Advise on New York Building Code

Exhibition representatives in New York State will serve on an advisory committee which will assist the state industrial commissioner, Edward Corsi, head of the State Labor Department to modernize the state's building code as it applies to places of assembly, including theatres. The committee will meet with department officials headed by deputy commissioner Abraham H. Goodman in the State Office Building in New York September 15 to organize and prepare an agenda.

Commissioner Corsi not only seeks to revise and modernize the "anti-quated" state standard building code but he seeks to extend his department's jurisdiction in the enforcement of safeguards.

Among those from the industry who will serve on the advisory committee are Martin J. Tracey, Century Circuit; Henry Anderson, Paramount; Larry Moskowitz, Loew's and Louis Lazar of the Schine Circuit.

Commissioner Corsi declared here that "Necessity for revision of the code has concerned us for a long time, and it is our expectation that the committee will not only help us to bring it up to date, but, will recommend legislation to give the labor department necessary wider jurisdiction."

Soviet Producing Color Picture

The Soviet film industry is experimenting with a color process in a feature film produced at Mosfilm Studios, Moscow, according to a spokesman for Artkino, distributors of Russian product in the United States, in New York last week. Igor Savchenko is directing the film, titled "Ivan Nikulin," which is one of the first Russian color films for theatres.

Although the details of the color process are unknown, if successful it conceivably could make Soviet product more acceptable commercially in this and other countries. Russia is understood to have had in production another color feature, "The Blue Bird," at a studio in Odessa, until the Germans captured that city. Another film, "The Nightingale," employing a two-color process, was released in this country in 1935.

Other films completed or in preparation in the Soviet, which are possibilities for American release, are: "Ivan the Terrible," "Dimitri Donskoy," "Nakhimov," "Malakhov Hill" and "Sky Over Moskow." Four musicals are: "Six P.M. Post-war," "Sylvia," and two others as yet untitled. In production are "Bykovites" and "Days and Nights."

William Fox on Coast Is Reported Making Plans

The New York office of William Fox last Monday reported that the one-time head of Fox Film Corporation was in Hollywood planning preliminary moves for production by the first of the year. Mr. Fox left New York by train last Sunday and is expected to be on the coast three or four weeks. It is said he will negotiate a studio deal and sign producers, directors and talent for production. In an interview in Motion Picture Herald, April 22, upon announcement of his proposed production and distribution plans, Mr. Fox said there would be no place in his organization for producers. He also said at that time that he held an option on a large site in the Los Angeles area where he proposed to build his studio, but refused then, and since, to disclose the exact location of the property.

George Goman Decorated

Lieutenant Commander George W. Goman, U. S. Naval Reserve, one-time motion picture producer and vice-president of West Coast Sound Studios of New York, has been awarded the Bronze Star by Vice-Admiral Thomas C. Kinkaid, Commander of Allied Naval Forces, Southwest Pacific, for "distinguishing himself by meritorious conduct in the performance of his duties in support of sustained operations against the enemy."

WPB Will Provide Freon for Houses In Acute Cases

The War Production Board last week unexpectedly announced the relaxation of restrictions in making available Freon for cooling systems for exhibitors in distress, a step made possible by the beginning of operations in the new Freon plant in East Chicago, Ill.

Franklyn B. Millhan, chief of the refrigeration section of the WPB equipment bureau, has written to all exhibitors whose request for Freon had been rejected while the Freon situation was critical, asking them whether their cooling systems had been shut down, how badly business had been hurt, and other information, and as rapidly as possible, relief will be given in the acute hardship cases. It is the purpose of the WPB to permit no theatres which play an important part in a community to close because of lack of the refrigerant.

Although the operations of the East Chicago plant are starting on a small scale, it will increase its output rapidly and is expected to reach capacity production of 5,500,000 pounds a month about November 1. Within the next three months it is anticipated that the needs of theatres now suffering from a deficiency of the refrigerant can begin to be met.

Orders Elimination of 21-Day Clearance

In Boston last week John A. Daly, arbitrator, in the clearance complaint filed by Richard B. Rubin, operator of the State theatre, Saugus, Mass., against the five consenting companies, ordered that the 21-day clearance of the first run Granada, Strand and Mystic theatres in Malden, Mass., over the State theatre, Saugus, Mass., be eliminated, and the 21-day clearance of the Warner, Paramount and Olympia theatres, Lynn, Mass., over the State theatre, Saugus, Mass., be cut to 14 days.

In Wallingford, Conn., Herman B. Meiselman, operator of the Strand theatre, has filed complaint against the five consenting companies because of the 90-day clearance to which his second run Strand is subject after the Wilkinson of Wallingford. He has asked that the clearance be reduced to one day or a reasonable time.

In Sheboygan Falls, Wis., the Falls theatre has withdrawn its clearance complaint entered in Milwaukee against the five consenting companies.

Stock Options Considered Salary for Tax Purpose

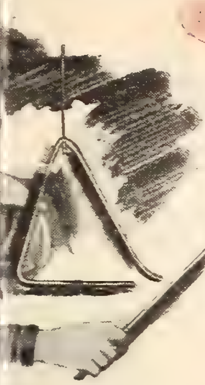
The new Internal Revenue Bureau ruling designed for the wage stabilization program is seen as affecting many film executives. The Bureau has ruled that the value of options granted to employes to buy stock in the company must be treated as salary.

The decision applies to any option granted after October 2, 1942, effective date of the Stabilization Act.

The amount of salary payments resulting from any such option is to be determined by the difference between the option price and the market price of the stock at the time the option was exercised. Any option with an ascertainable market value at the time it is granted also is to be treated as salary payments under the ruling.

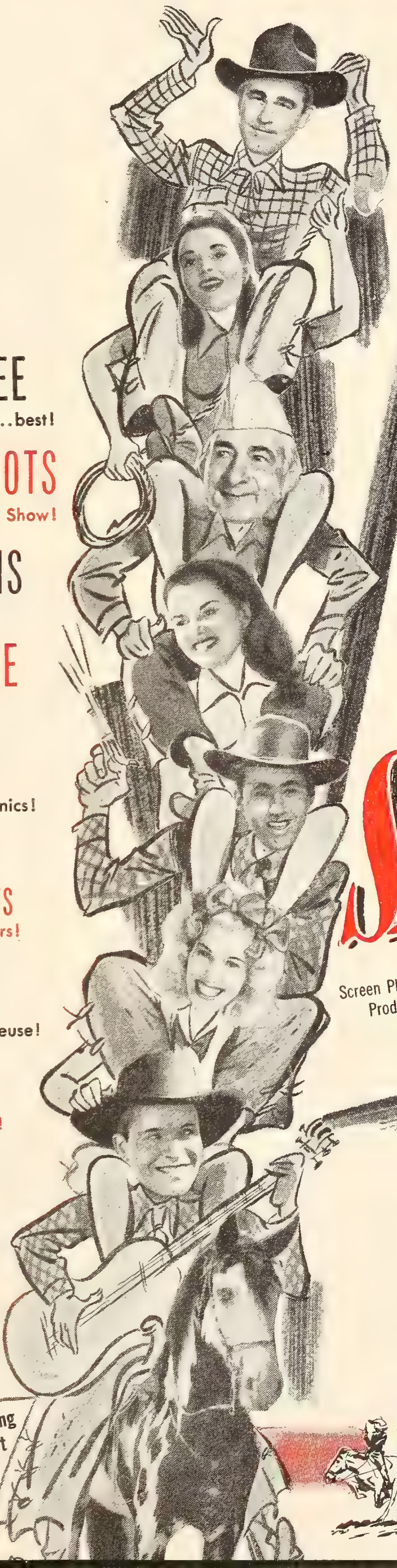
Connecticut Police Tighten Theatre Safety Measures

After a thorough investigation by state police, in the interests of public safety, exhibitors in Connecticut have been advised by mail on changes required to bring the theatres up to standard. Although most of the requirements are slight, the Empire theatre, New London, has been comdemned. The owner, Hyman Schwartz, has been provided a list of requirements which would permit him to reopen.



...come and get it!....

It's a pip of an
ACTION MUSICAL
hit!



JANE FRAZEE
At her singing...loving...best!

HE HOOSIER HOT SHOTS
ts of the National Barn Dance Radio Show!

GUINN (BIG BOY) WILLIAMS
The screen's *great big joy!*

SLIM SUMMERVILLE
Slimmer and funnier than ever!

KING COLE TRIO
Specialists in up-to-the-minute harmonics!

JIMMY WAKELY
and His OKLAHOMA COWBOYS
Noted radio and screen performers!

COUSIN EMMY
The airwaves' famous hillbilly chanteuse!

SALLY BLISS
Direct from the Broadway stage!

MARY TREEN
The West's best comedienne!

RED RIVER DAVE
Popular radio and record star!

Columbia's

"SWING in the SADDLE"

Screen Play by Elizabeth Beecher, Morton Grant, Bradford Ropes
Produced by JACK FIER · Directed by LEW LANDERS

Action!
Romance!
Music!
Radio Stars!
Screen Stars!
Recording Stars!
Action Stars!

COLUMBIA PICTURE

Canadian Gross For 1943 Totals $52,567,989

A film business survey by the Dominion Government shows that Canadian theatre grosses, exclusive of amusement taxes, totaled $52,567,989 in 1943, or more than double the total of the $24,954,200 gross for 1933, and 36 per cent higher than for the boom year of 1930.

Yet the use of theatres in 1943 average only 35 per cent of seating capacity for all performances. The highest average of any city was Halifax, where nine theatres had 49 per cent of their seats filled continuously, while Toronto led the larger cities with 40 per cent.

Per capita spending for the last calendar year for film shows was $5.61, compared with $2.70 for each person in Canada in 1936.

The proportion of single feature programs increased slightly to 39.4 per cent, compared with the preceding year and the report showed that 32 per cent of all theatres played single bills only. During the year, 1,269 theatres averaged 138 feature bookings and 686 different features were booked, of which 557 were from the U. S., 97 from England and 32 from Russia and elsewhere.

In 1943, 561 theatres or 44 per cent of the total, were individually owned compared with 659 independent theatres in 1930, which was 72 per cent of the number operating that year.

Last year, amusement taxes were $13,381,361, with patrons totaling 205,826,197, the aggregate gross being 13 per cent higher than 1942 for a new record.

Theatre building and buying in Canada continues at a good pace, led by Famous Players-Canadian Corporation, largest circuit in Canada, together with its affiliates. Twentieth Century Theatres, an affiliate of Famous Players, last week announced plans for the construction of a $400,000, 1,200-seat theatre in downtown Toronto, making the third large theatre project for that district announced recently.

Famous Players also has purchased three theatres in Medicine Hat, Alta., the Monarch, Empress and Roxy, from J. H. Yuill, effective September 1.

A partnership agreement also has been signed by Famous Players for the joint operation of the Majestic at New Waterford, N. S., the contract to be extended to a new theatre, the Capitol, when it is constructed after the war.

30 Injured as Theatre Ceiling Collapses

Thirty patrons were injured, none seriously, when a section of the ceiling of the Rialto theatre, Phoenix, Ariz., collapsed without warning during last Friday's evening performance. Those injured were treated for cuts and bruises.

The theatre, which is managed by Vaughn Taylor, was examined by building inspectors immediately after the accident, and they reported there was no indication of negligence on the part of the theatre management, or anyone else connected with the building maintenance.

About October 1, a new theatre, the 700-seat Fox, will open in Phoenix. Also in the city, Walter Greigg is expected shortly to open the 1,000-seat Azteca theatre, which will show first run Mexican product, and now in construction is the Palms theatre, a unit of the Publix-Rickard-Nace circuit.

Warners Has "Devil Boats" Opening in Bayonne, N. J.

Last Tuesday night Warner Brothers held the world premiere of its two-reel Technicolor Service Special, "Devil Boats," at the DeWitt theatre in Bayonne, N. J., coincident with the fourth star of the Army-Navy "E" Flag to Elco, builder of the PT boats upon which the picture is based. Elco employees, high ranking naval officers and state dignitaries filled the theatre's 2,800 seats. Refreshments and a buffet supper preceded the screening.

IN NEWSREELS

MOVIETONE NEWS—Vol. 26, No. 101—Allies invade southern France. . . General Patton leads American army in dash to Paris. . . . The war in the Pacific. . . . Science. . . . American beauties.

MOVIETONE NEWS—Vol. 28, No. 102—Paris cries of war. . . . Three powers plan post war peace. . . . Iceland celebrates establishment of new republic. . . . President and running mate Truman confer. . . . Liberated natives happy as Guam returns to U. S. . . . Rubber tires for victory. . . . Navy task force repels Jap plane attack.

NEWS OF THE DAY—Vol. 15, No. 299—Fourth front invasion preview. . . . General Patton leads 3rd army. . . . Fighting French in France. . . . War in Pacific. . . . Robot brain joins Navy.

NEWS OF THE DAY—Vol. 15, No. 300—Eisenhower honors fighting generals. . . . Big Three begin planning for lasting world peace. . . . Task Force 58 smashes Jap in greatest sea-sky battle. . . . F. D. R. confers with Truman. . . . New day on Guam. . . . Mrs. Winston Churchill opens Red Cross Rally.

PARAMOUNT NEWS—No. 102—Dog school days. . . . Battle for France. . . . The French come home. . . . Paramount News presents: Guam—"I saw it happen!"

PARAMOUNT NEWS—No. 103—G.I.'s fast on rations. . . . Furs for Autumn. . . . F. D. R. and Truman map campaign. . . . Allies start peace talk. . . . Pacific air fury.

RKO PATHE NEWS—Vol. 15, No. 104—Pacific clean up. . . . Battle of France.

RKO PATHE NEWS—Vol. 15, No. 105—U. S. task force beats off Jap attack. . . . Eisenhower honors three generals. . . . Iceland becomes a free republic. . . . Synthetic tires in burnup test. . . . F. D. R. and Truman plan campaign. . . . Guam natives under American care. . . . Nuns help Germans to surrender. . . . U. S., Britain, and Russia plan for world peace.

UNIVERSAL NEWSREEL—Vol. 17, No. 321—The fourth front. . . . The French return. . . . Guam finale. . . . General Patton. . . . Mid-summer snow. . . . The aquamaniacs . . . Christmas in August. . . . Orphans' outing.

UNIVERSAL NEWSREEL—Vol. 17, No. 322—Nazi rout increases in France. . . . Post-war planning parley. . . . New freedom for Iceland. . . . Democratic team for 1944. . . . Scientific tires get the works. . . . Natives on Guam given medical care. . . . Task force routs Jap air attack. . . . Sailboat race thrill.

ALL AMERICAN NEWS—Vol. 2, No. 96—Bud Billikin Day draws 50,000. . . . Malcolm Jackson gets Lehman appointment. . . . Dr. Hilton is named to Boxing Commission. . . . Washington designer shows his hats. . . . 46,000 see West trim East. . . . F. D. R. at Pearl Harbor.

Actors Guild Seeks Wage Stabilization Amendment

The Screen Actors Guild shortly will present to the Treasury Department its proposed amendment to the wage stabilization ruling, which would require prior Treasury approval on the employment of all free lance players earning more than $1,000 per week. The Guild is preparing a letter elaborating its views, for transmission to the Treasury Department, and is prepared to send a delegation to Washington to argue its points. As yet, no date has been set at which producers will agree upon a reply to the Treasury proposals of a month ago.

Set Xmas Holiday Dates on "Lake Placid Serenade"

A dating record is announced by James R. Grainger, president and general sales manager of Republic Pictures, who reports that "Lake Placid Serenade" has been dated in 40 key cities between December 15 and January 15. Mr. Grainger accomplished this record by showing exhibitors 4,000 feet of the ice-skating production numbers. The film is backed by the largest advertising and publicity appropriation in Republic's history. Mr. Grainger also announced that Republic playdates for a four-month advanced period indicated the company's gross would exceed the same period last year by over 50 per cent.

Jacobs Named Universal Manager in Trinidad

Saul Jacobs has been appointed manager in Trinidad by J. H. Seidelman, vice-president in charge of foreign activities for Universal. Mr. Jacobs, former head booker in the company's Washington exchange, will succeed Ken Goldsmith, who is coming to New York at the end of the month for a new foreign assignment.

March of Dimes Nets $4,667,520 In 1944 Drive

Figures indicating the success of the 1944 Marc of Dimes drive were announced Tuesday by Nicholas M. Schenck, national chairman, who announce the results of the final audits completed by Miller Donaldson & Company, certified public accountants.

The total theatre collections reported by stat chairmen nationally was $4,667,520. In the 194 drive, $2,122,340 was collected.

The drive set a record in the number of theatre that participated and reported. A booklet, giving a detailed report on the drive, showing collection theatre by theatre, is being prepared and will b mailed to theatres.

In announcing the final results, Mr. Schenc paid tribute to the sincere effort put into the driv by theatre owners, managers, and their staffs. H pointed out that the money raised through th industry drive already has been put to use. Th National Foundation for Infantile Paralysis ha been called upon to rush forces now fighting sever outbreaks in North Carolina, Virginia, Kentucky and northern New York.

Petrillo Defies Recording Order

James Caesar Petrillo's American Federation o Musicians has defied the National War Labo Board's order to lift its ban on the making o recordings for Radio Corporation of America an Columbia Recording Company.

Joseph A. Padway, counsel for the musician union and for the American Federation of Labor explained: "We cannot comply with the order o the board, because in this case the war effort is no involved." Because two of the WLB member agreed with Mr. Padway, the non-compliance cas has been sent to Fred M. Vinson, director of th Office of Economic Stabilization.

The board's opinion was split between labo members and public members, the public member taking the position that any strike in wartime ha potentialities for harm in other industries throug the bad example it sets.

Also involved in the dispute is the union' defiance of an order to end a strike at Statio ESTP, Minneapolis.

Warner Office Workers Get Wage Increase

Eligible Warner Bros. home office "white col lar" workers received a six per cent wage increas last weekend under a contract with Motion Pictur Office Employes Local 23169, AFL.

The increase was given to an estimated 500 o the company's 600 office workers who have bee with the company one year or more who ar eligible for union membership.

The wage increase was the final one under th original two-year contract between the compan and the union, which expired August 10 and ha been extended until September 9 while negotiations on a new contract are in progress.

Shuberts Take Back Warner House in Philadelphia

Warners' Shubert theatre in Philadelphia back in the hands of the Shubert theatrical inter ests. Purchased last year by Warners, it wa believed at that time that the circuit would oper ate the Shubert as a second run house, havin sold its Keith's and Karlton theatres to Willia Goldman, leaving the circuit without a second ru house in the mid-city zone. According to repor the Shuberts will reopen the house about the mid dle of September, with the current Broadway mu sical hit "Oklahoma" as its first offering.

"WHAT THE PICTURE DID *FOR ME*"

. . . the original exhibitors' reports department, established October 14, 1916. In it theatremen serve one another with information about the box-office performance of product — providing a service of the exhibitor for the exhibitor. ADDRESS REPORTS: What the Picture Did for Me, Motion Picture Herald, Rockefeller Center, New York 20.

Columbia

COVER GIRL: Rita Hayworth, Gene Kelly—Good ough for any man's showhouse. Did not stampede them the box office, but pleased all who attended. Played unday, Monday, August 6, 7.—H. Goldson, Plaza Thea- e, Chicago, Ill. Neighborhood patronage.

COVER GIRL: Gene Kelly, Rita Hayworth—We had ead lots of reports on this picture and talked to Co- mbia's representatives. They over-estimated a little in edictions here, as we did below average business. May- it was the heat, and maybe we played it too old. he picture was swell as far as acting and direction and olor went. Personal comments are O.K. on this. Played unday, Monday, July 30, 31.—Burris and J. Henley mith, Imperial Theatre, Pocahontas, Ark. Rural pat- onage.

COWBOY CANTEEN: Charles Starrett, Jane Frazee—ot of laughter, great applause, a picture well done. layed with "It Happened Tomorrow" (UA). Audience ok to both pictures very well. We want more of this nd. - Played Sunday, Monday, July 30, 31.—C. F. rieghbaum, Arc Theatre, Lafayette, Ind. Small town atronage.

CRIME DOCTOR'S STRANGEST CASE: Warner axter, Lynn Merrick—Did very well with this one. ooler weather helped. Played Sunday, July 30.—Har- nd Rankin, Plaza Theatre, Tilbury, Ont.

GHOST THAT WALKS ALONE, THE: Arthur Lake, ynn Roberts—Very good. Suitable for double billing. layed Sunday, August 6.—Harland Rankin, Plaza Thea- e, Tilbury, Ont.

HEY, ROOKIE: Ann Miller, Larry Parks—Our patrons emed to enjoy this picture. A bit corny in spots, not mparable to "Buck Privates," but just about the same pe of picture. Played Friday, Saturday, August 4, 5. H. Goldson, Plaza Theatre, Chicago, Ill. Neighborhood atronage.

KLONDIKE KATE: Ann Savage, Tom Neal—A good cture, enjoyed by all who came to see it. Played Thurs- y-Saturday, August 3-5.—C. F. Krieghbaum, Arc Thea- e, Lafayette, Ind. Small town patronage.

MY KINGDOM FOR A COOK: Charles Coburn, Mar- uerite Chapman—Played on weekend with "Riding est" (Columbia). Found it O.K. Played Friday, Satur- y, August 11, 12.—Harland Rankin, Plaza Theatre, lbury, Ont.

RIDING WEST: Charles Starrett, Shirley Patterson Starrett quick on the draw. Customers like him. Double lled with "My Kingdom for a Cook" (Columbia). ayed Friday, Saturday, August 11, 12.—Harland Ran- n, Plaza Theatre, Tilbury, Ont.

TWO SENORITAS FROM CHICAGO: Joan Davis, nx Falkenburg—We picked up this little picture due the strength of Joan Davis' rise in popularity, and it oved to be O.K. for us. Wish Columbia had a few re like it to swap with us. Played Tuesday, August 1. Burris and J. Henley Smith, Imperial Theatre, Poca- ntas, Ark. Rural patronage.

WHO'S HUGH?: All Star Comedies—Lots of enter- inment from this short.—Harland Rankin, Plaza Thea- e, Tilbury, Ont.

Metro-Goldwyn-Mayer

BROADWAY RHYTHM: George Murphy, Ginny mms—Gorgeous Technicolor, nice show, all in all. Worth ur best time. Several new stars to keep your eyes . Played to full house. Played Tuesday-Thursday, ly 18-20.—Arnold Shneeberger, Ritz Theatre, Tipton, d. Farmer and small town patronage.

GASLIGHT: Ingrid Bergman, Charles Boyer—A nice n of the type. Unusual role for Boyer, but well acted. d nice midweek business. Caused much good comment. ayed Tuesday-Thursday, August 1-3.—Arnold Schnee- rger, Ritz Theatre, Tipton, Ind. Farmer and small wn patronage.

GUY NAMED JOE, A: Spencer Tracy, Irene Dunne—e public protests against so many war pictures. We rely would be happy without them, but like spinach. obably Hollywood knows what is best for us. Played nday, Monday, July 23, 24.—H. Goldson, Plaza Thea- Chicago, Ill. Neighborhood patronage.

LOST ANGEL: Margaret O'Brien, James Craig—Of the pictures we have shown in the past year (over) this has been the most universally liked and enjoyed every element of the audience. Every rank and every e of personnel thought it tops, and pulled out hand- rchiefs in the last scene. Many saw it more than once. is a tribute to the film that attendance rose constantly d that the film today is still in great demand by y ship that has not shown it. In Navy parlance, it's Played Wednesday, Thursday, February 9, 10.—Lt. Herbert S. Nusbaum, Naval Air Station, Navy 117, FPO, New York. Naval personnel.

LOST ANGEL: Margaret O'Brien, Marsha Hunt, James Craig—This was a nice little escapist picture and well acted throughout. Margaret O'Brien is capable of lifting the heart of anyone and even though business was only average, we were proud to put such a picture on our screen. Played Wednesday, Thursday, July 26, 27.—Burris and J. Henley Smith, Imperial Theatre, Pocahontas, Ark. Rural patronage.

MADAME CURIE: Greer Garson, Walter Pidgeon—No good for small towns. Slow, and should have been shortened 1,000 feet. Many walkouts. Such pictures hurt future business for me in a small town.—Ben Brinck, West Point Theatre, West Point, Ia.

MEET THE PEOPLE: Dick Powell, Lucille Ball—Didn't see it myself, but had adverse comment on it. Guess it pleased some others who didn't say. With the cast it had it should have done better. Played Tuesday-Thursday, August 8-10.—Arnold Schneeberger, Ritz Theatre, Tipton, Ind. Farmer and small town patronage.

MILLION DOLLAR CAT: Technicolor Cartoons—Good cartoon.—H. Goldson, Plaza Theatre, Chicago, Ill.

SONG OF RUSSIA: Robert Taylor, Susan Peters.—This feature did not do any business for us. Many stayed away, fearing it was an operetta, and there was little appreciation of the musical part of the picture. Too highbrow for our trade. Played Sunday, Monday, August 6, 7.—A. C. Edwards, Winema Theatre, Scotia, Cal. Small lumber town patronage.

Paramount

HENRY ALDRICH HAUNTS A HOUSE: Jimmy Lydon, Charlie Smith—Aldrich pictures have lost their drawing power.—Ben Brinck, West Point Theatre, West Point, Ia.

LADY IN THE DARK: Ginger Rogers, Ray Milland—"Lady in the Dark" put us in the red. Speaking of colors—that was about the only favorable comment we had on the picture. Played Tuesday-Thursday, July 18-20.—H. Goldson, Plaza Theatre, Chicago, Ill. Neighborhood patronage.

MIRACLE OF MORGAN'S CREEK, THE: Betty Hutton, Eddie Bracken—This picture is really a small town natural, no fooling. Played it an extra day. Played Monday, Tuesday, August 7, 8.—Harland Rankin, Plaza Theatre, Tilbury, Ont.

NAVY WAY, THE: Robert Lowery, Jean Parker—Nice little programmer. Well liked here. Much interest in show due to the fact that Great Lakes Naval Training Station is not far away. Played with revival feature on Saturday, "Journey for Margaret," and did O.K. Played Friday, Saturday, July 21, 22.—Arnold Schneeberger, Ritz Theatre, Tipton, Ind. Farmer and small town patronage.

STANDING ROOM ONLY: Fred MacMurray, Paulette Goddard—Swell show. No war, but just plain, good comedy. Audience really enjoyed this one. Give it a good buildup; feel sure it won't disappoint. Played Sunday, Monday, July 30, 31.—Arnold Schneeberger, Ritz Theatre, Tipton, Ind. Farmer and small town patronage.

STORY OF DR. WASSELL: Gary Cooper, Laraine Day—Excellent—and that goes for every last one of the cast. It is a splendid story, and is one picture of excess length that I don't see how it could have been cut, although many of these long pictures would benefit by cutting. I am another exhibitor who can complain about dark scenes. We, too, had trouble with "Purple Heart." In some shots you just could not follow the action, and there have been many night scenes that way lately. This is not good. There should be enough light on these scenes so the patrons can at least distinguish the characters.—A. E. Hancock, Columbia Theatre, Columbia City, Ind.

STORY OF DR. WASSELL: Gary Cooper, Laraine Day—A very well liked picture. It will not go down in history as among the greatest of the DeMille epics, but it carries a lot of entertainment and a lot of thrills. The color and pyrotechnics help, but it is too long and its deeply enmeshed in the current fad of telling the story via flashbacks. Played Sunday, Monday, June 25, 26.—Lt. Herbert S. Nusbaum, Naval Air Station, Navy 117, FPO, New York. Naval personnel.

STORY OF DR. WASSELL: Gary Cooper, Laraine Day—This proved one of the best box office pictures we have ever played. Came third to our all time champion grosser, so that should explain what kind of picture it was in our situation, and what kind we feel it should be anywhere else. Played Sunday-Tuesday, July 23-25.—Burris and J. Henry Smith, Imperial Theatre, Pocahontas, Ark. Rural patronage.

UNINVITED, THE: Ray Milland, Ruth Hussey—This picture has a poor name. Did better than I expected in spite of the heat wave. Played Wednesday, Thursday, August 9, 10.—Harland Rankin, Plaza Theatre, Tilbury, Ont.

RKO Radio

MARINE RAIDERS: Pat O'Brien, Ruth Hussey—Guess we played this too hot, and didn't get the advantage of the city newspaper advertising. Anyway, it wasn't pre-sold to our patronage as it was below average in gross. However, the few who did see it enjoyed it. Maybe the fact that it was another war picture kept others away. Played Wednesday, Thursday, August 2, 3.—Burris and J. Henley Smith, Imperial Theatre, Pocahontas, Ark. Rural patronage.

SHOW BUSINESS: Eddie Cantor, George Murphy—This is the type of entertainment the public is craving, and it is good, too. The high spot is Eddie Cantor and George Murphy, in black face, in "Dinah." It is light on story as are all musical comedies. Satisfying customers is all that matters, and this one did.—A. E. Hancock, Columbia Theatre, Columbia City, Ind.

SHOW BUSINESS: Eddie Cantor, George Murphy—This was one of the biggest disappointments we have had. Was sure we would do over our average preferred time gross, but fell several per cent below. Guess Cantor can't drag 'em in any more here. The picture was swell and one of the best musicals from RKO in some time. A very good picture to play for those who wish to loosen the tension on war nerves. Played Sunday, Monday, August 6, 7.—Burris and J. Henley Smith, Imperial Theatre, Pocahontas, Ark. Rural patronage.

TENDER COMRADE: Ginger Rogers, Robert Ryan—Failed to do business. Nice show and all liked it that saw it, but guess we played it too late. Played Sunday, Monday, July 23, 24.—Arnold Schneeberger, Ritz Theatre, Tipton, Ind. Farmer and small town patronage.

Republic

HANDS ACROSS THE BORDER: Roy Rogers, Ruth Terry—An unusual Western. Lots of singing and very well done. Played with "Jack London" (UA). Had a large crowd, and everybody liked both pictures.—C. F. Krieghbaum, Arc Theatre, Lafayette, Ind. Small town patronage.

IN OLD MONTEREY: Gene Autry—Reissue. Still draws them in, even if our air conditioning was out of order.—Harland Rankin, Plaza Theatre, Tilbury, Ont.

LADY AND THE MONSTER, THE: Vera Hruba Ralston, Richard Arlen—If these horror pictures are coming back into popularity I don't know what to do. Can't sell them to my audiences at all, not even the good ones like this. Played Wednesday, Thursday, August 9, 10.—Leroy Strandberg, Roxy Theatre, Hinckley, Minn. Rural and small town patronage.

MY BEST GAL: Jane Withers, Jimmy Lydon—This was OK on a single day change, and the Aldrich series boosted the picture some due to Jimmy Lydon being in it. Certainly wasn't sensational and wasn't sold to us as such so we didn't expect too much. Played Friday, August 4.—Burris and J. Henley Smith, Imperial Theatre, Pocahontas, Ark. Rural patronage.

Twentieth Century-Fox

CANDLELIGHT IN ALGERIA: James Mason, Carla Lehmann—Not as bad as expected for a British film. Good story and well directed and acted. Did not do much business. Used revival hit, RKO's "Two Weeks to Live," on Saturday and saved the day. Played Friday,

(*Continued on page* 42)

$64

The most significant figur

"SINCE YOU WENT AWAY" in its first four weeks at the Capitol Theatre, New York, has grossed $64,000 MORE than the gross recorded in the first four weeks of "Gone With The Wind" playing four years ago at the Capitol Theatre! ****

****Note this important fact! Included in the first four weeks of the "GWTW" run was the biggest movie week of the year, from Christmas to New Year's. "Since You Went Away" did its record-smashing business during the most prolonged heat wave in the history of New York City!

000.

n film business today!

David O. Selznick presents his first production since "Gone With The Wind" and "Rebecca"

"Since You Went Away"

starring

CLAUDETTE COLBERT ★ JENNIFER JONES ★ JOSEPH COTTEN
SHIRLEY TEMPLE ★ MONTY WOOLLEY ★ LIONEL BARRYMORE
ROBERT WALKER ★ Directed by JOHN CROMWELL ★ Released thru UNITED ARTISTS

THEY DON'T STOP FIGHTING! KEEP SELLING WAR BONDS FOR VICTORY!

(Continued from page 39)

Saturday, July 28, 29.—Arnold Schneeberger, Ritz Theatre, Tipton, Ind. Farmer and small town patronage.

LADIES OF WASHINGTON: Ronald Graham, Trudy Marshall—Double billed this with a Western for a nice show. Not too long, and good drawing power. Did better than average. "Ladies of Washington" is a good picture. Played Friday, Saturday, August 11, 12.—Leroy Strandberg, Roxy Theatre, Hinckley, Minn. Rural and small town patronage.

RAINS CAME, THE: Myrna Loy, Tyrone Power—This reissue went over well, used on top half of double bill. This is the third of the reissue series sold by 20th-Fox, and so far they have done better than hoped for. Played Friday, Saturday, August 4, 5.—Al C. Edwards, Winema Theatre, Scotia, Cal. Small lumber town patronage.

ROGER TOUHY, GANGSTER: Preston Foster, Victor McLaglen—A good "B" budget film. Well received by our action fans. The name cast gave it pulling power, plus a nice ad campaign by 20th-Fox, which helped. Played with revival feature, MGM's "Whistling in Dixie" on Saturday, and did O.K. Played Friday, Saturday, August 4, 5.—Arnold Schneeberger, Ritz Theatre, Tipton; Ind. Farmer and small town patronage.

United Artists

IT HAPPENED TOMORROW: Dick Powell, Linda Darnell—Another fairy tale that Hollywood seemed to think should please. No comments for or against this from our patrons, but to us it was nothing extra. Played Friday, Saturday, July 28, 29.—Burris and J. Henry Smith, Imperial Theatre, Pocahontas, Ark. Rural patronage.

JACK LONDON: Michael O'Shea, Susan Hayward—There was plenty of action in this feature, and it drew average business. No complaints. Played Wednesday, Thursday, August 2, 3.—A. C. Edwards, Winema Theatre, Scotia, Cal. Small lumber town patronage.

UP IN MABEL'S ROOM: Dennis O'Keefe, Gail Patrick—Despite civilian critical disdain, this proved to be tops with the men, getting many laughs and proving itself to be a grand audience picture. Don't see it alone. Played Friday, Saturday, June 18, 19.—Lt. Herbert S. Nusbaum, Naval Air Station, Navy 117, FFO, New York. Naval personnel.

Universal

CHIP OFF THE OLD BLOCK: Donald O'Connor, Peggy Ryan—A very good picture and it drew average business, which is the first time for an O'Connor picture. Played Sunday, Monday, August 6, 7.—Leroy Strandberg, Roxy Theatre, Hinckley, Minn. Rural and small town patronage.

COBRA WOMAN: Maria Montez, Jon Hall—A beautiful Technicolor feature that did good average business, though short. This type of picture is a pretty sure draw for small towns. The monkey almost develops into a star role. Played Friday and Saturday, August 11, 12.—Leonard J. Leise, Rand Theatre, Randolph, Neb. Rural and small town patronage.

CRAZY HOUSE: Olsen and Johnson—Business above average. No sellout but did O.K. Played Wednesday, Thursday, August 2, 3.—Harland Rankin, Plaza Theatre, Tilbury, Ont.

IMPOSTER, THE: Jean Gabin, Allyn Joslyn—A war picture but not gruesome. This was the poorest draw yet shown. Business way below average. Definitely an undesirable feature. Played Wednesday, Thursday, August 9, 10.—Leonard J. Leise, Rand Theatre, Randolph, Neb. Rural and small town patronage.

LADIES COURAGEOUS: Loretta Young, Geraldine Fitzgerald—There is no excuse for making this kind of picture. Did not even make expenses. No entertainment value at all, and no draw. Played Sunday-Tuesday, August 13-15.—Leroy Strandberg, Roxy Theatre, Hinckley, Minn. Rural and small town patronage.

OKLAHOMA RAIDERS: Tex Ritter, Fuzzy Knight—This was used on the second half of a double bill and went over well with the Western fans. The cowboy ballads in these Westerns are superior to any we have ever used. Played Friday, Saturday, August 4, 5.—A. C. Edwards, Winema Theatre, Scotia, Cal. Small lumber town patronage.

SCARLET CLAW, THE: Basil Rathbone, Nigel Bruce—This Sherlock Holmes series has been extremely good and the men like them very much. This one is right up to a standard aided by a wonderful performance by Nigel Bruce. There is a real challenge to the audience to guess the murderer. Played Sunday, Monday, June 20, 21.—Lt. Herbert S. Nusbaum, Naval Air Station, Navy 117, FPO, New York. Naval personnel.

SWINGTIME JOHNNY: Andrews Sisters, Harriet Hilliard—Very good picture. Double billed on weekend. Played Friday, Saturday, August 4, 5.—Harland Rankin, Plaza Theatre, Tilbury, Ont.

Warner Bros.

PASSAGE TO MARSEILLE: Humphrey Bogart, Michele Morgan—Another war picture that din't take, though a good drama. The proverb, "You can lead a horse to water, but you can't make him drink," is certainly applicable to war entertainment. The patrons have been overfed. Played Sunday, Monday, August 6, 7.—Leonard J. Leise, Rand Theatre, Randolph, Neb. Rural and small town patronage.

SHORT PRODUCT PLAYING BROADWAY

Week of August 21

ASTOR

Monumental Utah	MGM
Sports Quiz	MGM
Feature: Kismet	MGM

CRITERION

From Spruce to Bomber	Universal
Lili Marlene	Universal
Feature: In Society	Universal

GLOBE

Song of the Rain	Warner Bros.
Porky the Pig	Warner Bros.
Feature: Canterville Ghost	MGM

GOTHAM

Duck Soup to Nuts	Vitaphone
Ozzie Nelson	Vitaphone
Battle Stations	OWI
Feature: Dead End	Film Classics

HOLLYWOOD

Russian Rhapsody	Vitaphone
Our Frontier in Italy	Vitaphone
Memo for Joe	RKO-WAC
Feature: Mr. Skeffington	Warner Bros.

RIALTO

The Yoke's on Me	Columbia
Memo for Joe	RKO-WAC
Feature: Cry of the Werewolf	Columbia

RIVOLI

Your Pet Problem	Paramount
Feature: Story of Dr. Wassell	Paramount

STRAND

Colorado Trout	Vitaphone
Brother Brat	Vitaphone
Feature: Janie	Warner Bros.

PASSAGE TO MARSEILLE: Humphrey Bogart, Michele Morgan—Did very well. Humphrey Bogart is very popular here. Played Monday, Tuesday, July 31, August 1.—Harland Rankin, Plaza Theatre, Tilbury, Ont.

SHINE ON, HARVEST MOON: Ann Sheridan, Dennis Morgan—It's O.K. Wish I had more like this. Caused plenty of comment. The old songs, and swell cast made it tops with our patrons. Many wondered why it wasn't all in Technicolor instead of just the "Ziegfeld Follies" finale. Give it the best you've got and you won't be disappointed. Played Sunday, Monday, August 6, 7.—Arnold Schneeberger, Ritz Theatre, Tipton, Ind. Farmer and small town patronage.

Short Features

Columbia

COMMUNITY SING: Community Sing—These would be an outstanding shorts series if they used songs the audience is familiar with.—Ben Brinck, West Point Theatre, West Point, Ia.

GIDDY YAPPING: Phantasies Cartoons—Very poor.—H. Goldson, Plaza Theatre, Chicago, Ill.

Paramount

MARRY GO ROUND: Popeye the Sailor — People seemed to like this short.—Harland Rankin, Plaza Theatre, Tilbury, Ont.

Twentieth Century-Fox

CHAMPION OF JUSTICE, THE: Terrytoons—Fair.—H. Goldson, Plaza Theatre, Chicago, Ill.

Universal

JUNGLE JIVE: Swing Symphonies—Too much Negro interpretation of "jive." Can't say much for it.—Leonard J. Leise, Rand Theatre, Randolph, Neb.

MELODY GARDEN: Name-Band Musicals—A fine presentation of an orchestra, but a good two-reel comedy would have been more desirable.—Leonard J. Leise, Rand Theatre, Randolph, Neb.

Vitaphone

BEAR'S TALE, THE: Blue Ribbon Merrie Melodies—Very good.—Harland Rankin, Plaza Theatre, Tilbury, Ont.

BEHIND THE BIG TOP: Technicolor Specials—A dandy two-reel short. Give us more like this.—Ben Brinck, West Point Theatre, West Point, Ia.

BEHIND THE BIG TOP: Technicolor Specials—Really good, if you have matinee business.—Harland Rankin, Plaza Theatre, Tilbury, Ont.

JUNGLE PERILS: Vitaphone Varieties—Kids and grownups like this one.—Harland Rankin, Plaza Theatre, Tilbury, Ont.

MY FAVORITE DUCK: Looney Tunes—Good, and well received.—Harland Rankin, Plaza Theatre, Tilbury, Ont.

RUSSIAN RHAPSODY: Merrie Melodies—Not very funny.—H. Goldson, Plaza Theatre, Chicago, Ill.

SO YOU WANT TO GIVE UP SMOKING: Hollywood Novelty—Very good. Play it by all means.—Harland Rankin, Plaza Theatre, Tilbury, Ont.

SWEENEY STEPS OUT: Hollywood Novelty—Thi was really good.—Harland Rankin, Plaza Theatre, Tilbury, Ont.

SWOONER CROONER, THE: Merrie Melodies Cartoons—Warner shorts are generally good.—Harland Rankin, Plaza Theatre, Tilbury, Ont.

TO DUCK OR NOT TO DUCK: Looney Tunes—Wel received during our hot spell.—Harland Rankin, Plaz Theatre, Tilbury, Ont.

TOM, TURK & DAFFY: Merrie Melodies Cartoons.—One of the poorest cartoons yet shown. Nothing on th ball whatsoever.—Leonard J. Leise, Rand Theatre, Randolph Neb.

Abandon Cooperative Unit Of Ohio Independents

The Theatre Owners Cooperative Exchanges o Ohio, incorporated in Columbus last month fo the purpose of forming exhibitor controlled an operated exchanges in Ohio, has ceased to functio before getting started. More than $30,000 subscribe by independent theatre owners of northern an southern Ohio, which was the quota designate as required to acquire the 31 Goldwyn reissue and arrange for distribution, has been refunded It is reported that the subscription was raised b some 150 theatre owners, representing close to 80 theatres.

Reasons for the refunding, as stated to the shareholders by Troy H. Feibel of Columbus, temporar secretary of the unit, were unfeasibility of distribution and the high cost of setting up exchang centers, difficulty of getting product other than th Goldwyns and general lack of exhibitor enthusiasm

Distribution arrangements in northern Ohio ha been made with Max M. Jacobs of Imperia Pictures. But no similar arrangements, it is said were possible in southern Ohio. To have establishe an exchange would have necessitated further assessment of the shareholders, who were not in favo of this plan. The directors, Milton A. Mooney o Cleveland, Maury White of Cincinnati and Le Yassenoff of Columbus, met last week and vote to abandon the entire project and return to th stockholders all the money subscribed. The fat of the 31 Goldwyn reissues in this territory is matter of conjecture.

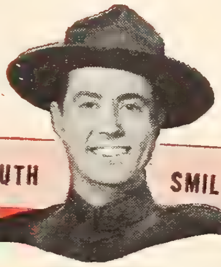
WMC Warns No Manpower Relief for Some Time

The War Manpower Commission Monday reiterated its warning that industries not classified a essential, located in critical help-shortage cities cannot expect any relief for some time. The warning came from Chicago, as regional directors o the WMC ended a three-day executive session a the Stevens Hotel.

Paul V. McNutt, WMC director, stated tha "the crisis of victory has affected production o the material of ultimate decision; heavy artillery heavy trucks, heavy munitions, heavy tanks." Labor and the community must draw together in cooperative efforts he said, to mobilize manpower fo the greatest possible production.

The application of the rule was felt by San Gorelick, local RKO exchange manager, when th WMC office in Chicago informed him that he coul not hire a salesman before his predecessor wa discharged. Mr. Gorelick was seeking to make change, but due to an office problem wanted t keep both men for a time.

THERE'S MUSIC IN THE AIR · JOY REIGNS SUPREME



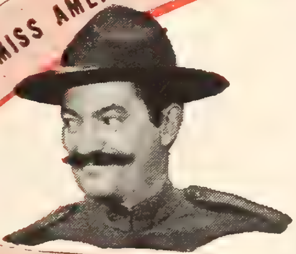
BEAUTY · MUSIC · YOUTH SMILES · SONGS

Remember:

"BY THE SEA"
"AIN'T MISBEHAVIN'"
"AFTER YOU'VE GONE"
"I AIN'T GOT NOBODY"
"NOBODY'S SWEETHEART"
"ON A SUNDAY AFTERNOON"
MR. GALLAGHER, & MR. SHEAN"

You will hear them — and more in "Atlantic City"

WHERE MISS AMERICA IS CROWNED QUEEN



BEAUTY ON THE BEACH

starring

CONSTANCE MOORE

and

BRAD TAYLOR

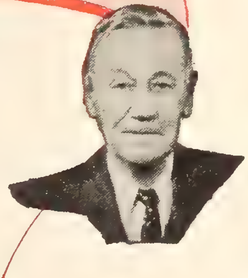
featuring

CHARLEY GRAPEWIN
JERRY COLONNA

and

ROBERT B. CASTAINE
ADELE MARA

PAUL WHITEMAN
and Orchestra
LOUIS ARMSTRONG
and his Band
with BUCK & BUBBLES
and DOROTHY DANDRIDGE



THE MILLION DOLLAR PEER OF THE YEAR

plus BELLE BAKER
JOE FRISCO
GALLAGHER & SHEAN
(Jack Kenny & Al Shean)
VAN & SCHENCK
(Gus Van & Charles Marsh)
RAY McCAREY — Director
Original Story by ARTHUR CAESAR
Screenplay by DORIS GILBERT,
FRANK GILL, JR.,
GEORGE CARLETON BROWN

A REPUBLIC PICTURE

MUSIC: SWEET & HOT

ATLANTIC CITY

A REPUBLIC MUSICAL EXTRAVAGANZA

PICTURE GROSSES

A statistical compilation and comparison of Box-Office Performance in first-run theatres

Figures directly below picture title compare dollar gross with average gross and show relative percentage of all engagements tabulated.

Figures opposite theatre names represent percentage of tabulated grosses to average weekly business based on the six months' period ending July 31, 1944.

SYMBOLS: (DB) Double Bill—associate feature title; (SA) Stage Attraction; (MO) Move-Over Run; (AA) Advance Admission.

INDEX: Over-all performance percentage figures from previously published final reports appear in Service Data section of Product Digest. See last column of Release Chart for Index.

STEP LIVELY (RKO)

Intermediate Reports:

Total Gross Tabulated	$403,500
Comparative Average Gross	378,400
Over-all Performance	106.6%

BALTIMORE—Hippodrome (SA) Vaudeville	107.1%
BUFFALO—20th Century, 1st week (DB) Man From 'Frisco (Rep.)	132.5%
BUFFALO—20th Century, 2nd week (DB) Man From 'Frisco (Rep.)	76.4%
CHICAGO—Palace (DB) A Night of Adventure (RKO)	121.8%
KANSAS CITY—Orpheum, 1st week	91.4%
KANSAS CITY—Orpheum, 2nd week	87.0%
LOS ANGELES—Hillstreet, 1st week (DB) The Falcon in Mexico (RKO)	111.7%
LOS ANGELES—Hillstreet, 2nd week (DB) The Falcon in Mexico (RKO)	78.6%
LOS ANGELES—Pantages, 1st week (DB) The Falcon in Mexico (RKO)	106.5%
LOS ANGELES—Pantages, 2nd week (DB) The Falcon in Mexico (RKO)	65.0%
LOS ANGELES—Uptown, 1st week (DB) The Falcon in Mexico (RKO)	104.6%
LOS ANGELES—Uptown, 2nd week (DB) The Falcon in Mexico (RKO)	82.2%
MINNEAPOLIS—Orpheum	82.0%
MINNEAPOLIS—Century, MO, 1st week	87.1%
NEW YORK—Palace, 1st week	203.4%
NEW YORK—Palace, 2nd week	145.3%
NEW YORK—Palace, 3rd week	110.4%
OMAHA—Brandeis (DB) The Curse of the Cat People (RKO)	101.3%
PHILADELPHIA—Fox, 1st week	108.1%
PHILADELPHIA—Fox, 2nd week	63.4%
PITTSBURGH—Stanley	111.6%
SAN FRANCISCO—Golden Gate (SA) Vaudeville	132.8%
WASHINGTON—Keith's, 1st week	125.9%
WASHINGTON—Keith's, 2nd week	66.9%

●

CANTERVILLE GHOST (MGM)

First Reports:

Total Gross Tabulated	$97,400
Comparative Average Gross	92,800
Over-all Performance	104.9%

CINCINNATI—RKO Grand	97.6%
CLEVELAND—State	122.3%
OMAHA—Orpheum (DB) This Is the Life (Univ.)	92.6%
PHILADELPHIA—Aldine, 1st week	91.8%
PHILADELPHIA—Aldine, 2nd week	66.6%
WASHINGTON—Capitol (SA) Vaudeville	133.9%

●

BATHING BEAUTY (MGM)

Intermediate Reports:

Total Gross Tabulated	$507,900
Comparative Average Gross	503,700
Over-all Performance	100.8%

BALTIMORE—Century, 1st week	121.4%
BALTIMORE—Century, 2nd week	95.4%
BOSTON—Orpheum, 1st week	106.9%
BOSTON—Orpheum, 2nd week	82.3%
BOSTON—State, 1st week	112.7%
BOSTON—State, 2nd week	82.7%
BUFFALO—Buffalo	110.1%
BUFFALO—Hippodrome, MO, 1st week	81.6%
INDIANAPOLIS—Loew's, 1st week (DB) Hollywood Sneak Preview (MGM)	114.7%
INDIANAPOLIS—Loew's, 2nd week (DB) Hollywood Sneak Preview (MGM)	86.0%
KANSAS CITY—Midland, 1st week (DB) U-Boat Prisoner (Col.)	101.1%
KANSAS CITY—Midland, 2nd week (DB) U-Boat Prisoner (Col.)	95.2%
LOS ANGELES—Carthay Circle	95.8%
LOS ANGELES—Chinese	93.3%
LOS ANGELES—Loew's State	106.3%
MINNEAPOLIS—Radio City	100.0%
MINNEAPOLIS—Century, MO, 1st week	77.7%
PROVIDENCE—Loew's State, 1st week (DB) U-Boat Prisoner (Col.)	126.4%
NEW YORK—Astor, 1st week	126.6%
NEW YORK—Astor, 2nd week	109.5%
NEW YORK—Astor, 3rd week	107.5%
NEW YORK—Astor, 4th week	98.0%
NEW YORK—Astor, 5th week	90.0%
NEW YORK—Astor, 6th week	85.0%
NEW YORK—Astor, 7th week	70.1%
PROVIDENCE—Loew's State, 1st week (DB) U-Boat Prisoner (Col.)	126.4%
PROVIDENCE—Loew's State, 2nd week (DB) U-Boat Prisoner (Col.)	95.3%
PROVIDENCE—Loew's State, 3rd week (DB) U-Boat Prisoner (Col.)	88.8%
TORONTO—Uptown	82.1%
WASHINGTON—Loew's Capitol, 1st week (SA) Vaudeville	122.7%
WASHINGTON—Loew's Capitol, 2nd week (SA) Vaudeville	109.1%
WASHINGTON—Loew's Columbia, MO, 1st week	112.8%

●

DRAGON SEED (MGM)

First Reports:

Total Gross Tabulated	$188,400
Comparative Average Gross	151,100
Over-all Performance	124.6%

BALTIMORE—Century	171.6%
KANSAS CITY—Midland, 1st week	153.3%
KANSAS CITY—Midland, 2nd week	116.5%
MINNEAPOLIS—State	145.4%
NEW YORK—Music Hall, 1st week (SA) Radio City Music Hall Stage Presentation	111.0%
NEW YORK—Music Hall, 2nd week (SA) Radio City Music Hall Stage Presentation	110.9%
NEW YORK—Music Hall, 3rd week (SA) Radio City Music Hall Stage Presentation	110.9%
PHILADELPHIA—Boy, 1st week	123.7%
PHILADELPHIA—Boyd, 2nd week	110.1%
ST. LOUIS—Loew's State	128.4%

●

ADDRESS UNKNOWN (Col.)

Intermediate Reports:

Total Gross Tabulated	$177,200
Comparative Average Gross	172,400
Over-all Performance	102.2%

BALTIMORE—Hippodrome (SA) Vaudeville	101.6%
BOSTON—Translux (DB) The Racket Man (Col.)	123.0%
BUFFALO—Lafayette (DB) Footlight Glamour (Col.)	132.8%
CHICAGO—Garrick, 1st week (DB) The Whistler (Col.)	83.3%
CHICAGO—Garrick, 2nd week (DB) The Whistler (Col.)	66.6%
CINCINNATI—RKO Lyric (DB) Pardon My Rhythm (Univ.)	93.4%
LOS ANGELES—Egyptian (DB) Jam Session (Col.)	91.2%
LOS ANGELES—Los Angeles (DB) Jam Session (Col.)	108.7%
LOS ANGELES—Ritz (DB) Jam Session (Col.)	102.2%
MINNEAPOLIS—World	112.0%
PHILADELPHIA—Stanton	113.6%
PROVIDENCE—Strand (DB) Sailor's Holiday (Col.)	78.1%
SAN FRANCISCO—Esquire, 1st week (DB) The Black Parachute (Col.)	131.1%
SAN FRANCISCO—Esquire, 2nd week (DB) The Black Parachute (Col.)	113.0%
SAN FRANCISCO—Tivoli, 1st week (DB) The Black Parachute (Col.)	109.0%
SAN FRANCISCO—Tivoli, 2nd week (DB) The Black Parachute (Col.)	95.0%
WASHINGTON—Metropolitan	102.6%

Committee Urges All Dubbing Only By Mexicans

by LUIS BECERRA CELIS

in Mexico City

A Mexican committee composed of Chano Urueta, director, Marco Aurelio Galindo, scenarist-director, and Miguel Arenas, actor, who studied the Spanish dubbing of American pictures, has made the following suggestions:

That all dubbing be by Mexicans; that for every dubbed American picture a Mexican picture dubbed in English must be accepted; that the Spanish versions of the American films be done by Mexican adapters as well as dialogue direction and players be Mexicans; that in all cases of dubbing the Americans must supply their own film, and that in consideration of this service by the Mexican industry the U. S. Coordinator of Inter-American Affairs allow Mexico the 10,000,000 more feet of raw stock she needs for the rest of this year.

▽

The exhibitors of Mexico profit little from the tourist business, for, says a report by the Government's tourist bureau and the Mexican Tourist Association, visitors to this country only spend nine per cent of their total outlay, which during the past five years was $275,000,000, for amusements, which include both film and stage theatres.

That bears out the contention that the home trade suppports the 1,035 theatres of this country. Unofficial estimates are that of a population of 20,000,000, exhibitors can count upon only 1,000,000 steady customers. But those patrons are loyal and though they grumble about increases in the admission, which now ranges from 65 to 85 cents for the first run houses, they keep on going, because films are by far Mexico's favorite paid public diversion.

▽

Two Americans, Alexandre Gregory Pincus and Adolphe Osso, are backing Mexico's newest production company, Filmos, S. A. The company intends to produce 12 pictures a year. It is to start in October with "Simfonia de Una Vida" ("Symphony of a Life"), the film biography of Maestro Miguel Lerdo de Tejeda, famed composer and for many years conductor of celebrated Typical Orchestra of Mexico, which frequently plays in films. The second picture is "Niños Perdidos" ("Lost Children"). The company already has contracted several of Mexico's leading film players: Mapy Cortes and her husband Fernando, Emilio Tuero and Rosita Diaz.

▽

Extras are not as yet to become members of the National Cinematographic Industry Workers Union. Plans have been dropped to constitute the extras into section No. 48 of the Union. It seems that they have decided to see if the Union's 47 sections can manage to get along peacefully. Quarrels between the sections have halted production twice this year for long periods. The extras, though, are to have an association of their own.

▽

The Film Industry Credit Union financed the business to the extent of $75,000 this year up to July 31.

Loew's Buys Palace Theatre Building in Hartford

Negotiations were completed last weekend for the purchase of the five-story Palace theatre building, Hartford, by Loew's, Inc., represented by Arthur M. Lee, attorney, from the Travelers Insurance Company. While no purchase price was disclosed, it is known that Travelers placed an asking price of $500.000 and that the real estate was assessed at $650,000. The building contains the 2.500-seat Palace theatre, 17 stores, and about 150 offices.

Chaplin's Son Inducted

Sydney Chaplin, younger son of Charles Chaplin, reported last Monday for induction into the Army as a private. Charles, Jr., was inducted last October and is now stationed at Camp Haan.

MANAGERS' ROUND TABLE

An international association of showmen meeting weekly in MOTION PICTURE HERALD *for mutual aid and progress*

CHESTER FRIEDMAN, Editor

GERTRUDE MERRIAM, Associate Editor

Press Book Aid

A news report issued last week by William R. Ferguson, exploitation director for M-G-M, announces that henceforth all press books issued by that company will devote a section to exploitation ideas for small towns.

For many years, the theatre manager has been the most ardent critic of the press book. The average showman, prompted to air his pet peeve invariably fell upon the press book with the cry that these manuals, prepared at great cost and labor, contained too many ideas that appeared impractical. Also, the monotonous regularity with which the same ideas were proposed for pictures of similar themes gave the manager added indignation.

Without attempting to be facetious, it is no exaggeration to report that more than 25 per cent of all the managers never even open a press book to see the content. Another 25 per cent probably limit their observation to the synopsis and players. Of the remainder, probably half look no further than the ad section and the accessory charts.

Through the years, innumerable theatremen have voiced their demands for improvement to most of the film companies—with added suggestions. Despite attempts to improve the situation, the old formula still exists and the managers' former opinion still persists.

This new device, which is proposed by Mr. Ferguson, appears to be a constructive step as an aid not only to small town showmen, but to hundreds of other showmen who have been beset with other problems which have restricted their activities in the field of exploitation—also, to those people who are either too new in our business or lack the advantage of training in this phase of theatre business.

Mr. Ferguson, in this new enterprise, is endeavoring to follow the suggestions of exhibitors who have made their requirements known in letters and at exhibitor forums.

Designated as "Small Town Exploits", the section has already appeared in the press manuals issued on "Dragon Seed" and "The Seventh Cross".

On each of these two pictures, several exploitable ideas are presented, which can be effectively executed in **any** type of operation.

For those who would apply the simple and economical practices which mean increased boxoffice receipts, and even for those who cloak ability under the subterfuge that "business is so good we don't have to exploit", M-G-M's latest contribution in the field of showmanship offers opportunity.

Canada's Outlook

At a recent conference of executives and managers of the Famous Players Canadian theatres, James R. Nairn, director of advertising and publicity for the circuit, made an address which gives a comprehensive view of the advertising scene in Canada under wartime conditions.

He also stated several of his own opinions and defined the policies of the company regarding the exploitation outlook for the forthcoming season.

Concerning radio advertising, Mr. Nairn acknowledged a marked increase in the use of spot announcements, but said that widespread radio advertising had not yet proved 100 per cent successful. "I believe that skillfully used, it (radio) can be used to supplement our other advertising more effectively than say, billboards."

Mr. Nairn also remarked that the local manager is in a better position to pass judgment on the merits of local stations and programs and therefore should make strong representation when saturation programs are proposed.

Comparing the relative values of radio and newspaper advertising, Mr. Nairn asserted that the newspaper is still the greatest proved medium and pointed out that innumerable polls had indicated that the amusement pages were read by a greater number of readers than those who followed the syndicated columns.

According to Mr. Nairn, the government's order restricting the use of paper for display purposes had met with sympathetic response from the Administrator's office on any reasonable suggestion.

The most serious problem encountered was the drastic curtailment of newsprint which had caused as much as 25 per cent reduction in lineage for corresponding months of a year ago.

This was being offset in the circuit's ad mat service by getting large ads boiled into smaller space, thereby conforming to the formula in addition to aiding the smaller theatre budgets.

Acknowledging that there was room for improvement in the circuit's exploitation activities, Mr. Nairn concluded:

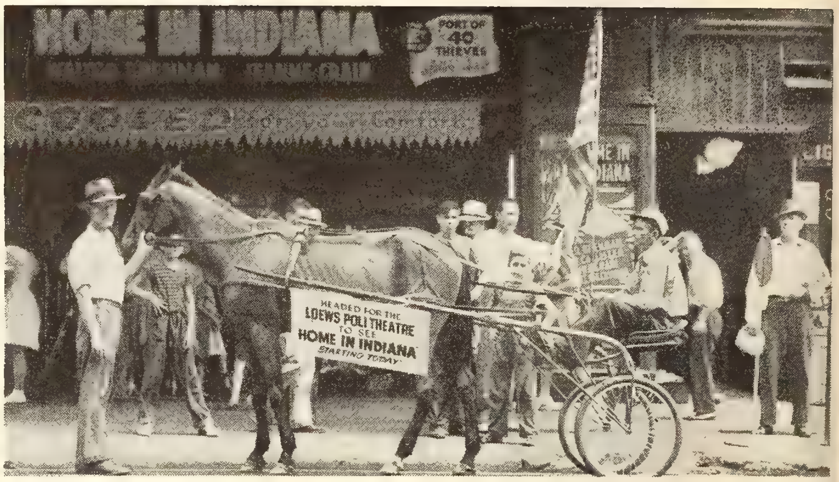
"Business is falling off in some situations and merchants are beginning to welcome tie-up ideas.

"Promotions of a national nature do not come along every month, but local promotions can be stimulated.

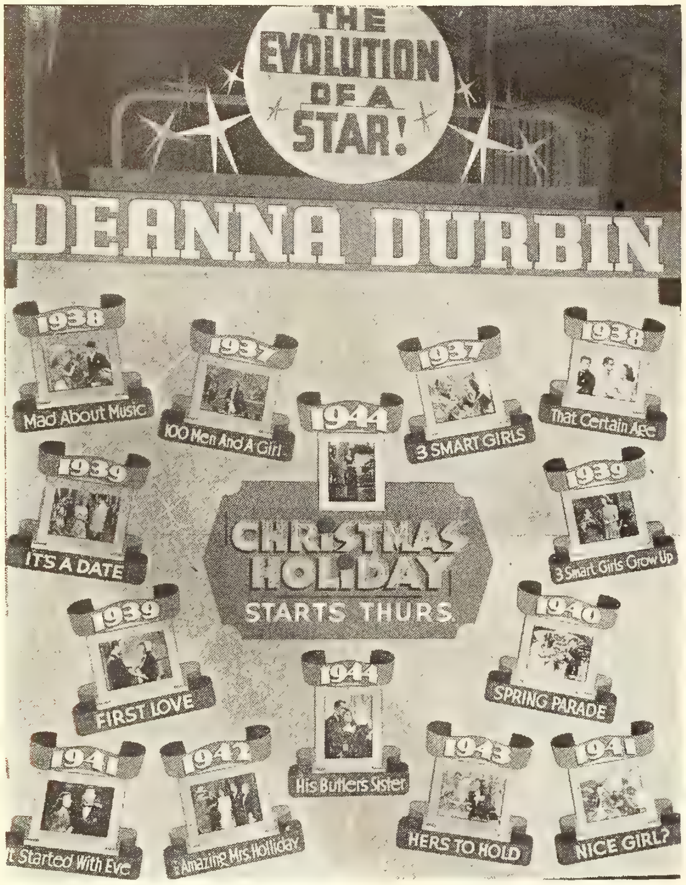
"We must get ourselves into the frame of mind where we consider every possible angle to keep our attractions and theatres constantly in the public eye."

—CHESTER FRIEDMAN

DISPLAYS AND BALLYHOO


HOME IN INDIANA
PORT OF 40 THIEVES
HEADED FOR THE LOEWS POLI THEATRE TO SEE HOME IN INDIANA STARTING TODAY

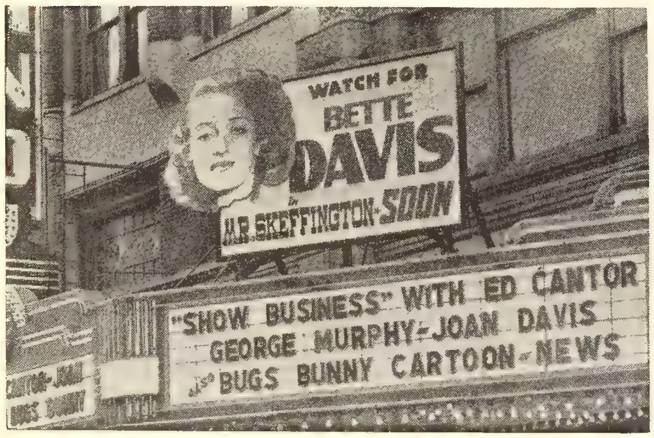
Exploitation for "Home in Indiana" at Loew's Poli theatre in New Haven, Conn., included this street ballyhoo which focused attention to the film for manager Bob Carney.


THE EVOLUTION OF A STAR!
DEANNA DURBIN
1938
Mad About Music
1937
100 Men And A Girl
1944
1937
3 SMART GIRLS
1938
That Certain Age
1939
ITS A DATE
CHRISTMAS HOLIDAY
STARTS THURS.
1939
3 Smart Girls Grow Up
1939
FIRST LOVE
1940
SPRING PARADE
1944
His Butlers Sister
1941
It Started With Eve
1942
Amazing Mrs Holliday
1943
HERS TO HOLD
1941
NICE GIRL?

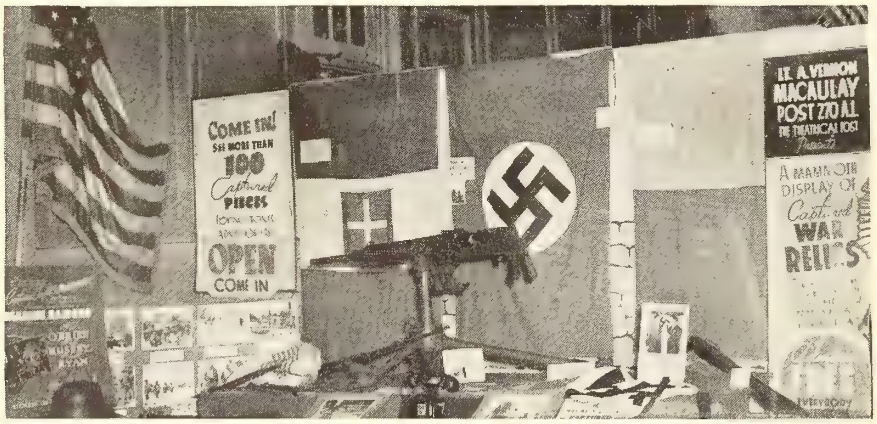
Left, manager Jay Golden, Palace, Rochester, N. Y., used this lobby display on "Christmas Holiday", illustrating the evolution of the star.

NO GREATER PICTURE THAN "NO GREATER LOVE" STARTS SUN. RIALTO

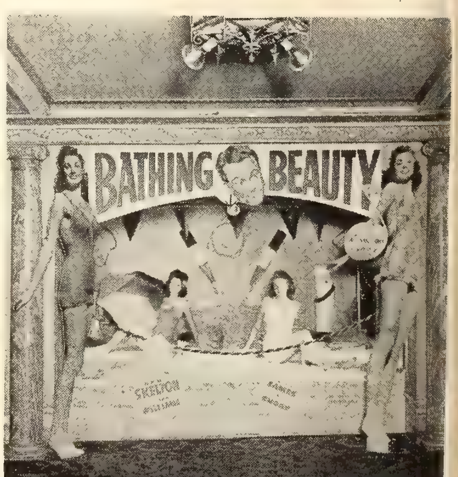
At right, Louie Charninsky's door girl at the Rialto, Dallas, wears ribbon on finger and answers patrons' query, "What's it for?", with "To remind me 'No Greater Love' starts Sunday."


WATCH FOR BETTE DAVIS in MR. SKEFFINGTON-SOON
"SHOW BUSINESS" WITH ED CANTOR
GEORGE MURPHY-JOAN DAVIS
also BUGS BUNNY CARTOON-NEWS

Jesse Fine's cutout on marquee of Grand, Evansville, Ind., served as neat advance plug on "Mr. Skeffington".


COME IN! SEE MORE THAN 100 Captured PIECES
OPEN COME IN
LT. A. VERNON MACAULAY POST 270 A.L. THE THEATRICAL POST Presents
A MAMMOTH DISPLAY OF Captured WAR RELICS

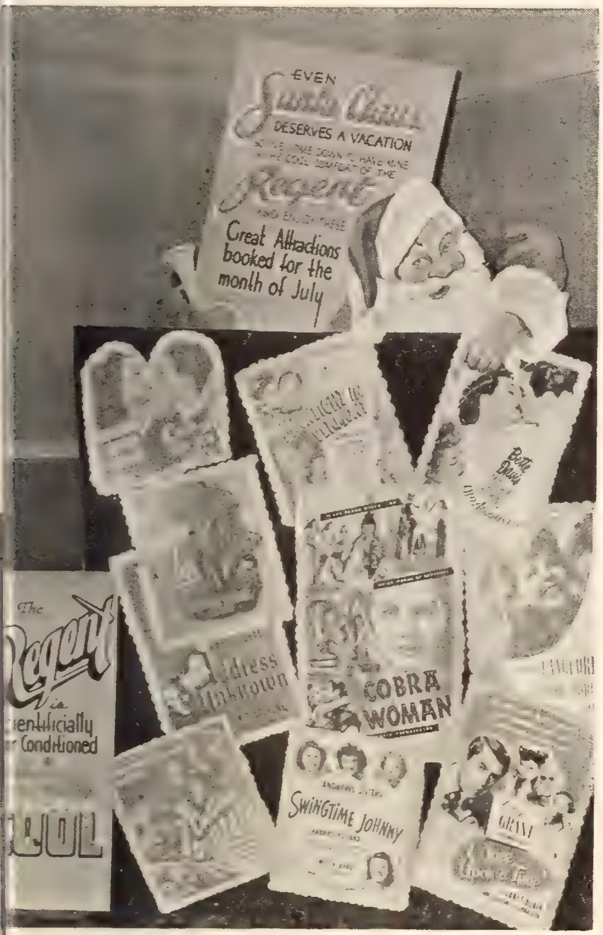
James King's window exhibit for "Marine Raiders" engagement at Keith's Memorial, Boston, includes scene stills from film and captured war trophies.

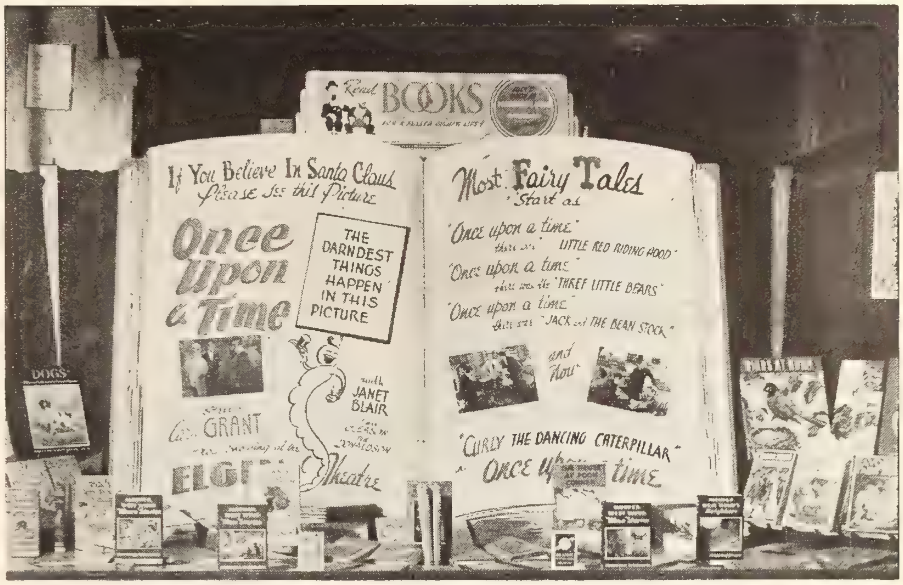

BATHING BEAUTY
SKELTON
WILLIAMS

Right, "Club Quarters" of Orpheum theatre, Boston, served as effective location for this 30 ft. display on "Bathing Beauty" for manager Harry Greenman. Local merchant provided live models depicted in setting. Cutout figures in foreground measure 20 ft. high.

XPLOITATION IN CANADA

on the upswing as a result of declining box-ffice receipts in that country. Managers, onscious of the need for extra promotional iversion, are exerting additional pressure on eatre and outside activities.

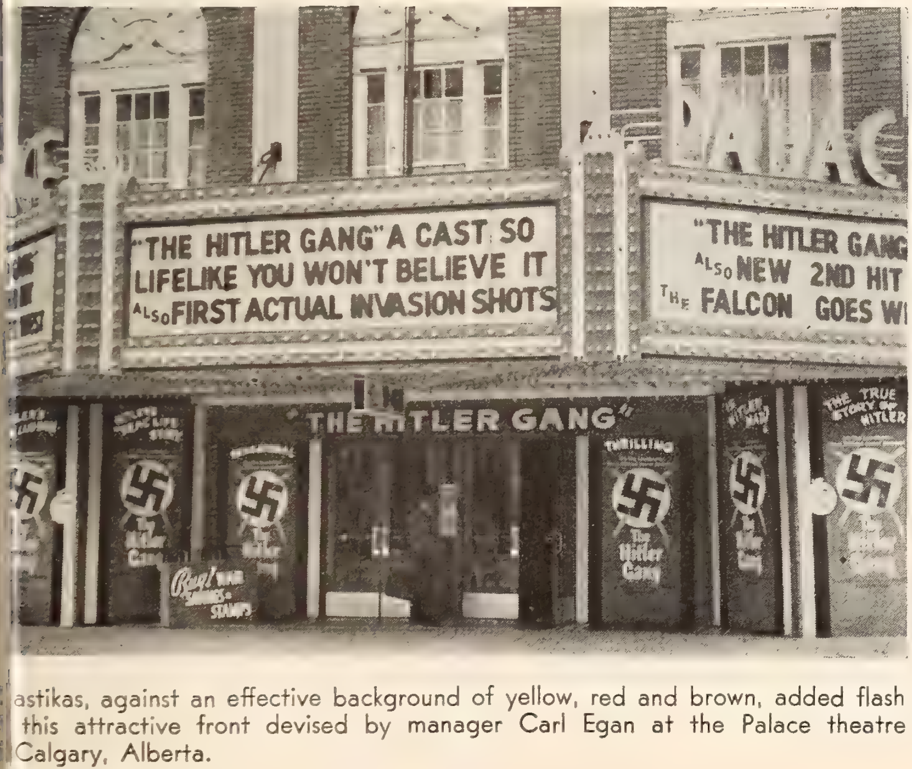

EVEN
Santa Claus
DESERVES A VACATION
Regent
Great Attractions booked for the month of July
COBRA WOMAN
SWINGTIME JOHNNY
The Regent is Scientifically Air Conditioned


Read BOOKS
If You Believe In Santa Claus Please See this Picture
Once Upon a Time
THE DARNDEST THINGS HAPPEN IN THIS PICTURE
with JANET BLAIR
GRANT
ELGIN Theatre
Most Fairy Tales Start as
"Once upon a time" LITTLE RED RIDING HOOD
"Once upon a time" THREE LITTLE BEARS
"Once upon a time" JACK and THE BEAN STOCK
and Now
"CURLY THE DANCING CATERPILLAR"
Once upon a time

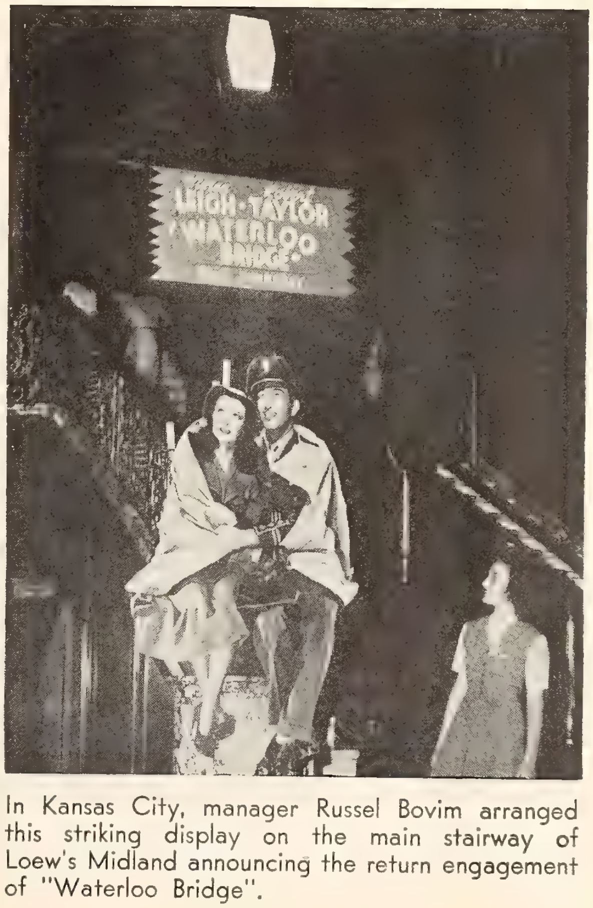
Steve McManus, manager of the Elgin theatre, Ottawa, Ontario, tied in with local bookshop for this window shot on "Once Upon a Time".

At the Regent in Sudbury, Ontario, John S. Kurk endeavors to keep his theatre name and attractions before the public. At left, an attractive midsummer lobby display made from pressbook covers and window cards. Right, "Cover Girl" display lands in prominent window location.

COLOR
Motion Picture
COLOR
Home
VICTORY BONDS
Cover Girl


"THE HITLER GANG" A CAST SO LIFELIKE YOU WON'T BELIEVE IT ALSO FIRST ACTUAL INVASION SHOTS
"THE HITLER GANG" ALSO NEW 2ND HIT THE FALCON GOES WI
"THE HITLER GANG"
THE TRUE STORY OF HITLER
THRILLING
The Hitler Gang
Buy WAR SAVINGS STAMPS

astikas, against an effective background of yellow, red and brown, added flash this attractive front devised by manager Carl Egan at the Palace theatre Calgary, Alberta.


LEIGH · TAYLOR
WATERLOO BRIDGE

In Kansas City, manager Russel Bovim arranged this striking display on the main stairway of Loew's Midland announcing the return engagement of "Waterloo Bridge".

Exploiting the New Films

How the recent pictures are being sold at the first run and pre-release date showings

SUMMER STORM

In exploiting the opening of "Summer Storm" at Loew's State theatre in Memphis, manager Arthur Groom put over several effective tie-ups and secured exceptional newspaper coverage for the attraction.

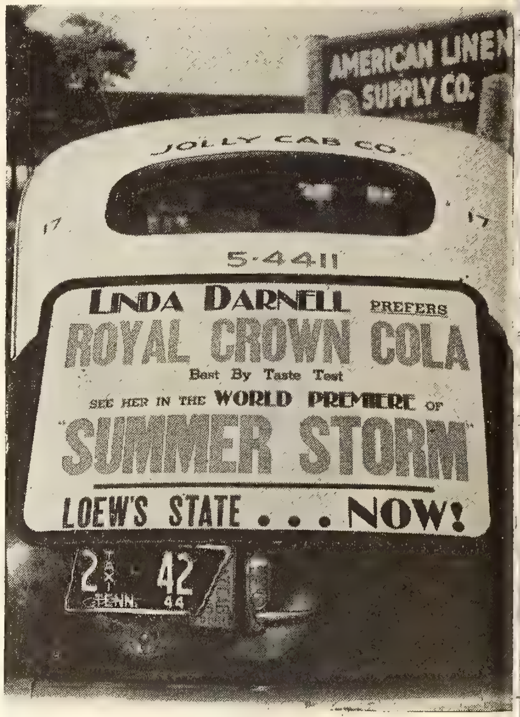
Several days prior to the picture's opening all local newspapers carried special feature stories and art of Linda Darnell. Both the *Commercial Appeal* and *Press Scimitar* used banner heads in announcing the film's world premiere with additional art of Linda Darnell and George Sanders.

The Royal Crown Cola tieup accounted for 170 Jolly and Yellow cabs carrying special 24 x 37 inch cards announcing the premiere. All Royal Crown Cola trucks carried special banners on the opening several days in advance. Attractive cards, containing a scene still of Linda Darnell, were gotten up and placed in the lobbies of the Peabody, Chisca, William Len, Adler and King Cotton hotels in that city.

All local merchant windows along the main thoroughfares carried the special window cards and three thousand teaser postal cards were distributed days in advance by the theatre's staff.

Attractive window displays, featuring women's clothing, were arranged in many local clothing stores. Each display contained the 30 x 40 cards featuring Linda Darnell with full credit to "Summer Storm" opening at Loew's State.

Radio stations WHBG and WHPS were most co-operative, each using both spot announcements and special transcriptions on many of their daily programs.



"Summer Storm," making its world premiere at the State theatre in Memphis, is advertised on these special taxicab cards as part of the Royal Crown Cola tie-up. Manager Arthur Groom also accounted for cards on all local Cola delivery trucks.

ATLANTIC CITY

Highlight of the promotional campaign for the world premiere of "Atlantic City" was a special radio broadcast from the foyer of Hamid's Pier theatre in Atlantic City, N. J., on the Saturday prior to the opening.

The broadcast, aired over station WFPG, featured a number of old time stars who appear in the picture, and was announced for several days in advance.

Mayor Altman and Dignitaries Attend Premiere

Mayor Joseph Altman of Atlantic City and other civic dignitaries attended the premiere as well as Mayor Bernard Samuels of Philadelphia, the Philadelphia press and important personalities from the show world.

The city's representatives in the 1943 and 1944 competition for the title Miss America headed a group of 10 beauties who acted as hostesses.

The theatre's regular three-sheet board locations which cover a radius of 25 miles were augmented with an extensive billboard campaign including 200 one-sheets, 500 window cards and numerous 24-sheet locations.

Display advertisements appeared in the *Press, Union, World, Jewish Herald* and *Atlantic City Reporter.* Radio spot announcements heralded the opening over WFPG, WBAB and both of these stations carried special five-minute recordings of Paul Whiteman's orchestra.

Publicity coverage and art also was obtained in the local press and the Philadelphia papers. The *Philadelphia Record* carried a premiere story as well as a photo spread.

Featured Song Hits Are Plugged by Local Bands

Local band leaders featured song hits heard in the picture and gave theatre credits prior to the opening; five music stores built window displays around stills from the picture with sheet music and records of songs from the film and cards announcing the premiere and regular engagement were spotted in hotel lobbies throughout the city.

Several co-op ads were obtained from merchants welcoming the premiere to the city.

George Hamid, Sam Gumpertz and Mark Wilson handled details of the campaign for the theatre with Steve Edwards, publicity director from Republic's New York office, on the scene to lend assistance.

The picture's New York opening at the Republic theatre was heralded with an extensive radio and newspaper campaign.

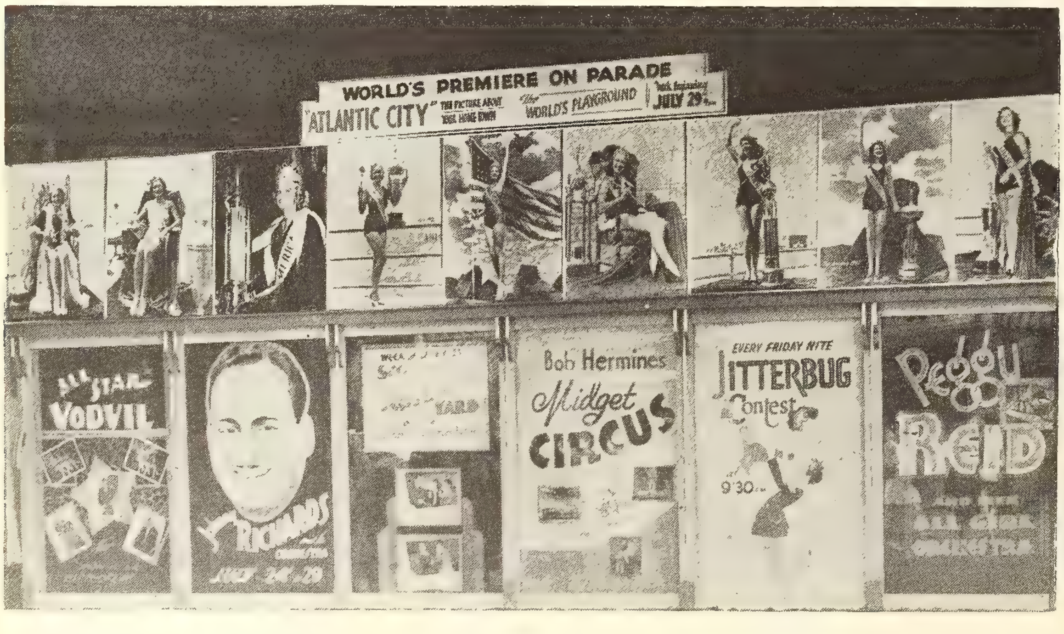
Eleven radio stations in the metropolitan area featured five-minute programs highlighting songs from the picture. Advertisements on the New York radio pages called attention to the programs.

Supplementary Display Ads For Negro Newspapers

Special display ads supplmented the regular newspaper ads, highlighting the Negro personalities in the cast. The ads were used in the *Amsterdam News,* the *People's Voice,* the *New York Age,* and local editions of the *Pittsburgh Courier* and *Afro-American.*

Jim Castle of Fanchon and Marco is credited with an excellent campaign in connection with the picture's opening at the Fox theatre in St. Louis.

Special art and still displays were used in advance in the theatre lobby; music tieups were arranged with five stores; photo and art layouts obtained in the *Star-Times* and the Sunday roto section of the *Post-Dispatch* and numerous radio plugs were garnered.



"Atlantic City" premiere in that city gets plug at Hamid's Pier with photos of famous Atlantic City Beauty Pageant winners.

The Selling Approach

ON NEW PRODUCT

[The material below reflects press books now in preparation and represents the point of view f the distributors' exploiteers about the selling points and special merit of these pictures.]

:ANDLELIGHT IN ALGERIA (Twentieth :entury-Fox): Lacking familiar star names, is purports to show an intrigue connected ith the invasion of Africa. Ad material can e revamped to eliminate war background here mystery and adventure finds favor ith local audiences.

Classified teaser ads will attract attention ith copy, "Military Secrets For Sale—See Candlelight'," etc. A series of lobby teasers suggested, using first a match with copy, This is the match". A few days later illusate a hand with copy, "This is the hand that eld the match". This idea is enlarged with candle, later a window and finally a drawg of a coastline, tied in with "This is the andle that stood in the window of a lonely ouse giving the signal to start the invasion— 'Candlelight in Algeria' ".

Publicity may be obtained by locating local ervicemen who participated in the African vasion and who can be special guests. News ditors should be asked to cover the occasion. quiz contest is suggested, with prizes awarded to those answering correctly questions pertaining to the African invasion, dates, etc.

MR. SKEFFINGTON (Warner Brothers): Bette Davis fans number in the millions, and her offerings are always welcome to theatregoers. Play up the star in all advertising.

Three newspaper features are provided by the distributors for showmen who exert some influence with the local press. A limerick contest, a synopsis story in pictures and a cartoon feature in mat form are presented.

A newspaper or radio promotion might be worked out along quiz lines with questions pertinent to the star's various roles in other pictures.

Miss Davis is also a fine tie-in for co-op ads and window displays for women's shops, beauty parlors, etc. Book store and library promotions are in order, and you might get some additional publicity by sending personal endorsement cards to book clubs, women's organizations, teachers, etc.

Teaser Campaign Sells "Angel"

Chick Tompkins, manager of the Elco theae, Elkhart, Indiana, built up a neat teaser mpaign for his engagement of "Lost Angel" hen Corporal Leo Haney, former manager of e house, who is now in service, sent him a rsonal note praising the film.

The teaser campaign, used on the radio and newspaper ads, was started a week in adnce. First ads read—"A Soldier Speaks— orp. Leo Haney (former Elkhart manager), as an important message for theatregoers. atch this space."

Subsequent ads carried predictions of Haney levant to the picture's merits and on the day fore opening the full letter was published der the caption: "A soldier tells about a eat motion picture."

Tompkins held a special screening of the m a week in advance and invited the heads all women's clubs, the press, the mayor, Minterial Association and heads of the PTA.

After the screening, comment cards were disibuted and the cards were later used on a splay board in the theatre lobby. Tompkins ed up for 12 of the most prominent window cations in Elkhart, spotted 200 window cards out town 10 days in advance, and used winw snipes to round out the campaign.

:leveland Library Tie-up or "Once Upon a Time"

The entire bulletin board on the main floor the principal branch of the Cleveland Public ibrary was devoted to publicizing "Once pon a Time" by means of a tie-in with the oks written by Norman Corwin, who wrote the story upon which the Cary Grant starrer is based. The display was placed a week in advance of playdate and ran currently with the showing.

Whippman Plugs 'Lassie' Campaign In Johannesburg

Despite limitations brought about as a result of wartime exigencies, Manager M. Whippman of the Metro theatre, Johannesburg, South Africa, put on an impressive campaign for the engagement there of "Lassie Come Home."

By inviting the press to a special preview showing of the film, the city's leading newspaper, *The Star,* broke a three column art feature with banner headline and full theatre credit.

Three huge displays adorned the foyer and entrances to two of the main lounges and transoms were covered with special art to stress the Technicolor process. Cutout designs spelling out the title were placed on all glass entrance doors.

House Organist Features Special Program

Outside billing consisted of 150 window card locations and ten important window tieups were negotiated. Reserved seat tickets carried picture announcement for three weeks in advance of playdates, the house organist featured a "North of England" program in advance which tied in with the birthplace of the author of "Lassie Come Home." A similar program was broadcast from the Johannesburg radio station.

Whippman also arranged for groups of children to attend the program through the schools and invited kennel clubs and other dog fancier organizations to an advance screening which resulted in blocks of tickets being sold to the respective groups.

No. 4
JIM JEFFRIES
FAMOUS
KNOCKOUT
CHAMPS!
WATCH!
M-G-M's
KNOCKOUT
9
LEO'S NEW
and
GREATEST GROUP

Pittsburgh Manager Lures Child Trade

Katz Overcame Dearth of Juvenile Patrons with Special Stimulants

A year ago the Warner Centre theatre in Pittsburgh was operating with a noticeable lack of children patronage.

Today, thanks to manager Phil Katz's efforts, the theatre enjoys a healthy kid patronage that commonly runs as high as 1,000 on Saturdays and Sundays, with an equal number attending through the weekdays when school is in session.

When Katz took over the Centre, he learned that the theatre was located in a section in which families with children were not encouraged as tenants. Realizing that he had to attract the youngsters from other sections, he enlisted the cooperation of nearby merchants and inaugurated a matinee party to coincide with the start of a new chapter play.

Announcements were made over the house amplifier, a special trailer was prepared and run three weeks in advance, the *Pittsburgh Sun-Telegraph* was induced to run a serialization of the attraction and a local druggist paid for several thousands of heralds to advertise the occasion.

Candy and Goodies Promoted From Local Merchants

Candy, cookies, ice cream, and other goodies were promoted as well as novelties and toys which were dispensed to the kiddies. Membership cards were supplied to each child who attended the opening performance. Planes, aviator pins and books were given away on succeeding Saturdays.

In order to make the opening of the serial even more attractive to the youngsters, Katz provided a magician to entertain, an amateur orchestra to provide music and promoted prize students from a local talent studio to put on a special program.

From a previous attendance of about 35 kiddies, the matinee grew in stature as each week different novelties were offered as added inducement.

Photos of baseball and fight champions provided some of the lure, printing devices, guessing contests tied in with current feature films and sponsored by the store-keepers also helped.

Whenever a feature film provided extra interest for the kiddies, Katz turned on additional pressure in his efforts to attract new faces.

When "Lassie Come Home" was booked, a special campaign was built around the give-away of a promoted puppy. For several weeks in advance of the playdate, the pup was shown to the kids each matinee. The puppy was offered to the boy or girl who sold the greatest number of War Stamps and Bonds.

Guessing Contest Stimulates Extra Interest

A guessing contest in which the kiddies were required to identify various breeds of dogs was sponsored by a local merchant, who also provided heralds advertising the contest and the picture.

Bookmarks, also promoted, was another device which gave stimulus to the campaign. In conjunction with the picture's opening, Katz invited a blind graduate of the University of Pittsburgh and his "seeing eye" dog to address the children at the Saturday performance. This stunt proved to be an interesting diversion for the kids, as the college man put his educated dog through its paces.

Katz has made effective use of his programs, devoting space each week to special announcements, thereby providing further incentive for the kiddies.

'Mr. Skeffington' Paged in Hotels

Marlowe Conner, manager of Warner's Capitol theatre in Madison, Wisc., recently revived an old device which garnered plenty of word-of-mouth advertising for his engagement of "Mr. Skeffington."

Conner made contact with bell-captains in the local hotels and arranged to have "Mr. Skeffington" paged several times each evening for a week before the opening and through the current showing of the film.

Another effective device was the circulation of several thousand calling cards which had imprint on the back reading: "I would like to see you when it is most convenient, or perhaps you would prefer to call on me at the Capitol theatre, etc." The name on the face of the card was, of course, "Mr. Skeffington."

These were distributed about town. Conner also had 3,000 heralds imprinted which were distributed at beauty parlors and drug counters. A series of teaser ads which appeared on the women's page of the local dailies preceded the regular ad campaign and proved an attractor for the date.

Sparrow Promotes Return Showing Of "Waterloo"

As soon as Boyd Sparrow, manager o Loew's theatre, Indianapolis, Ind., receive word that "Waterloo Bridge" had been booked he had a 25 ft. banner erected which was hung over the front entrance door. Copy read: "In-dianapolis Is Honored with the Return of Great Motion Picture, etc." This banner re-mained in place for three weeks in advance o the playdate.

Three special trailers were prepared wit different teaser copy on each and shown thre weeks in advance. The regular trailer wa shown a week before opening.

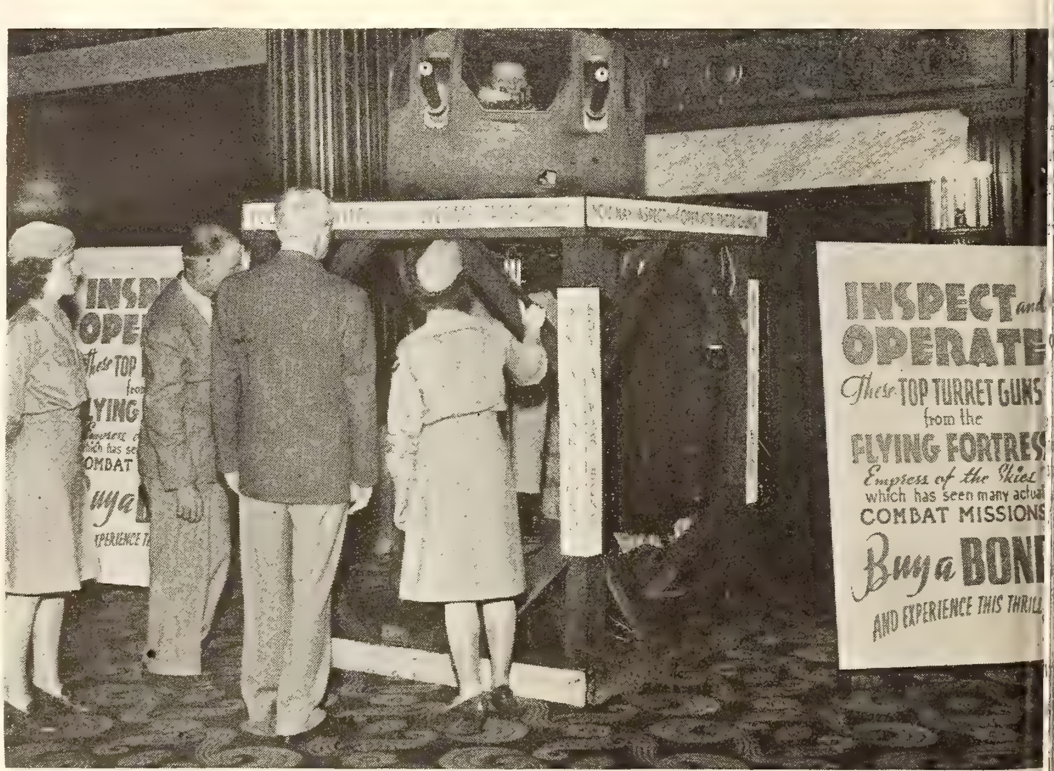
Twenty-five teaser cards measuring 11 b 14 inches were prepared with copy hailing th return of the film. These cards were spotte around the theatre lobby, foyer, mezzanine an in the lounges.

A stunt which provoked considerable comment was a small card imprinted: "She's coming back, Vivien Leigh, in her greatest role etc." The cards were handed to patrons a the ushers seated them.

The house staff was decked out with larg buttons advertising the picture and dates. A tieup was developed with the W. H. Block department store, whereby the sales girls distributed 5,000 8 by 10 photos of the picture' stars to customers of the store. The photo carried theatre and date mention.

A contest was arranged with Station WHB with guest tickets awarded to the 20 correc answers on questions pertaining to the film In addition to paid spot announcements, grati plugs were promoted from WIBC on its Ow sustaining program reaching all defense workers in the area.

Approximately 150 trash cans were placard ed, half-sheet window cards saturated th downtown section and newspaper advertisin was augmented with feature stories and art.



To stimulate Bond sales at Loew's Ohio, Cleveland, Ohio, Gertrude Tracy promoted use of to turret guns from the flying fortress "Empress of the Skies." Each Bond purchaser was permitted to inspect and operate the guns. In addition an A-Board out front helped lure passersby

SHOWMEN PERSONALS

In New Posts: Martin Shafer, Wayne theatre, ayne, Mich.; Martin Burnett, Loew's State, St. ouis; Harry Greenman, Loew's Penn, Pittsrgh; George Kraska, Orpheum, Boston; Harold Mortin, State, Boston; John Loftus, Cecil, Man City, Ia.; Bernard M. Davney, Schine's alace, Syracuse; L. A. Miller, Rialto, Ft. Dodge,

Ralph Granzini, RKO Palace, Chicago; Crawrd Rhoades, Senator, Washington, D. C.; John lyde Fisher, Stanley-Warner, Philadelphia. Frans Devertner, city manager, Fabian, Harrisburg, a.

Assistant Managers: Ralph Branson, RKO alace, Chicago; Peter Kelty, RKO Palace, Chigo.

Happy Birthday: Urban R. Anderson, S. F. ıtaria, Bob Broskie, Carl L. Krueger, J. B. Seager, orton M. Bratter, L. O. Robertson, Walter D. organ, Joe D. Frisco, G. C. Ramsay.

Also: Vincent Daniels, Homer B. Fuller, ugene M. Mock, Randolph L. Hall, Alf Klokkeold, Carmen A. Mitchell, Earle N. Bailey, Earnt Patrick, Wilfred G. Brown, Alfred E. Hewitt, erle C. Hartung, James A. Laux, Jack F. Ballew, C. A. Grissinger, Lyle Harding, Fred A. Terra Nova, Bill Miller, Phil Laufer, W. J. Proudlove.

Also: Fred E. Irion, Charles Ferguson, Herod Jimerson, Sydney J. Hobbs, Irving Pearlman, Howard Robarge, Al Mayes, Ken Blackledge, Frank Reiger, Millard Ochs, Tom Olsen, Jerry Marx, Joe Bean, Dick Albin, Steve Uvardy, Gene Rothgeb.

Junior Showman: Mary Sue, born to Mr. and Mrs. David Perdue. Father is manager of the LeRoy-Rio theatres, Lampases, Texas.

Showmen's Dates: October 1: First Air Express service under auspices of American Express Co. 1927. 2nd: U. S. Treasury Dept. Established 1789. 4th: Hendrick Hudson sailed up Hudson 1609. 9th; California admitted to Union 1850; Colorado admitted to Union 1850. 10: Perry's victory on Lake Erie 1813. 13th: Star Spangled Banner written 1814. 17th Constitution Day (Constitution of U. S. adapted 1787). 21st: First Day of Autumn. 22nd: Nathan Hale Executed 1776. Emancipation of Proclamation issued by Lincoln 1862. 26th: Pacific Ocean Discovered by Balboa 1513.

Started Career As Distributor

Jack Segal, manager of the Carrol theatre in Brooklyn, N. Y., started in the film industry as a distributor in association with his brother Harry in Boston nineteen years ago. He left this to enter the building and construction business and real estate management which engrossed his attention for about ten years. In 1941, he again entered the movie business, this time as manager and supervisor for his brother David, in Philadelphia. Jack looked after the Favini theatres in Scranton, Peckville and Jessup, Pa.

In October, 1942, he came to work for the Randforce circuit and has been at the Carroll since.

rcher Rose Through Ranks o Manager in Scotland

James Mudie Archer started in theatre business as an usher at the Paramount theatre in lasgow, Scotland, in 1934. After 18 months of service he was promoted to the rank of Chief of Staff and six months later was appointed assistant manager. He remained at the Paramount until 1937, at which time he was transferred to a similar capacity at the La Scala theatre in the same city. After a year's service he was appointed as manager and has been there nce that time holding down the fort.

Archer has an unusual theatre in that he s to supervise the catering for a restaurant joining the theatre and two tea-rooms which e situated inside the cinema, where patrons n view the screen while they are having ternoon tea.

On August 12, Archer celebrated his 34th rthday.

dvances from Secretary o Assistant Manager

Mary Wiggins has been in theatre business r only one year. In that time she has ogressed from secretary to George Delis, strict manager for the A. G. Constant ciruit, to assistant manager of the Palace theae in Canton, Ohio.

Mrs. Wiggins handles all details of the serve staff, checks lobby displays and advertising d has proven of real service to the theatre eration.

chwahn Has Effective ampaign on "Dover"

Radio announcements, newspaper publicity d co-op ads highlighted the campaign put er by manager Stan Schwahn, of the Jaywker theatre, Lawrence, Kan., to exploit engagement of "White Cliffs of Dover."

An advance screening attended by representatives of the press, radio, civic groups, the clergy and other interested groups led to newspaper stories and art breaks.

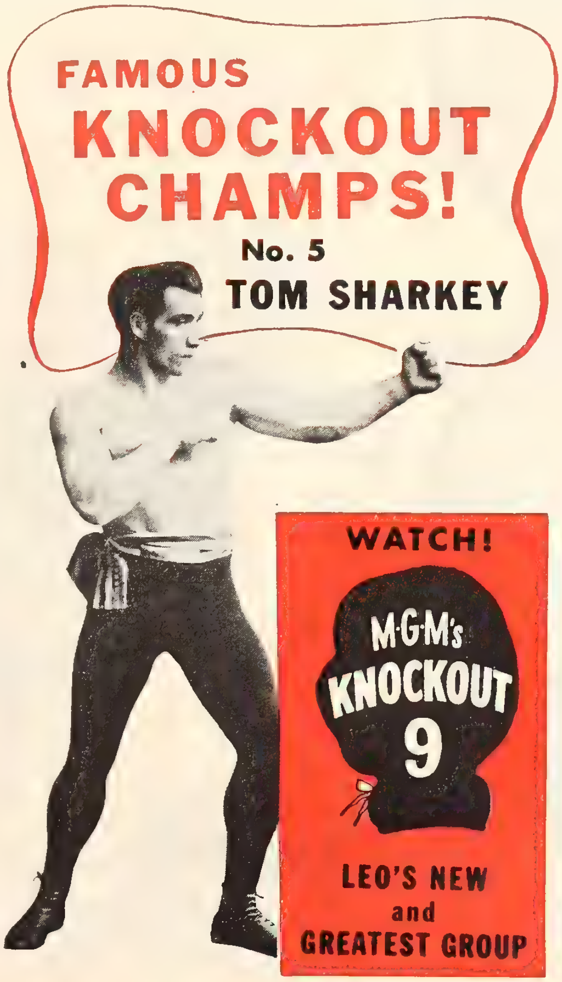
Displays were arranged at the University of Kansas and Haskill Indian School. Book shops and lending libraries used window displays and distributed book marks. A large co-op ad was promoted from a beauty salon featuring Irene Dunne, star of the film.

Schwahn also posted directional signs, used a walking book ballyhoo, tied up with a local florist, who presented the first 100 women patrons with carnations and arranged special displays through the Red Cross and WAC recruiting office.

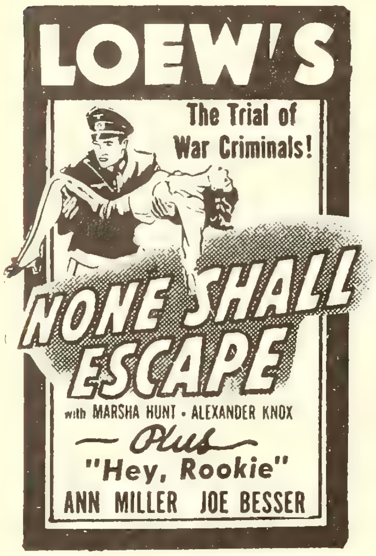
Janet Blair Endorsement Aids Cleveland Campaign

Capitalizing on Janet Blair's endorsement of Royal Crown Cola, E. Knox Strachan for the date at the Hippodrome theatre in Cleveland, Ohio, arranged with the local distributor of the beverage to put banners on both sides of the twenty-five trucks used to deliver the drink in and about the city. The banners carried Miss Blair's endorsement and her appearance with Cary Grant in "Once Upon a Time," together with the Hippodrome playdate.

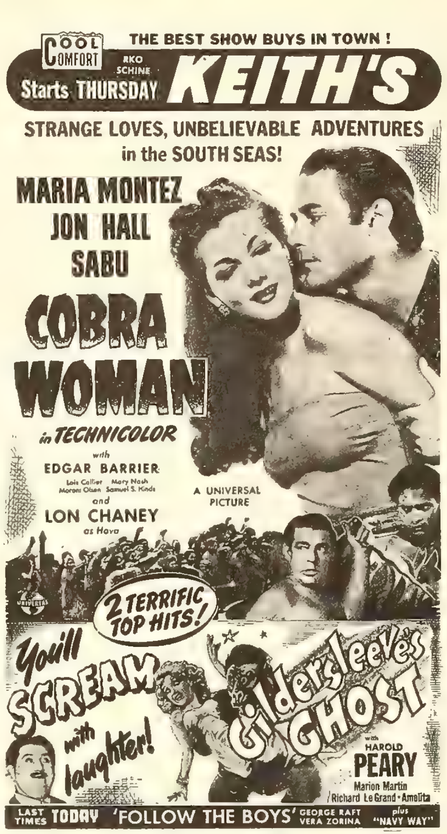
Strachan also arranged to have the Janet Blair endorsement used on the local Royal Crown Cola radio spot announcements.



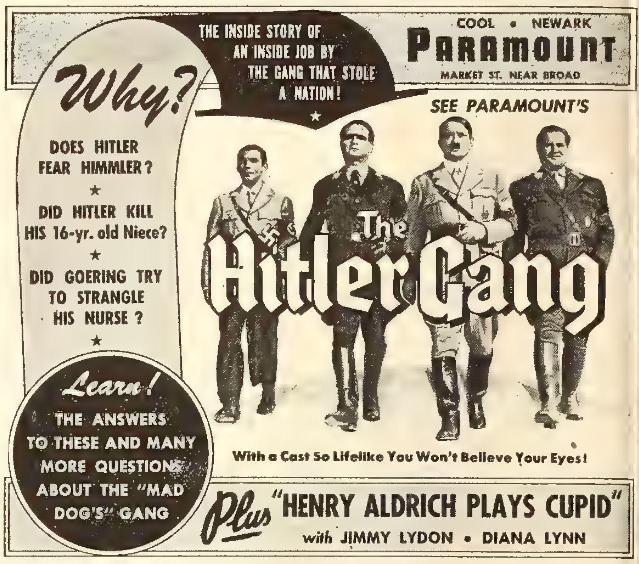
ATTRACTIVE SHOWMEN' ADS


LOEW'S
The Trial of War Criminals!
NONE SHALL ESCAPE
with MARSHA HUNT • ALEXANDER KNOX
Plus
"Hey, Rookie"
ANN MILLER JOE BESSER

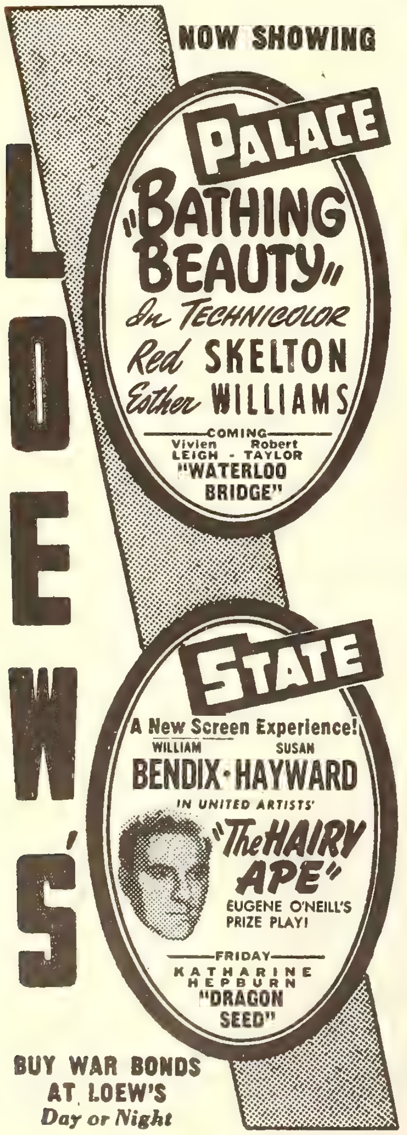
Miniature design by Les Pollock at Loew's, Rochester, N. Y., shared spotlight with ads of larger dimensions.


COOL COMFORT
THE BEST SHOW BUYS IN TOWN!
RKO SCHINE
Starts THURSDAY KEITH'S
STRANGE LOVES, UNBELIEVABLE ADVENTURES in the SOUTH SEAS!
MARIA MONTEZ
JON HALL
SABU
COBRA WOMAN
in TECHNICOLOR
with EDGAR BARRIER
Lois Collier Mary Nash Moroni Olsen Samuel S. Hinds
and LON CHANEY as Hava
A UNIVERSAL PICTURE
2 TERRIFIC TOP HITS!
You'll SCREAM with laughter!
Gildersleeve's GHOST
with HAROLD PEARY
Marion Martin Richard LeGrand • Amelita
LAST TIMES TODAY 'FOLLOW THE BOYS' GEORGE RAFT VERA ZORINA plus "NAVY WAY"

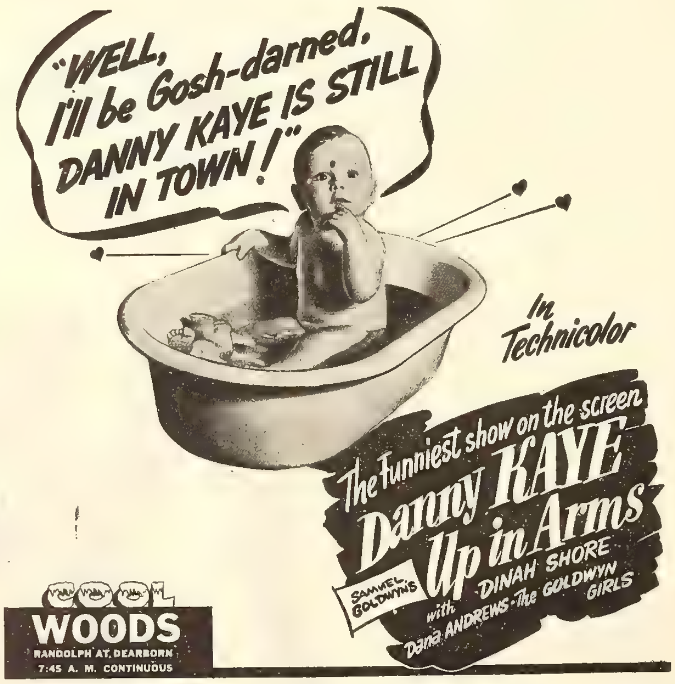
Harry Unterfort, city manager for Schine's, Syracuse, N. Y., combines romance, action depicted in "Cobra Woman" into this layout with striking effect. The ad was one of a series created by Unterfort which helped to pre-sell the attraction.


THE INSIDE STORY OF AN INSIDE JOB BY THE GANG THAT STOLE A NATION!
COOL • NEWARK
Paramount
MARKET ST. NEAR BROAD
SEE PARAMOUNT'S
Why?
DOES HITLER FEAR HIMMLER?
DID HITLER KILL HIS 16-yr. old Niece?
DID GOERING TRY TO STRANGLE HIS NURSE?
Learn!
THE ANSWERS TO THESE AND MANY MORE QUESTIONS ABOUT THE "MAD DOG'S" GANG
The Hitler Gang
With a Cast So Lifelike You Won't Believe Your Eyes!
Plus "HENRY ALDRICH PLAYS CUPID"
with JIMMY LYDON • DIANA LYNN

Jay Wren, Paramount-Adams circuit in New Jersey, is responsible for this attractive, well-balanced offering on "Hitler Gang" used at the Paramount, Newark.

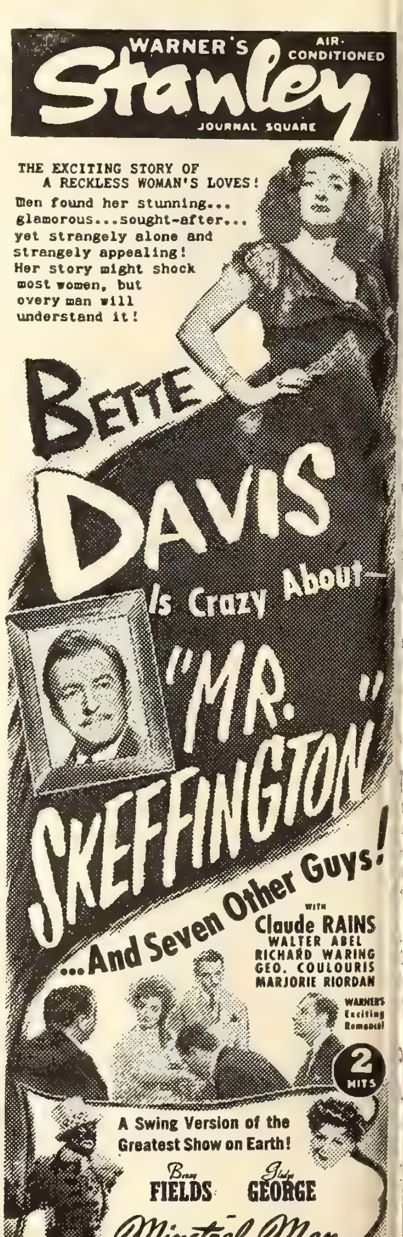

NOW SHOWING
LOEW'S
PALACE
"BATHING BEAUTY"
In TECHNICOLOR
Red SKELTON
Esther WILLIAMS
COMING
Vivien LEIGH - Robert TAYLOR
"WATERLOO BRIDGE"
STATE
A New Screen Experience!
WILLIAM BENDIX • SUSAN HAYWARD
IN UNITED ARTISTS'
"The HAIRY APE"
EUGENE O'NEILL'S PRIZE PLAY!
FRIDAY
KATHARINE HEPBURN
"DRAGON SEED"
BUY WAR BONDS AT LOEW'S
Day or Night

Reproduction in actual size, above, by Ted Barker, Loew's, Memphis, has plenty of eye-appeal in limited space.


"WELL, I'll be Gosh-darned. DANNY KAYE IS STILL IN TOWN!"
In Technicolor
The funniest show on the screen
SAMUEL GOLDWYN'S
Danny KAYE
Up in Arms
with DINAH SHORE
Dana ANDREWS • The GOLDWYN GIRLS
COOL
WOODS
RANDOLPH AT DEARBORN
7:45 A. M. CONTINUOUS

Originality and freshness are expressed in holdover for "Up in Arms" created by Norman Castle, publicity head for Essaness, Chicago.

Right, an original layout created by Ben Adler for Frank Damis, Warner theatres Jersey zone manager, is departure from regular press book ads.


WARNER'S
AIR-CONDITIONED
Stanley
JOURNAL SQUARE
THE EXCITING STORY OF A RECKLESS WOMAN'S LOVES!
Men found her stunning... glamorous...sought-after... yet strangely alone and strangely appealing! Her story might shock most women, but every man will understand it!
BETTE DAVIS
Is Crazy About—
"MR. SKEFFINGTON"
...And Seven Other Guys!
WITH Claude RAINS
WALTER ABEL
RICHARD WARING
GEO. COULOURIS
MARJORIE RIORDAN
WARNER'S Exciting Romance!
2 HITS
A Swing Version of the Greatest Show on Earth!
Ben FIELDS
Gladys GEORGE
Minstrel Man

WLB Approves Wage Rises in Seattle Branches

A 10 per cent wage increase for film inspectors, ippers and postal clerks in the Seattle film ex- anges of Paramount, Warner Bros., RKO Radio, ew's, Twentieth Century-Fox, Columbia, Uni- rsal and United Artists has been approved by e regional War Labor Board in Seattle. The TSE Service Employes Union representing the orkers in Seattle is one of 15 locals filing with ar Labor Boards in their respective districts for proval of similar 10 per cent increases agreed on by the film companies.

The other applications will be filed by IATSE cals in every area but that of Los Angeles where e workers are represented by an AFL local but t an IATSE local. Other film exchange workers t included are those in the New York exchanges MGM, Twentieth Century-Fox, Columbia and nited Artists, who are represented by the Screen ffice and Professional Employees Guild, Local 9, CIO. SOPEG currently is negotiating a job assification plan for these employees.

In the plan filed in Albany the classifications nge from general file clerks to typists with minimums and maximums of $23 to $33 a week to a $65 $85 a week for head bookers in the large ex- ange centers and a slightly lower scale for other aces. If the WLB approves the plan workers ceiving the minimum wages will get a flat 10 r cent increase in wages.

All benefits are retroactive to December 1, 1943. Although it is estimated that only 50 service ployees are involved in the Seattle changes the troactive wage increase will cost the eight film mpanies almost $12,000. If all the applications e agreed upon by the WLB it is estimated that distributors will have to pay close to $400,000 retroactive increases.

ducational Tieups Set or Warners' "Janie"

Seven extensive educational tieups have been ar- ged by Warners in connection with the com- ny's first release of the new season, "Janie," ich goes into general release September 2.

n addition to the first tieup of its kind by *News- ek*, which is mailing a four-page guide on the n to its list of schools, colleges, libraries, etc., nie" will get the first two-page spread ever en a film by *Student Life*. *Calling All Girls gazine*, in addition to giving the picture a lay- will promote a radio transcription of an inter- w with Joyce Reynolds (Janie) on its radio gram.

The Warner educational bureau has prepared a page brochure, containing four features for use study and discussion material by schools, aries, etc. *Child Life* is featuring an essay test based on the picture, and other forms of peration will be given.

an Wide Promotion for epublic's "Brazil"

After screening the final cut version of Republic's azil," Herbert J. Yates, chairman of the board, ns an advertising and exploitation program in nection with the release of the film. Special eenings of the picture will be held for exhibitors their publicity departments in all important cities. In cooperation with theatremen, he will elop the advertising, publicity, radio and bill- rd campaigns, first territorially, then develop a onal campaign.

cency Legion Approves ur New Pictures

he national Legion of Decency has classified new films this week, approving all either for eral patronage or adults. The four and their sification follow. Class A-1, Unobjectionable General Patronage—"In Society." Class A-2, bjectionable for Adults—"Greenwich Village," smet," "Soul of a Monster."

ITO of Ohio to Study Plan To Drop Ticket Tax

The Independent Theatre Owners of Ohio shortly will call a special board meeting in Columbus to discuss the suggestion recently made to Governor John W. Bricker by State Tax Commissioner William S. Evatt to repeal the current Ohio admission tax, which Mr. Evatt indicated was yielding the state more than $2,000,000 annually.

The repeal will leave local municipalities, particularly in the larger cities, free to levy their own admission or amusement taxes should additional revenue be required, Mr. Evatt stated. The tax is not difficult to administer, and, if enacted locally, would not be subject to evasion, as is the case with other State excise taxes, he pointed out.

The current three percent State excise tax levied on grosses became effective as of January 1, 1935, and was enacted for the purpose of raising funds for poor relief, considered necessary at that time.

Film Classics Closes Five New Franchise Deals

George Hirliman, president of Film Classics, has announced the closing of five additional franchise deals, bringing its branches to a total of 26. With deals pending for the three territories that remain open, the possibilities are that complete national distribution coverage will be attained by September 15.

Included in the deals just closed are: Film Classics of Minneapolis, headed by Joseph Wolf; Film Classics of the Northwest, with branches in Seattle and Portland, headed by William Forman; Film Classics of Indiana, which will be operated by Harvey Gold in association with William Rosenthal; Film Classics of Buffalo with physical distribution facilities in both Buffalo and Albany, headed by Sanford Gottlieb.

John L. Franconi heads Film Classics of Dallas.

Named to Publicity Post

The appointment of Eugene K. Murphy as publicity director has been announced by Ben Englander, vice-president of Producers Corporation of America. Mr. Murphy's first assignment will be on "The Old West," which United Artists will release.

John Hertz, Jr. to Head Sixth War Loan Publicity

The War Activities Committee has announced that John Hertz, Jr., of the Buchanan Advertising Agency, will be in charge of the industry's publicity in the Sixth of the War Loans opening November 11, Armistice Day. Mr. Hertz will bring into the campaign more than 15 years of experience in the advertising business.

Friday, following his appointment, Mr. Hertz attended a meeting called by Harry Brandt, national chairman, wherein WAC officials, including F. S. Harmon, S. H. Fabian and Arthur L. Mayer met with Ted Gamble, national War Finance director.

Mr. Gamble addressed the group, viewing the succession of victories registered by Allied troops as the greatest hurdle for the Treasury. At the meeting, held in the Westchester home of Mr. Brandt, Mr. Gamble declared:

"The nation is rapidly developing a 'we've won the war' psychosis. Even if the German conflict is terminated before the opening date of the campaign, there will still remain an urgent need for funds to finance the balance of the war, as well as the huge sums needed for sustaining our forces here and abroad."

Mr. Gamble said the national goal was being computed against the cost of the war and probably would be announced to the public early in October.

Weisbord in MGM Art Post

Abbott Weisbord has been added to the advertising and publicity staff of MGM. He has resigned from his post as associate art director of the Peck Advertising Agency to join MGM where he will be assistant to Silas F. Seadler, advertising manager.

Build Knoxville House

Construction of a Negro theatre in Knoxville, Tenn., by Joseph W. Solomon will begin at once.

FAMOUS
KNOCKOUT
CHAMPS!
No. 6
JESS
WILLARD
WATCH!
M-G-M's
KNOCKOUT
9
LEO'S NEW
and
GREATEST GROUP

CLASSIFIED ADVERTISING

Ten cents per word, money-order or check with copy. Count initials, box number and address. Minimum insertion, $1. Four insertions, for the price of three. Contract rates on application. No borders or cuts. Forms close Mondays at 5 P. M. Publisher reserves the right to reject any copy. Film and trailer advertising not accepted. Classified advertising not subject to agency commission. Address copy and checks: MOTION PICTURE HERALD, Classified Dept., Rockefeller Center, New York (20)

POSITIONS WANTED

PROJECTIONIST, EXPERIENCED, WANTS PART time work. Available for week-ends. Small towns preferred. Phone New York, Exchange Republic 9-0679, or write BOX 1760, MOTION PICTURE HERALD.

OPERATOR, 4½ YEARS' EXPERIENCE, 4F, REFerences furnished. LOCK BOX 344, Rochester, Ind.

VENTILATING EQUIPMENT

FACTORY SHIPMENT PRE-WAR QUALITY STEEL blowers. Mark AA5 Priority MRO (Maintenance, Repair, Operation). Priced less motor, 5,500 cfm., $75; 8,500 cfm., $99.75; 11,000 cfm., $119.50; 13,500 cfm., $149.50; 22,500 cfm., $199.50; 27 500 cfm., $234.50. Rebuilt motors furnished at lowest market prices. Air washers also available for replacements with present equipment. Rebuilt Typhoon exhaust fans, 24", $111; 30", $132; 36", $151.20. S. O. S. CINEMA SUPPLY CORP., New York 18.

THEATRES

FOR SALE TWO SAN DIEGO, CALIFORNIA, ON account health. Investigation invited from financially qualified inquirers. $150,000 cash, present owner ten years. BOX 1762, MOTION PICTURE HERALD.

WILL BUY, LEASE OR RENT MOTION PICTURE theatre in southern state. Give details first letter, confidential. J. L. ROGERS, Box 113, Robinson, Ill.

BOOKS

RICHARDSON'S BLUEBOOK OF PROJECTION. Best seller since 1911. Now in 7th edition. Revised to present last word in Sound Trouble Shooting Charts. Expert information on all phases of projection and equipment. Special new section on television. Invaluable to beginner and expert. $7.25 postpaid. QUIGLEY BOOKSHOP, 1270 Sixth Avenue, New York 20.

MOTION PICTURE SOUND ENGINEERING. A "must" to all those working with sound equipment. Written by top-flight engineering experts of Hollywood studios and research laboratories. Covers all phases of sound engineering and equipment. Readable diagrams; charts, tables and graphs, $6.50, postpaid. QUIGLEY BOOKSHOP, 1270 Sixth Avenue, New York 20.

AIR CONDITIONING, WHETHER YOUR THEATRE has 300 or 3,000 seats, this book has all the answers on air conditioning. Explains various codes and laws, concerning installation. Common sense charts. Indexed. Covers air conditioning as it relates to all branches of film industry. $4, postpaid. QUIGLEY BOOKSHOP, 1270 Sixth Avenue, New York 20.

SOUND-TROUBLE SHOOTING-CHARTS. THE LITtle book, with the blue cover all good operators reach for when trouble starts. Will clear up that "puzzler" on all types of sound equipment in a jiffy. No booth complete without one, $1.00 postpaid. QUIGLEY BOOKSHOP, 1270 Sixth Avenue, New York 20.

SIGN PAINTING

SIGN PAINTING. EASY WAY TO PAINT SIGNS. Use letter patterns. Avoid sloppy work, wasted time. No experience needed for expert work. Free sample. JOHN RAHN, 1329 Central Ave., Chicago, 51.

BOOKKEEPING SYSTEM

THEATRE MANAGEMENT RECORD AND TAX Register. A book that takes the headaches out of theatre accounting. Covers every detail of accounting in theatre operation. Makes keeping of up-to-the-minute records a pleasure. Attractive leather cover with gold stamping. $2 now if you order fast. QUIGLEY BOOKSHOP, 1270 Sixth Avenue, New York 20.

HELP WANTED

TWO MANAGERS, TWO OPERATORS. SMALL town situations. Permanent positions for capable, energetic men. State age, draft status, experience, references, salary expected. Send snapshot if convenient. Boozers drifters, chasers lay off. CHEROKEE AMUSEMENTS, INC; Erwin, Tennessee.

OPERATOR THIRTY-FIVE MILLIMETER, CAREtaker educational institution, apartment, liberal salary. BOX 1763, MOTION PICTURE HERALD.

MANAGER WANTED FOR SMALL THEATRE IN Virginia in the Hampton Road area. State experience, qualifications and references. BOX 1764, MOTION PICTURE HERALD.

THEATRE MANAGERS OR ASSISTANT MANagers. Good salary. Apply BARTELSTEIN THEATRES, 1325 S. Wabash, Chicago, 5, Ill.

STUDIO EQUIPMENT

ASKANIA-DEBRIE TYPE 35 MM. CAMERA, 3 AStro F2.3 lenses; 6 magazines; synchronous motor; Gyro freehead tripod; all features; worth $3,000, now $975.; American 35mm. continuous printer, table model, fairly complete, $89.50; Berndt-Maurer 16mm. recording system, $1,995. Write for lists. S. O. S. CINEMA SUPPLY CORP., New York 18.

USED EQUIPMENT

COME TO NEW YORK—PLENTY BOOTH EQUIPment here—enough to equip 25 theatres. $975, buys complete sound and projection including lenses, lamphouses and sound screen. Advance French fry popcorn machine, overhauled, needs painting, $89.50; Army surplus 40/80 ampere generators, $95. Send for special bulletins. S. O. S. CINEMA SUPPLY CORP., New York, 18.

CHAIRS STILL AVAILABLE BUT NOT LONG—300 American rebuilt fully upholstered velour back, box spring cushion chairs, metal lined, like new, $10.50; 386 Stafford heavy inserted panel back, box spring cushion chairs, $6.50 rebuilt, reupholstered; 240 Grand Rapids ball-bearing inserted panel back box spring cushion chairs, $4.50 good condition; 700 red twill slip covers for backs, 49c each, good condition leatherette (rolls approximately 60 yrds.) 50" wide, red, $1.52; other colors, $1.41 (10% more for smaller lengths). Wire now. S. O. S. CINEMA SUPPLY CORP., New York 18.

TWO LATE MODEL SIMPLEX PROJECTORS, INcluding pair of arc lamps with two rectifiers, sound system and 13 x 19 screen. FRANK SCACCIA, Zion, Ill.

TWO MODEL H MOTIOGRAPH MACHINES with Motiograph lamps. All in good condition, $250. LIBERTY THEATRE, Franklin, Ky.

NEW EQUIPMENT

LINE VOLTAGE REGULATORS WITH VOLTMEter, $37.50; carbon savers, 5mm., 6mm., 7 mm. only, 98c; Johnson lightning coin changers, $110; 2,000' film cabinets $2.93 section: film splicers, $5.25; Ideal rechargeable flashlight batteries, $2.20; ushers' flashlights $1.39; 15 ampere rectifier bulbs, $6.95; jewelled aisle lights, $2.97. Bargain bulletin mailed. S. O. S. CINEMA SUPPLY CORP., New York 18.

TRAINING SCHOOLS

THEATRE EMPLOYEES; TRAIN FOR BETTER position. Learn modern theatre management and advertising. Big opportunity for trained men. Established since 1927. Write now for free catalog. THEATRE MANAGERS SCHOOL, Elmira, New York.

BUSINESS BOOSTERS

BINGO CARDS, DIE CUTS, 1 TO 100 OR 1 TO 75, $2.25 per thousand, $20.00 for 10 000. S. KLOUS, care of MOTION PICTURE HERALD.

“UpinArms” Plays Reno Dance Hall

Samuel Goldwyn with Tony Pecetti as a partne turned exhibitor in Reno, Nevada, to show “U in Arms,” in that city of five motion pictur houses, all of the T and D Circuit. Mr. Pecetti i a Reno dance hall impresario. When the circui controling the city's houses rejected Mr. Goldwyn's percentage deal, plans were concluded fo a first run of “Up in Arms” in Mr. Pecetti's E Patio dance hall, seating 400, and on Tuesda night played to a capacity crowd of State an city officials, Reno and Lake Tahoe society an Hollywood celebrities.

Prior to his departure from Hollywood, M Goldwyn said his pictures had not played Ren for years because the terms offered by the T an D Circuit were not acceptable. His current plan are to follow “Up in Arms” with “They Got M Covered,” “Pride of the Yankees” and other

In his contract with RKO as distributor, M Goldwyn is permitted to proceed on his own i the event deals developed by RKO sales force are found unsatisfactory.

Included in the Goldwyn party at the openin was John G. Flinn, executive secretary of th Society of Independent Motion Picture Producer and Mary Pickford.

Wednesday, R. A. McNeill, speaking for T an D circuit, said, “We have shown Goldwyn picture for years, the last being ‘North Star,’ which w showed throughout the circuit, including Reno, r gardless of Mr. Goldwyn's statement to the cor trary. We even agreed to show ‘Up in Arms’ i Reno at Mr. Goldwyn's terms. We will be please to continue to exhibit Goldwyn pictures on a li and let live basis throughout the circuit.”

McDaniel, Early Film Actor, Dies at 58

George McDaniel, 58, pioneer film actor and stage singer, died August 20 at his home in Sa Fernando, Cal., after a two-month illness.

Among the early films in which he played we “The Iron Hearts,” “Silent Years” and “T Scrapper.” He was with the Victor Herbert lig opera company in New York as a baritone for tw seasons.

He leaves a son, Donald John McDaniel of t Navy; his father, Dr. John L. McDaniel, of Sa Francisco; six brothers and a sister.

Two Killed in Action

The War Department has made known the dea by enemy action of a former employee of Para mount, and the son of another of the company employees. Second Lieutenant Charles Edwa Coleman, son of Lester B. Coleman, Paramou traveling auditor, listed as missing since a Flyi Fortress of which he was a co-pilot was engage in combat over Germany, March 23, has been o ficially reported killed in action. Private Willia J. Walker, 19, formerly employed in the shippi department of Paramount's Philadelphia exchang and who entered the Army in September 1943, w killed in action in Italy.

Robert Frazer

Robert W. Frazer, 50, film actor, died in Ho lywood last weekend after a long illness. Amo the many films in which he appeared are: “O of the Ruins,” “Keeper of the Bees,” “Nav Secrets,” “Black Dragons.”

Morrell Killed in France

Private John F. Morrell, 23, formerly employ in the MGM home office, has been killed in actio in France, according to word received from t War Department by his father, Ernest Morre now employed in the Loew sales department.

Russian Film Opens in New York

“Adventure in Bokhara” had it American pr miere at the Stanley theatre, New York, August 1 The film, directed by Yakov Protozanov and sta ring Lev Sverdlin, was produced at the Tashke Film Studios in the Uzbek Republic of the U.S.S.

PRODUCT DIGEST

SHOWMEN'S REVIEWS

SHORT SUBJECTS

SHORT SUBJECTS CHART

RELEASE CHART BY COMPANIES

SERVICE DATA

THE RELEASE CHART

he Impatient Years

olumbia—On War Marriages

A crackerjack job of film fabricating and an traction as smooth as silk for theatres at the p of the heap, like the Music Hall, clear down e line to the sub-subsequents. That's a whale a range and a continent of geography, but "The patient Years" will make it.

What Virginia Van Upp, author of the original reenplay has done is this: She has taken the al in-war and decided post-war problem of war- ne marriages as her serious base and developed ound it an always human and warm comedy veloped with near-tragic overtones. But where iss Van Upp remained definitely on her beam s in her astuteness in remaining fixed to her ry base. The importance and the gravity of theme are never kidded or tossed lightly und. It remains for what it is; the comedy d the drama are created through the situations rung off the foundation line. And it's solid.

The story is simple and lodged in the roots. In t, it is a common story and, if the competent-usual Charles Coburn quotes correctly during course of the dialogue, it deals with one mil- n marriages like it in the United States. Jean thur meets Lee Bowman, soldier in San Fran- co on a four day leave. Stars cloud their eyes, ere is a whirlwind romance geared to the mo- nt and not tomorrow: they marry. He goes rseas, is away eighteen months, returns to find wife a stranger to him as he is to her and a y boy he had never seen. In the period of his g absence, the tang of romance and the realities motherhood have armored Miss Arthur with a -sufficiency to the point of drudgery. The situa- n is emphasized for her and for Bowman by l Brown, boarder. He has been around for a r, is far more the husband and the father with- the prerogatives of either, of course.

On their reunion, Miss Arthur and Bowman l no romance, no understanding, no nothing. ey determine on a divorce which is temporarily aside on petition of Coburn, Miss Arthur's her, that the court order the couple to re-live ir four days of romance, scene by scene and ion by action. If they cannot recapture what have lost, the divorce is to be granted.

The hilarity and the highly amusing complica- ns which the situation suggests and which treat- nt delivers will leap to mind immediately. It's there and it is handled with an extreme aware- s of belly laughs, heart tugs and the box-office. becomes quite obvious to point out the pair recovers those lost moments.

The reasoning in this attraction is that young ple must remember there is more to marriage, ether in war or in peace times, than the fever the first few moments; that marriage is de- ned to be a permanent institution. Therefore, imponderables have to be weighed. It does not eigh against, it merely offers the sound advice t the step should be considered before, not after. Miss Arthur is excellent in another of her itable performances. Bowman is right by her . but others rate applause including Edgar chanan, Charley Grapewin, Phil Brown, Grant tchell, Harry Davenport, Jane Darwell and Frank Jenks. If this happens not to be the best picture Irving Cummings has notched in his gun, certainly it is as good as any. As his associate producer and, incidentally, a producer for the first time, Miss Van Upp could hardly get off to more auspicious beginnings.

Previewed at the Pantages, Hollywood, where a regular audience registered enthusiasm. Reviewer's Rating: Excellent.—RED KANN

Release date, September 7, 1944. Running time, 90 min. PCA No. 10105. General audience classification.

Janie Anderson....................................Jean Arthur
Andy Anderson......................................Lee Bowman
William Smith....................................Charles Coburn
Edgar Buchanan, Charley Grapewin, Phil Brown, Harry Davenport, Jane Darwell, Grant Mitchell, Frank Jenks.

This issue contains the last full listing of all 1943-44 feature product in sequence of release. It carries, in addition, the last complete Short Subjects Chart covering 1943-44 product.

●

The Release Chart this week is the final cumulative index of all 1943-44 features as published in Product Digest since August 28, 1943.

●

The first issue of the new Product Digest Section covering the 1944-45 season product will appear in MOTION PICTURE HERALD, issue of September 2, 1944.

Kismet

MGM, 1944-45—Fantasy in Flower

With personalities like Ronald Colman, Marlene Dietrich, Edward Arnold, James Craig and Hugh Herbert to attract and fascinate the customers, Metro-Goldwyn-Mayer herewith picks up the torch of Technicolor fantasy lighted by Alexander Korda in his "Jungle Book" era and carried aloft since then by Universal in its sequence of Maria Montez-Jon Hall Technicolorations dating from "Arabian Nights." By supplying more names of prominence, and other ingredients tantamount to more budget, MGM has achieved a Technicolor fantasy that is considerably more so, but not essentially a different kind of attraction, than its Korda and Universal predecessors. It would seem to follow that the box office yield should be as much more-so as the billing is.

The things the players do in this fantasy are as out-of-this-world as the settings and trappings of the Baghdad which MGM's resourceful and unrestrained artisans dreamed up and photographed in a use of Technicolor that shames Nature's own spectrum. The rich are rich beyond calculation, the poor are poor beyond belief, and there are no in-betweens. Yet the king of the beggars, the caliph of the realm, the former's daughter and the latter's chief executive, together with their associates and intermediaries, engage in a small romance such as transpires—without the application of magic depicted in the picture—across the street or around the corner in every day of the here and now. It's plain stuff spun on the most grandiose of scales.

Colman as the king of beggars has fine moments and some others. Miss Dietrich dazzles the eye—she also sings a bit—and displays a lot of herself but not much talent in a dance that only a Dietrich addict could believe. Craig is wasted as the caliph, who's made to seem a sort of necessary fixture, and Arnold does well by a villainous role that requires overacting.

The script by John Meehan respects the language and the audience in a measure not generally considered necessary in this type of undertaking, a point on the good side, and William Dieterle's direction is as independent of tradition as the picture. Everett Riskin's production screams expenditure.

It's a film for those who've liked the Korda and Universal enterprises in kind and also, within limitations, for those who liked the late Douglas Fairbanks in "The Thief of Bagdad," and it's escapism designed to accommodate those who want to escape to the very extremity of possible escapements from the world of realism, plausibility and logic in which they find themselves rooted.

Previewed at the Ritz theatre, Hollywood, where it was run off between screenings of "Gaslight," the picture in engagement, and seemed to do all right for itself in front of an already richly entertained audience. Reviewer's Rating: Good.—WILLIAM R. WEAVER.

Release date, October, 1944. Running time, 103 min. PCA No. 9779. General audience classification.

Hafiz ....Ronald Colman
Jamilla ....Marlene Dietrich
James Craig, Edward Arnold, Hugh Herbert, Joy Ann Page, Florence Bates, Harry Davenport.

San Fernando Valley

Republic—Western Musical

The musical features which Republic has devised for its cowboy star, Roy Rogers, have moved far away, in everything but title, from traditional Western drama. "San Fernando Valley" opens and closes with production numbers and centers in a family problem which bears no relation to geography—the romantic inclinations of a girl in her early teens. There's some fine riding, however, and a couple of hard fist fights on the action side. Gunplay is confined to a carnival shooting gallery.

The story, an original screenplay by Dorrell and Stuart McGowan, brings Rogers to town during carnival time and pairs him off, much against her will, with Dale Evans, who is looking for ranch hands without romantic appeal for her young sister. She chooses some hearty but handy horsewomen and makes a date with the cowboy which she has no intention of keeping. Rogers turns up at the ranch, to the delight of young Jean Porter, and stays on long enough to unravel the horse-stealing mystery, win the girl and settle the teen-age problem.

Cowboy ballads and comedy numbers share the musical honors, with the title song and "They Went Thataway" standing out. Ensemble numbers are decorative but undistinguished, and the few specialty acts in the finale are given little chance of attention.

Eddy White and John English, who produced and directed, have mixed the entertainment well, mounting the pleasant performances of the principals with effective backgrounds and amusing incident.

Seen in the home office projection room. Reviewer's Rating: Good.—E. A. CUNNINGHAM.

Release date, September 15, 1944. Running time, 74 min. PCA No. 10237. General audience classification.

Roy .... Roy Rogers
Dale Kenyon .... Dale Evans
Betty Lou .... Jean Porter
Andrew Tombes, Charles Smith, Edward Gargan, Dot Farley, LeRoy Mason, Bob Nolan and the Sons of the Pioneers, Vernon and Draper, The Mcrell Trio and Trigger.

English Without Tears

Two Cities - G. F. D.—Elegance in Mayfair

This is a soufflé—elegantly, painstakingly, concocted—designed more for the delicate palate than the vulgar, robust appetite; but what it lacks is bite.

Its designers—producer Anatole de Grunwald, author Terence Rattigan, director Harold French—chose the slightest jokes, the slenderest theme, for their refined screen gambol. Those gibes at the strange antics of the Englishman abroad, the difficulties foreigners encounter with the odd nuances of our language, have become just that little bit threadbare. Even Englishmen laugh at them nowadays. So with the theme of our author's story. The yarn of the butler who is just as good as—probably better than—his aristocratic master, has been told so many times before; ofttimes better, be it said, than on this occasion.

For that's what it's all about. Butler—impersonal, imperturbable—going to the war and coming back a grimly gay "human" young officer to marry the daughter of the noble house. Other young officers of all the Allies disport themselves in a maze of lingual troubles.

But that's not to say there's no charm about the proceedings. Charm there is in abundance, and some of the choicest acting we've seen on the British screen for many a long day. Never a player in all the lengthy cast steps out of character. The performances of Margaret Rutherford, Lilli Palmer, Roland Culver, Albert Lieven, Claude Dauphin, are sheer delight.

But de Grunwald and Harold French know better than this. They know, for example, that no matter how polite your production, how charming and accomplished your actors, your story has to rise swiftly, suddenly, to a climax whether riotous or tear-jerking. Which is what "English Without Tears" doesn't do.

None the less the film will charm the elegant wherever it is played; whether here or in American theatres.

Seen at the Odeon theatre, London, trade show. Reviewer's Rating: Good.—PETER BURNUP.

Release date, not set. Running time, 89 min. Adult audience classification (British.)

Tom Gilbey .... Michael Wilding
Joan Heseltine .... Penelope Ward
Brigid Knudsen .... Lili Palmer
Claude Dauphin, Albert Lieven, Roland Culver, Margaret Rutherford, Peggy Cummins, Martin Miller, Felix Aylmer, Beryl Measor, Gerard Hinze, Andre Randall, Louise Lord, Judith Furse, Joan Misseldine, Irene Handl, Frederick Richter, Anthony Holles, Esma Cannon, Ivor Barnard, David Keir, Beryl Laverick, Primula Rollo, Heather Boys, Vida Hope, Margaret McGraty, J. A. Bimstone.

Kansas City Kitty

Columbia—Comedy

Joan Davis is a one-woman circus in this pleasant little comedy, loaded with gags and situations tailor-made for her talents. When the story doesn't get too much in the way, she is at her best with the type of nonsense comedy that will get laughs from any audience.

The background is the music publishing business, treated with hokum all the way, with Joan on the loose as a song plugger of the titular number. She is tricked into buying the publishing firm when the owners learn that the song has been stolen and sold under a new title. However, the story straightens everything out in its screwball comedy manner, topped by a hilarious courtroom scene.

Bob Crosby and Jane Frazee have little to do, but they do it well. Tim Ryan and Robert Emmett Keane stand out as a couple of fast talking music publishers.

The original screen play was by Manny Seff. Del Lord directed, and the pace is fast. The film was produced by Ted Richmond.

Seen at the Oriental theater, Chicago, where a morning family audience thoroughly enjoyed it. Reviewer's rating: Good.—SAM HONIGBERG.

Release date, August 24, 1944. Running time, 63 min. PCA No. 10223. General audience classification.

Polly Jasper .... Joan Davis
Jimmy .... Bob Crosby
Eileen Hasbrook .... Jane Frazee
Dr. Henry Talbot .... Erik Rolf
Dave Clark .... Tim Ryan
Joe Lathim .... Robert Emmett Keane
Oscar Lee .... Matt Wills
John Bond, Charles Wilson, Lee Gotch, Charles Williams, William Newell, The Williams Brothers.

She's A Soldier, Too

Columbia—Fairy Tale Come True

This is a heart-warming little picture with all the charm of a fairy tale. At the psychological moment, the bad witch loses her power, the boy and the girl get married, and the whole thing comes to a happy ending.

The cast is excellent. Beulah Bondi and Ida Moore give discerning performances as two elderly spinsters, and Percy Kilbride distinguishes himself as their brother. The rest of the players, including Nina Foch, Jess Barker and Lloyd Bridges, have small parts, but handle them with skill and finesse.

Melvin Levy wrote the screenplay, based on an original by Hal Smith. It's about a Philadelphia family, two septagenarian sisters and their brother, whose isolated and peaceful existence is shattered when a girl taxi-driver brings an emergency maternity case to their door. The mother dies in childbirth, and the baby is left to the care of the horrified household.

Matters go from bad to worse, in the opinion of the spinster sisters. Their home is about to be sold to satisfy a mortgage, and the taxi-driver talks them into taking boarders in order to save the family homestead. Miss Bondi, the elder of the sisters, is bitter and resentful about the change, and it takes the combined efforts of her brother, the baby, the baby's father, the taxi driver, and the coincident coming of Christmas to thaw her hardened heart.

William Castle directed with understanding and sensitivity. Producer Wallace MacDonald gets a large share of the credit for the merit of the production.

The title, incidentally, has nothing to do with the case.

Previewed at Grauman's Chinese theatre in Hollywood, where a matinee audience appeared charmed. Reviewer's Rating: Good.—THALIA BELL.

Release date, June 29, 1944. Running time, 67 min. PCA No. 10101. General audience classification.

Agatha .... Beulah Bondi
Julia .... Ida Moore
Jonathan .... Percy Kilbride
Taxi .... Nina Foch
Charlie .... Lloyd Bridges
Jess Barker, Erik Rolf, Jeanne Bates, Shelley Winter, Marilyn Johnson.

Sonora Stagecoach

Monogram—Western

More than the usual complement of fire and fisticuffs has been poured into this Western. And in less exciting moments, there is time for Betty Miles to exchange tender glances with Rocky Cameron. Not only does Miss Miles look pretty when perched on a galloping horse, she actually can ride with skill.

Rocky has been framed. To see that he gets a fair trial, the Trail Blazers, a trio composed of Hoot Gibson, Bob Steele and Chief Thundercloud, assume the hazardous task of convoying him across a perilous stretch of 100 miles to the town of Sonora. But the outlaws have other plans.

During the transportation job, guns reach a barking crescendo, but the hard-riding, hard-hitting Trail Blazers thwart the ambushing outlaws and reduce their numbers. In the end, their charge is brought safely to Sonora, but it is no longer necessary to prove his innocence, since the outlaws already have established their guilt. Charles King is unusually competent as the villain. Robert Tansey produced and directed from an original story by Robert Emmett.

Seen in the New York theatre on Broadway where a noonday audience seemed relaxed and impassive. Reviewer's Rating: Fair.—MANDE HERBSTMANN.

Release date, June 10, 1944. Running time, 60 min PCA No. 9932. General audience classification.

Hoot .... Hoot Gibso
Bob .... Bob Steel
Thunder Cloud .... Chief Thunder Clou
Rocky Cameron, Betty Miles, Glen Strange, George Eldridge, Karl Hackett, Henry Hall, Charles King, Bu Osborne, Charles Murray, Jr., John Bridges, Al Ferguson

Land of the Outlaws

Monogram—Western

This Johnny Mack Brown-Raymond Hatto starrer lags in spots, and tends to grow expository. A few more fights, some spectacular gun play, would have added to the pace of the production. As it is, speed of action is maintained chiefly through chase sequences, which grow tiresome after the early footage.

The story by Joseph O'Donnell tells of the attempt of a crooked saloon-keeper to buy a valuable mine at cut prices by persuading the owner that it is worthless. He salts the mine in reverse as it were, with low-grade ore. The miner becomes suspicious and calls in Nevada and Sandy United States Marshals, who soon uncover the plot.

Nan Holliday is the girl in the case, and Stephen Keyes, as her fiance, gives a creditable performance as the young man upon whom suspicion has unjustly fallen. Raymond Hatton does some nic comedy work, and Johnny Mack Brown is hi straight-shooting self. Lambert Hillyer directed and the production was supervised by Charles J Bigelow.

Previewed at Hollywood's Hitching Post theatr where a midweek audience was non-committa Reviewer's Rating: Fair.—T. B.

Release date, September 16, 1944. Running time, 55 mi PCA No. 10294. General audience classification.

Nevada .... Johnny Mack Brow
Sandy .... Raymond Hatto
Frank .... Stephen Key
Ellen .... Nan Hollida
Hugh Prosser, Charles King, John Merton, Steve Clar Art Fowler, Tom Quinn, Ray Elder, Chick Hannon, Bo Cason, Kansas Moehring.

Enemy of Women

Monogram—Another Nazi Film

W. R. Frank, Minneapolis exhibitor, is financi and production impressario of this film, originall known as "The Life and Loves of Dr. Paul Josep Goebbels." The documentary flavor of the titl carrying suggestions of a shocker in view of th subject, has been shunted aside for the more prosaic "Enemy of Women," and Goebbels has gone into a subtitle. Under either title, however, Frank's picture is a prosaic and routine job.

Moved into the foreground is the attenuated love story of Claudia Drake, as a German actress who once laughed at Goebbels and ultimately paid the price, and Donald Woods, her doctor-husband, who escapes the Gestapo for a free life in Switzerland. His wife, with whom Goebbels had made a deal, is returned to Berlin to fulfill her bargain, which is never explained but doesn't need it. An Allied air attack comes along to supply her liberation through death.

The original story purpose evidently was to paint Goebbels in stark, ruthless colors, drawing upon those accounts which attach his name to a variety of love affairs. Starkness and ruthlessness are suggested, but are of milk and water content.

Paul Andor as Goebbels bears some physical resemblance to the original, but his performance is a surface job which never cuts through to the fibers of the real man as many accounts have pictured him. Miss Drake is only adequate in the feminine lead. Woods is somewhat on the cloying side. Others do regulation work without distinction.

Much dramatic incident draws from areas covered extensively in other films about Nazis and their chief henchmen. In this respect, "Enemy of Women" is late in its cycle.

Alfred Zeisler directed in pedestrian style.

Seen at the Filmarte theatre, Hollywood, where the audience reacted perfunctorily with scattered applause at the conclusion. Reviewer's Rating: Average.—R. K.

Release date, October 21, 1944. Running time, 86 min. PCA No. 9828. General audience classification.

Dr. Paul Joseph Goebbels	Paul Andor
Maria	Claudia Drake
Dr. Traeger	Donald Woods

H. B. Warner, Sigrid Gurie, Robert Barratt, Ralph Morgan, Beryl Wallace, Gloria Stuart, Erskine Sanford, Marin Sais, Crane Whitley, Emmett Vogan, Byron Fougler.

Moonlight and Cactus

Universal—Comedy, Crooning and Cattle

This tuneful little musical presents the Andrews Sisters at their best, with plenty of songs to sing and only incidental acting to do. Elyse Knox and Tom Seidel acquit themselves well in the romantic leads. Leo Carrillo is the heavy, but he's a heavy with a heart of gold and a gift for comedy.

The original screenplay, by Eugene Conrad and Paul Gerard Smith, tells of a rancher, returning from service in the merchant marine, who finds that in his absence all his cowhands have been replaced by women. The rancher, an old-fashioned fellow, who does not believe that woman's place is on a cattle ranch, resents the situation until his new foreman, portrayed by Miss Knox, proves to him that women can be efficient as well as easy on the eyes.

Seven songs are scattered throughout the production, among them "Down in the Valley," "Home," "C'mere Baby" and "Wahoo." The Andrews Sisters do well by all of them and are particularly effective in a novelty number entitled "Send Me a Man, Amen." Eddie Cline's direction keeps the proceedings moving. Frank Gross was associate producer.

Previewed at the studio. Reviewer's Rating: Average.—T. B.

Release date, September 9, 1944. Running time, 60 min. PCA No. 9708. General audience classification.

Andrews Sisters	Patty Andrews Maxine Andrews LaVerne Andrews
Pasqualito	Leo Carrillo
Louise Ferguson	Elyse Knox
Tom Garrison	Tom Seidel

Shemp Howard, Eddie Quillan, Murray Alper, Tom Kennedy, Frank Lacteen, Minerva Urecal.

Give Us the Moon

Gainsborough - G. F. D.—Talkative Roustabouts

Undue pretentiousness and a tidal-wave of talk ire this picture's handicap which it never looks ike overcoming. It affects to depict the crazy hings which happen to an association of allegedly ray, feckless roustabouts who just don't believe in vorking for their living.

Maybe there was a gaiety about the original tory which by now is adorning the cutting-room loor; maybe its authors did intend their people to exhibit charm. For with gaiety and charm you can get away with most anything.

Unhappily, charm and gaiety—primary ingredients in such an essentially crazy set-up as this picture aspires to be—are conspicuously lacking in the ultimate production.

So the picture must depend on the appeal of its leading player, Margaret Lockwood. Miss Lockwood has won for herself a considerable esteem among British film-goers. It is she who will attract the local addicts.

But, devoutly it is to be hoped that Gainsborough, which has fashioned some extremely meritorious pictures—"Man in Grey," for example, and "Fanny by Gaslight"—will abandon its present pre-occupation with these avalanches of talk.

Seen at the Leicester Square Theatre, London, trade show. Reviewer's Rating: Fair.—P. B.

Release date, not set. Running time, 95 min. General audience classification.

Nina	Margaret Lockwood
Sascha	Vic Oliver
Ferdinand	Roland Culver

Peter Graves, Max Bacon, Frank Cellier, Jean Simmons, Eliot Makeham, Iris Lang, George Relph, Alan Keith, Gibb McLaughlin, Jonathan Field, Irene Handl, John Salew, Henry Hewitt, Rosamund Greenwood.

It Happened One Sunday

Associated British - Pathe—Dockside Cinderella

Just in case the audience should fail to understand they had taken the ordinarily sure-fire Cinderella story as the theme of their film, the makers of this offering tack on to the orthodox action of the piece a prolonged, fantastical, dream-sequence which purports to be a reconstruction of the original age-old nursery tale.

It's a well-intentioned effort which only contrives to make more artless an already artless piece. There's a drabness about the story of an innocent little Irish girl who is thrown into the welter of Liverpool's wartime waterside and there meets her fairy prince in the person of a tough, young Merchant Navy Seaman, which no fanciful dream treatment can redeem.

But in the neighborhood houses about Britain's dockside areas and in like centres the picture will have its local appeal. Elsewhere it will demand strong support from other features in a theatre's program.

Its producers are two middle-European film makers—Victor Skutezkv and Karel Lamac—whose previous experience has been in the Continent's studios. Presently, doubtless, they'll catch the authentic English idiom. Meanwhile, they are to be felicitated at least for their casting of newcomer Marjorie Rhodes in a low comedy part. Miss Rhodes is a character actress of distinction.

Seen in a London projection rom. Reviewer's Rating: Fair.—P. B.

Release date, not set. Running time, 97 min. Adult audience classification (British.)

Tom	Robert Beatty
Moya	Barbara White
Mrs. Buckland	Marjorie Rhodes

Ernest Butcher, Judy Kelly, Dame Irene Vanbrugh, Kathleen Harrison, George Moore Marriott, C. V. France, Paul Demel, Marie Ault, Brefni O'Rorke, Robert Adams, Charles Victor, Frederick Piper, Philip Godfrey, Kathryn Beaumont, Arthur Hambling, David Keir, Vic Wise, Patric Curwen, Hal Gordon, Toni Edgar Bruce.

SHORT SUBJECTS

reviews and synopses

(Running times are those quoted by the distributors.)

HAUNTED HARBOR (Rep.)

Serial (384)

A tale of murder and stolen treasure in the South Seas, "Haunted Harbor" features Kane Richmond and Kay Aldridge in the title roles, with Roy Barcroft, Clancy Cooper and Marshall J. Reed in the supporting cast.

The story begins with the loss at sea of a schooner carrying a fortune in gold bullion, and the murder of a man for the booty. Evidence points to Richmond as the killer, for the victim is the local banker and the shipment was to cover Richmond's debt to him. The search with which the picture is concerned has two objectives, the location of the gold and the identification of the murderer.

Hidden identities, hurricanes, rescues at sea, and sea monsters form some of the hazards and adventures. Five writers worked on the screenplay based on Dayle Douglas' novel: Royal Cole, Basil Dickey, Jesse Duffy, Grant Nelson, Joseph Poland. Ronald Davidson was associate producer, and the team of Spencer Bennet and Wallace Grissell directed.

Release date, August 26, 1944 — 15 *chapters*

SPINNING A YARN (Univ.)

Person-Oddities (8081)

The personality of the title is a woman who spins her yarn from dog clippings. Other unusual features are a 5-year-old tumbler, a young sculptor in wood, a collection of old bottles, and a coyote trained as a household pet.

Release date, August 7, 1944 — 10 *minutes*

BIRDY AND THE BEAST (WB)

Merrie Melodies (9715)

There are two beasts here, a predatory cat and a snarling dog. Tweety, the bird, manages to play off one against the other, escaping the traps of the cat and leading her into the haunts of the dog.

Release date, August 19, 1944 — 7 *minutes*

ISLE OF PINGO PONGO (WB)

Blue Ribbon Cartoon (9313)

We are leaving New York for the curious island of Pingo Pongo as the subject opens and the narrator takes up his spiel. He comments in traditional fashion on the beauty of the South Seas, the dress and customs of the natives and their strange ways of livelihood. But the finish breaks the pattern without warning.

Release date, August 19, 1944 — 7 *minutes*

BLUENOSE SCHOONER (WB)

Sports Parade (9513)

Deep sea fishing off the Canadian shore is the subject, a highly skilled and popular trade in Nova Scotia. The camera pictures the crew at work, performing for pay the many cherished tasks of the sportsman, and relaxing with other interests when the day's work is done.

Release date, August 5, 1944 — 10 *minutes*

BUCKAROO BUGS (WB)

Bugs Bunny Special (9725)

Bugs Bunny is back in the West again and up to his usual tricks. He runs into one Red Hot Ryder, a cowboy from Brooklyn, and learns of the price on his head. The chase is in the Western tradition, with the outlaw escaping the cowboy for once.

Release date, August 26, 1944 — 7 *minutes*

MONUMENTAL UTAH (MGM)

FitzPatrick Traveltalk (T-521)

The imposing spectacles of the canyons of Utah with their delicately colored rocks and unusual, weather-worn shapes, have been filmed in color with background music from the Mormon Tabernacle choir. Zion National Park, Powell and Bryce Canyons are the specific subjects.

Release date, July 29, 1944 — 9 *minutes*

SHORT SUBJECTS CHART

index to reviews, synopses

For information on short subjects turn to the Product Digest Section pages indicated by the numbers which follow the titles and release dates in the listing. Product Digest pages are numbered consecutively and are separate from Motion Picture Herald page numbers. For 1942-43 short subject releases, prior to September, 1943, see pages 1510, 1511 and 1512.

COLUMBIA

ALL STAR COMEDIES

(Average 17 Minutes)

Prod. No.	Title	Rel. Date	P.D. Page
5425	Shot in the Escape (Gilbert & Nazarro)	8-6-43	1535
5401	I Can Hardly Wait (Stooges)	8-13-43	1535
5426	Farmer for a Day (Clyde)	8-20-43	1535
5427	Quack Service (Una Merkel)	9-3-43	1534
5409	Pitchin' in the Kitchen (Herbert)	9-10-43	1543
5402	Dizzy Pilots (Stooges)	9-24-43	1576
5421	A Rookie's Cookie (Brendel)	10-8-43	1598
5428	Garden of Eatin' (Summerville)	10-22-43	1637
5429	You Dear Boy (Vera Vague)	11-4-43	1637
5403	Phony Express (Stooges)	11-18-43	1637
5430	He Was Only Feudin' (Clyde)	12-3-43	1677
5410	Who's Hugh? (Herbert)	12-17-43	1697
5404	A Gem of a Jam (Stooges)	12-30-43	1697
5431	To Heir is Human (Langdon-Merkel)	1-14-44	1743
5432	Dr. Feel My Pulse (Vague)	1-21-44	1754
5405	Crash Goes the Hash (Stooges)	2-5-44	1783
5433	Bachelor Daze (Summerville)	2-17-44	1783
5434	His Tale is Told (Clyde)	3-4-44	1803
5406	Busy Buddies (Stooges)	3-18-44	1803
5435	Defective Detectives (Langdon-Brendel)	4-3-44	1922
5411	Oh Baby (Herbert)	4-17-44	1870
5422	Crazy Like a Fox (Gilbert)	5-1-44	1887
5407	The Yoke's on Me (Stooges)	5-26-44	1870
5436	You Were Never Uglier (Clyde)	6-2-44	1911
5423	Mopey Dope (Langdon-Brendel)	6-16-44	1982
5412	His Hotel Sweet (Herbert)	7-9-44	2031
5408	Idle Roomers (Stooges)	7-16-44	....
5424	Pick a Peck of Plumbers (Howard-Brendel)	7-23-44	2054
	1944-45		
6425	Wedded Bliss (Gilbert)	8-18-44	....
6426	Gold Is Where You Lose It (Clyde)	9-1-44	....

COLOR RHAPSODIES

(Average 7 Minutes)

Prod. No.	Title	Rel. Date	P.D. Page
5501	The Rocky Road to Ruin	10-22-43	1535
5502	Imagination	11-19-43	1659
5503	The Herring Murder Mystery	1-20-44	1743
5504	The Disillusioned Bluebird	6-15-44	1982

PHANTASIES CARTOONS

(Average 7 Minutes)

Prod. No.	Title	Rel. Date	P.D. Page
5701	Nursery Crimes	10-8-43	1596
5702	The Cocky Bantam	11-12-43	1637
5703	The Playful Pest	12-3-43	1677
5704	Polly Wants a Doctor	1-6-44	1743
5705	Magic Strength	2-4-44	1762
5706	Lionel Lion	3-3-44	1911
5707	Giddy Yapping	4-7-44	1878
5708	Tangled Travels	6-9-44	1959
5709	Mr. Fore by Fore	7-7-44	2054
5710	Case of the Screaming Bishop	8-4-44	2054
	1944-45		
6701	Mutt'n Bones	9-8-44	....

FOX & CROW

(Average 7 Minutes)

Prod. No.	Title	Rel. Date	P.D. Page
5751	Room and Bored	9-30-43	1570
5752	Way Down Yonder in the Corn	11-25-43	1659
5753	The Dream Kids	4-28-44	1887
5754	Mr. Moocher	7-28-44	....
	1944-45		
6751	Be Patient, Patient	9-8-44	....

FILM VODVIL

(Average 10 Minutes)

Prod. No.	Title	Rel. Date	P.D. Page
5951	No. 1 Mousie Powell	9-10-43	1597
5952	No. 2 Cootie Williams	10-8-43	1598
5953	No. 3 Featuring Zeb Carver	11-19-43	1637
5954	No. 4 This is Ft. Dix	1-7-44	1743
5955	No. 5 Novak's Comedy Band	4-21-44	1887
	1944-45		
6951	Kehoe's Marimba Band	9-1-44	....

COMMUNITY SING (Series 7)

(Average 8 Minutes)

Prod. No.	Title	Rel. Date	P.D. Page
5651	No. 1 On a Wing and a Prayer	7-29-43	1472
5652	No. 2 Delta Rhythm Boys	8-27-43	1535
5653	No. 3 Patriotic Songs	9-24-43	1543
5654	No. 4 Baby Smiles at Me	10-22-43	1637
5655	No. 5 Whistlin' in Wyomin'	11-25-43	1743
5656	No. 6 Pistol Packin' Mama	12-10-43	1697
5657	No. 7 Christmas Carols	12-24-43	1697
5658	No. 8 Alouette	1-28-44	1718
5659	No. 9 Sunday, Monday, Always	2-25-44	1783
5660	No. 10 Mairzy Doats, Paper Doll	3-17-44	1815
5661	No. 11 Yes'r That's My Baby	5-16-44	1887
5662	No. 12 Too Young Or Too Old	6-30-44	....
	1944-45		
6651	No. 1 Love, Love, Love	8-25-44	....

PANORAMICS

(Average 9 Minutes)

Prod. No.	Title	Rel. Date	P.D. Page
5901	Birds on the Wing	8-26-43	1535
5902	Babies by Bannister	10-1-43	1576
5903	Camera Digest	1-14-44	1743
5904	Traditions of Mexico	4-18-44	1922

SCREEN SNAPSHOTS (Series 23)

(Average 10 Minutes)

Prod. No.	Title	Rel. Date	P.D. Page
5851	No. 1	8-15-43	1534
5852	No. 2	9-17-43	1543
5853	No. 3	10-15-43	1597
5854	No. 4	11-19-43	1637
5855	No. 5	12-17-43	1659
5856	No. 6	1-14-44	1754
5857	No. 7	2-18-44	1762
5858	No. 8	3-24-44	1815
5859	No. 9	4-21-44	1870
5860	No. 10	6-2-44	1935
	1944-45		
6851	No. 1	8-25-44	....

WORLD OF SPORTS

(Average 10 Minutes)

Prod. No.	Title	Rel. Date	P.D. Page
5801	Kings of Basketball	8-27-43	1535
5802	Cue Wizards	9-30-43	1576
5803	Champ of Champions	10-29-43	1637
5804	Ten Pin Aces	11-26-43	1659
5805	Winged Targets	1-7-44	1718
5806	Follow Through with Sam Byrd	2-18-44	1783
5807	Golden Gloves	3-31-44	1838
5808	Table Tennis Topnotchers	5-5-44	1887
5809	Mat Maulers	6-19-44	1982
5810	G. I. Sports	7-28-44	....

SPORT REELS

(Average 10 minutes)

Prod. No.	Title	Rel. Date	P.D. Page
6801	K-9 Kadets	9-8-44	....

LI'L ABNER

(Average 8 Minutes)

Prod. No.	Title	Rel. Date	P.D. Page
5601	Amoozin' but Confoozin'	3-3-44	1783
5602	Sadie Hawkin's Day	5-4-44	1935
5603	A Peekoolyar Sitcheeayshun	8-11-44	2054
	1944-45		
6601	Porkuliar Piggy	8-18-44	....

M-G-M

TWO REEL SPECIALS

(Average 20 Minutes)

Prod. No.	Title	Rel. Date	P.D. Page
A-406	Easy Life	5-20-44	1959

FITZPATRICK TRAVELTALKS (Color)

(9 Minutes)

Prod. No.	Title	Rel. Date	P.D. Page
T-511	Thru the Colorado Rockies	10-23-43	1637
T-512	Grand Canyon—Pride of Creation	11-27-43	1677
T-513	Salt Lake Diversion	12-25-43	1697
T-514	Day in Death Valley	1-22-44	1743
T-515	Visiting St. Louis	2-19-44	1762
T-516	Mackinac Island	3-18-44	1803
T-517	Along the Cactus Trail	4-15-44	1838
T-518	Colorful Colorado	5-29-44	1922
T-519	Roaming Through Arizona	6-3-44	1922
T-520	City of Brigham Young	6-17-44	1982
T-521	Monumental Utah	7-29-44	2067

PETE SMITH SPECIALTIES

(Average 9 Minutes)

Prod. No.	Title	Rel. Date	P.D. Page
S-551	Practical Joker	1-8-44	1743
S-552	Home Maid	2-19-44	1762
S-553	Groovie Movie	4-8-44	1938
S-554	Sportsman's Memories	4-22-44	1846
S-555	Movie Pests	7-8-44	2031

PASSING PARADE

(Average 10 Minutes)

Prod. No.	Title	Rel. Date	P.D. Page
K-571	Immortal Blacksmith	5-20-44	1922
K-572	Grandpa Called It Art	7-15-44	....

MINIATURES

(10 Minutes)

Prod. No.	Title	Rel. Date	P.D. Page
M-581	My Tomato	12-4-43	1697
M-582	Kid in Upper Four	12-25-43	1718
M-583	No News is Good News	12-18-43	1697
M-584	Tale of a Dog	4-15-44	1846
M-585	A Great Day's Coming	4-22-44	1846
M-586	Important Business	4-29-44	1846
M-587	Why Daddy	5-20-44	1922
M-588	Somewhere, U. S. A.	6-3-44	1922

TECHNICOLOR CARTOONS

(Average 8 Minutes)

Prod. No.	Title	Rel. Date	P.D. Page
W-531	Zoot Cat	2-26-44	1783
W-532	Screwball Squirrel	4-1-44	1846
W-533	Batty Baseball	4-22-44	1870
W-534	Million Dollar Cat	5-6-44	1887
W-535	The Tree Surgeon	6-3-44	1922
W-536	Happy Go Nutty	6-24-44	1982
W-537	The Bodyguard	7-22-44	2054

SPECIAL RELEASE

Prod. No.	Title	Rel. Date	P.D. Page
X-510	Danger Area	1-1-44	1718

PARAMOUNT

UNUSUAL OCCUPATIONS (Color)

(Average 10 Minutes)

Prod. No.	Title	Rel. Date	P.D. Page
L3-1	No. 1	11-12-43	1659
L3-2	No. 2	1-7-44	1726
L3-3	No. 3	3-3-44	1838
L3-4	No. 4	5-12-44	1935
L3-5	No. 5	6-23-44	1994
L3-6	No. 6	9-1-44	....

MADCAP MODELS (Color)

(Average 7 Minutes)

Prod. No.	Title	Rel. Date	P.D. Page
U3-1	Jasper Goes Fishing	10-8-43	1543
U3-2	Goodnight Rusty	12-3-43	1659
U3-3	Package for Jasper	1-21-44	1735
U3-4	Say Ah Jasper	3-10-44	1803
U3-5	And to Think I saw It on Mulberry Street	5-5-44	1959
U3-6	Jasper Goes Hunting	7-28-44	2054

POPEYE THE SAILOR

(Average 7 Minutes)

Prod. No.	Title	Rel. Date	P.D. Page
E3-1	Her Honor the Mare	11-26-43	1658
E3-2	Marry Go Round	12-31-43	1726
E3-3	We're on Our Way to Rio	4-21-44	1887
E3-4	Anvil Chorus Girl	5-26-44	1994
E3-5	Spinach-Packin' Popeye	7-21-44	2031
E3-6	Puppet Love	8-11-44	....
E3-7	Pitching Woo at the Zoo	9-1-44	....
E3-8	Moving Aweigh	9-22-44	....

POPULAR SCIENCE (Color)

(10 Minutes)

Prod. No.	Title	Rel. Date	P.D. Page
J3-1	No. 1	10-15-43	1637
J3-2	No. 2	12-10-43	1677
J3-3	No. 3	3-3-44	1783
J3-4	No. 4	4-7-44	1887
J3-5	No. 5	6-2-44	1959
J3-6	No. 6	8-4-44	2054

SPEAKING OF ANIMALS

(Average 9 Minutes)

Prod. No.	Title	Rel. Date	P.D. Page
Y3-1	Tails of the Border	12-17-43	1677
Y3-2	In Winter Quarters	1-28-44	1762
Y3-3	In the Newsreel	3-17-44	1838
Y3-4	Your Pet Problem	3-19-44	1922
Y3-5	In a Harem	7-14-44	1994
Y3-6	Monkey Business	9-15-44	....

SPORTLIGHTS

(Average 9 Minutes)

Prod. No.	Title	Rel. Date	P.D. Page
R3-1	Mermaids on Parade	10-22-43	1637
R3-2	Ozark Sportsmen	11-19-43	1637
R3-3	G. I. Fun	12-24-43	1677
R3-4	Swimcapades	1-14-44	1726
R3-5	Open Fire!	2-18-44	1783
R3-6	Heroes on the Mend	3-24-44	1838
R3-7	Trail Breakers	4-28-44	1887
R3-8	Speed Couriers	6-9-44	1994
R3-9	Catch 'Em and Eat 'Em	7-7-44	1994
R3-10	Furlough Fishing	8-25-44	2054

MUSICAL PARADE

(20 Minutes)

Prod. No.	Title	Rel. Date	P.D. Page
FF3-1	Mardi Gras	10-1-43	1506
FF3-2	Caribbean Romance	12-17-43	1659
FF3-3	Lucky Cowboy	2-11-44	1735
FF3-4	Showboat Serenade	4-14-44	1838
FF3-5	Fun Time	6-16-44	1911
FF3-6	Halfway to Heaven	8-25-44	1970

LITTLE LULU

(9 Minutes)

Prod. No.	Title	Rel. Date	P.D. Page
D3-1	Eggs Don't Bounce	1-28-44	1726
D3-2	Hullaba-lulu	2-25-44	1783
D3-3	Lulu Gets the Birdie	3-31-44	1887
D3-4	In Hollywood	5-19-44	1994
D3-5	Lucky Lulu	6-30-44	2054
D3-6	It's Nifty to be Thrifty	8-18-44	....
D3-7	I'm Just Curious	9-8-44	....
D3-8	Indoor Outing	9-29-44	....

NOVELTOON

(Average 7 Minutes)

Prod. No.	Title	Rel. Date	P.D. Page
P3-1	No Mutton for Nuttin'	11-26-43	1677
P3-2	Hen Pecked Rooster	2-18-44	1783
P3-3	Cilly Goose	3-24-44	1838
P3-4	Suddenly It's Spring	4-28-44	1959

RKO

WALT DISNEY CARTOONS (Color)

(Average 7 Minutes)

Prod. No.	Title	Rel. Date	P.D. Page
34,117	Contrary Condor	4-21-44	1870
34,118	Commando Duck	5-12-44	1911
	1944-45		
54,101	Springtime for Pluto	6-23-44	1959
54,102	Plastics Inventor	7-21-44	2054

SPORTSCOPE

(Average 9 Minutes)

Prod. No.	Title	Rel. Date	P.D. Page
44,301	Field Trial Champions	9-10-43	1598
44,302	Joe Kirkwood	10-8-43	1598
44,303	Stars and Strikes	11-5-43	1659
44,304	Mountain Anglers	12-3-43	1677
44,305	Co-ed Sports	12-31-43	1726
44,306	Basket Wizards	1-28-44	1754
44,307	Mallard Flight	2-25-44	1803

Prod. No.	Title	Rel. Date	P.D. Page
44,308	On Point	3-24-44	1838
44,309	Past Performances	4-21-44	1887
44,310	Boys Camp	5-19-44	1946
44,311	Boot and Spur	6-16-44	1970
44,312	Ski Chase	7-14-44	2054

HEALINER REVIVALS

(Average 19 Minutes)

Prod. No.	Title	Rel. Date	P.D. Page
43,201	Harris in the Spring	9-10-43	1543
43,202	Rhythm on the Rampage	10-8-43	1576
43,203	Romancing Along	11-5-43	1658
43,204	Music Will Tell	12-3-43	1677

EDGAR KENNEDY

(Average 17 Minutes)

Prod. No.	Title	Rel. Date	P.D. Page
43,401	Not on My Account	9-17-43	1598
43,402	Unlucky Dog	11-12-43	1637
43,403	Prunes and Politics	1-7-44	1726
43,404	Love Your Landlord	3-3-44	1815
43,405	Radio Rampage	4-28-44	1838
54,406	The Kitchen Cynic	6-25-44	2054

LEON ERROL

(Average 17 Minutes)

Prod. No.	Title	Rel. Date	P.D. Page
43,701	Seeing Nellie Home	9-3-43	1598
43,702	Cutie on Duty	10-29-43	1637
43,703	Wedtime Stories	12-24-43	1598
43,704	Say Uncle	2-8-44	1803
43,705	Poppa Knows Worst	4-14-44	1838
43,706	Girls, Girls, Girls	6-9-44	1982

FLICKER FLASH BACKS

(Average 9 Minutes)

Prod. No.	Title	Rel. Date	P.D. Page
44,201	No. 1	9-3-43	1535
44,202	No. 2	10-1-43	1576
44,203	No. 3	10-29-43	1606
44,204	No. 4	11-26-43	1659
44,205	No. 5	12-24-43	1677
44,206	No. 6	1-21-44	1718
44,207	No. 7	2-18-44	1803

THIS IS AMERICA

(Average 19 Minutes)

Prod. No.	Title	Rel. Date	P.D. Page
43,101	Sailors All	11-19-43	1654
43,102	Letter to a Hero	12-17-43	1677
43,103	New Prisons—New Men	1-14-44	1718
43,104	Mail Call	2-11-44	1754
43,105	News Front	3-10-44	1803
43,106	Aircraft Carrier	4-7-44	1846
43,107	Viva Mexico	5-5-44	1887
43,108	Hot Money	6-2-44	1935
43,109	They Fight Again	6-30-44	1970
43,110	Rockefller Center	7-28-44	2042

20TH CENTURY-FOX

MOVIETONE ADVENTURES (Color)

(Average 9 Minutes)

Prod. No.	Title	Rel. Date	P.D. Page
4251	Flying Gunners	9-24-43	1543
4252	Snowland Sentinels	11-19-43	1543
4253	Leathernecks on Parade	1-14-44	1718
	1944-45		
5251	Mexican Majesty	8-4-44	....
5252	Jewels of Iran	8-25-44	....
5253	Mystic India	9-29-44	....
5254	Black Gold and Cactus	11-10-44	....
5255	City of Paradox	11-10-44	....
5256	Alaskan Grandeur	1-5-45	....
	(Black and White)		
4201	Sails Aloft	3-31-44	1659
4202	Silver Wings	2-18-44	1735
4203	Mailman of Snake River	5-5-44	1846

MAGIC CARPET (Color)

(9 Minutes)

Prod. No.	Title	Rel. Date	P.D. Page
4151	Mormon Trails	8-20-43	1534
4152	Coast of Strategy	10-15-43	1543
4156	Kingdom of Treasure	12-3-43	1658
4154	A Volcano Is Born	12-24-43	1718
4155	Realm of Royalty	2-4-44	1718
4153	Steamboat on the River	3-10-44	1659

SPORTS REVIEWS

(Average 9 Minutes)

Prod. No.	Title	Rel. Date	P.D. Page
4301	Dog Sense	9-3-43	1543
4302	Champions Carry On	12-10-43	1576
4303	Fun for All	4-14-44	1846
4304	Students of Form	6-30-44	1981
	(Color)		
4351	Nymphs of the Lake	6-9-44	1959
4352	Ski Slopes	7-21-44	2042
	1944-45		
5351	Blue Grass Gentleman	9-15-44	....
5352	Maine Fishing	12-15-44	....

TERRYTOONS (Technicolor)

(7 Minutes)

Prod. No.	Title	Rel. Date	P.D. Page
4501	Mighty Mouse Rides Again	8-6-43	1535
4502	Camouflage	8-27-43	1534
4503	Somewhere in Egypt	9-17-43	1543
4504	Down with Cats	10-7-43	1543
4505	Aladdin's Lamp	10-22-43	1576
4506	Lion and the Mouse	11-12-43	1637
4507	Yokel Duck Makes Good	11-26-43	1659
4508	The Hopeful Donkey	12-17-43	1658
4509	The Butcher of Seville	1-7-44	1658
4510	The Helicopter	1-21-44	1697
4511	Wreck of the Hesperus	2-11-44	1658
4512	A Day in June	3-3-44	1785
4513	The Champion of Justice	3-17-44	1762
4514	The Frog and the Princess	4-7-44	1762
4515	Mighty Mouse Meets Jekyll and Hyde Cat	4-28-44	1815
4516	My Boy Johnny	5-12-44	1846
4517	Wolf! Wolf!	6-2-44	1922
4518	Eliza on the Ice	6-23-44	1935
4519	The Green Line	7-7-44	1970
4520	Carmen's Veranda	7-28-44	1982
	1944-45		
5501	The Cat Came Back	8-18-44	....
5502	Mighty Mouse and Two Barbers	9-1-44	....
5503	Ghost Town	9-22-44	....
5504	Sultan's Birthday	10-13-44	....
5505	A Wolf's Tale	10-27-44	....
5506	At the Circus	11-17-44	....
5507	Gandy's Dream Girl	12-8-44	....
5508	Dear Old Switzerland	12-22-44	....

MARCH OF TIME

(Average 18 Minutes)

Prod. No.	Title	Rel. Date	P.D. Page
V10-1	Airways to Peace	9-10-43	1543
V10-2	Portugal—Europe's Crossroads	10-8-43	1566
V10-3	Youth in Crisis	11-5-43	1606
V10-4	Naval Log of Victory	12-3-43	1658
V10-5	Upbeat in Music	12-31-43	1697
V10-6	Sweden's Middle Road	1-28-44	1726
V10-7	Post-war Jobs	2-25-44	1774
V10-8	South American Front	3-24-44	1815
V10-9	The Irish Question	4-21-44	1870
V10-10	Underground Report	5-19-44	1887
V10-11	Back Door to Tokyo	6-16-44	1946
V10-12	Americans All	7-14-44	1994
V10-13	British Imperialism	8-11-44	2031

DRIBBLE PUSS PARADE

(9 Minutes)

Prod. No.	Title	Rel. Date	P.D. Page
4901	Fuss and Feathers	10-29-43	1617
4902	Lew Lehr Makes the News	5-26-44	1959

UNITED ARTISTS

WORLD IN ACTION

(21 Minutes)

Prod. No.	Title	Rel. Date	P.D. Page
....	War for Men's Minds	8-13-43	1512
....	The Labor Front	11-19-43	1658
....	Russia's Foreign Policy	2-4-44	1735
....	Battle of Europe	5-5-44	1898
....	Global Air Routes	6-23-44	1959
....	Zero Hour		1970
....	Fortress Japan	8-10-44	2042
	(12 Minutes)		
....	Raid Report	11-12-43	1718

UNIVERSAL

COLOR CARTUNES

(Average 7 Minutes)

Prod. No.	Title	Rel. Date	P.D. Page
8237	Meatless Tuesday	12-20-43	1658
8238	Barber of Seville	4-10-44	1815
8239	Fish Fry	6-19-44	1946

SWING SYMPHONIES

(Average 7 Minutes)

Prod. No.	Title	Rel. Date	P.D. Page
8231	Boogie Woogie Man	9-27-43	1557
8232	Greatest Man in Siam	3-27-44	1718
8233	Jungle Jive	5-15-44	1838
8234	Abou Ben Boogie	9-18-44	1970

PERSON—ODDITIES

(Average 9 Minutes)

Prod. No.	Title	Rel. Date	P.D. Page
8371	Wizard of Autos	9-20-43	1557
8372	Farmer Gene Sarazen	10-25-43	1597
8373	Fannie Hurst and Her Pets	11-22-43	1637
8374	World's Youngest Aviator	12-29-43	1754
8375	Mrs. Lowell Thomas Fur Farmer	1-31-44	1735
8376	The Barefoot Judge	2-28-44	1783
8377	Aviation Expert Donald Douglas	3-20-44	1878
8378	Foster's Canary College	4-22-44	1838
8379	Varga and his Beauties	5-22-44	1911
8380	The Honest Forger	6-19-44	2031
8081	Spinning a Yarn	8-7-44	2067
8382	Idol of the Crowds	9-18-44	....

VARIETY VIEWS

(9 Minutes)

Prod. No.	Title	Rel. Date	P.D. Page
8351	Who's Next	9-27-43	1535
8352	I-A Dogs	10-18-43	1557
8353	Mister Chimp Raises Cain	11-29-43	1658
8354	Wings in Record Time	12-27-43	1697
8355	Amazing Metropolis	1-17-44	1726
8356	Magazine Model	1-24-44	1735
8357	Animal Tricks	2-21-44	1783
8358	Hobo News	3-27-44	1878
8359	Fraud by Mail	4-24-44	1838
8360	Mr. Chimp Goes South	5-29-44	1922
8361	Bear Mountain Game	8-14-44	2031
8362	From Spruce to Bomber	9-25-44	....

NAME-BAND MUSICALS

(Average 15 Minutes)

Prod. No.	Title	Rel. Date	P.D. Page
8121	Hit Tune Serenade	9-29-43	1543
8122	Sweet Jam	10-27-43	1598
8123	Choo-Choo Swing	11-24-43	1658
8124	Radio Melodies	12-29-43	1658
8125	New Orleans Blues	1-26-44	1718
8126	Sweet Swing	2-23-44	1762
8127	Fellow on a Furlough	3-29-44	1815
8128	Stars and Violins	4-26-44	1846
8129	Melody Garden	5-17-44	1846
8130	Pagliacci Swings It	6-14-44	1959
8131	Midnight Melodies	7-19-44	2054
8132	Swingtime Hoiday	9-20-44	....

TWO-REEL SPECIAL

Prod. No.	Title	Rel. Date	P.D. Page
8112	With the Marines at Tarawa	3-1-44	1774

VITAPHONE

TECHNICOLOR SPECIALS

(Average 20 Minutes)

Prod. No.	Title	Rel. Date	P.D. Page
9001	Women at War	10-2-43	1543
9002	Behind the Big Top	11-27-43	1658
9003	Task Force	12-11-43	1677
9004	Devil Boats	8-12-44	2006
9005	Winner's Circle	5-6-44	1911
9006	Musical Movieland	9-9-44	....

FEATURETTES

(20 Minutes)

Prod. No.	Title	Rel. Date	P.D. Page
9101	Voice That Thrilled the World	10-16-43	1598
9102	Over the Wall	12-25-43	1718
9103	Grandfather's Follies	2-5-44	1743
9104	Our Frontier in Italy	4-29-44	1870
9105	Night in Mexico City	3-25-44	1815
9106	U. S. Marines on Review	7-8-44	2006

SPORTS PARADE (Technicolor)

(Average 10 Minutes)

Prod. No.	Title	Rel. Date	P.D. Page
9501	Tropical Sportland	10-9-43	1597
9502	Desert Playground	11-13-43	1598
9503	Into the Clouds	1-1-44	1718
9504	Baa Baa Blacksheep	1-22-44	1735
9505	Dogie Roundup	2-26-44	1743
9506	Chinatown Champs	3-18-44	1815
9507	Backyard Golf	4-22-44	1870
9508	Filipino Sports Parade	6-10-44	1959
9509	Mexican Sportland	5-13-44	1911
9510	Cattlemen's Days	6-24-44	1959
9511	Colorado Trout	7-1-44	1982
9512	Champions of the Future		....
9513	Bluenose Schooner	8-5-44	2067

MELODY MASTER BANDS

(10 Minutes)

Prod. No.	Title	Rel. Date	P.D. Page
9601	Hit Parade of the Gay Nineties	9-18-43	1598
9602	Sweetheart Serenade	10-23-43	1598
9603	Cavalcade of the Dance	11-20-43	1598
9604	Freddie Fisher and his Band	12-18-43	1598
9605	Ted Weems and His Merchant Marine Band	1-29-44	1735
9606	Songs of the Range	6-10-44	1959
9607	South American Sway	3-18-44	1815
9608	Rudy Vallee's Coast Guard Band	4-15-44	1870
9609	Junior Jive Bombers	7-1-44	1982
9610	A Star Melody Masters	7-29-44	2031

BLUE RIBBON MERRIE MELODIES

(Average 7 Minutes)

Prod. No.	Title	Rel. Date	P.D. Page
9301	A Feud There Was	9-11-43	1543
9302	Early Worm Gets the Bird	10-2-43	1576
9303	My Little Buckaroo	11-6-43	1637
9304	Fighting 69½	12-4-43	1677
9305	Cross Country Detours	1-15-44	1726
9306	Hiawatha's Rabbit Hunt	2-12-44	1754
9307	The Bear's Tale	3-11-44	1815
9308	Sweet Sioux	4-8-44	1846
9309	Of Fox and Hounds	5-13-44	1887
9310	Thugs with Dirty Mugs	6-3-44	1959
9311	A Wild Hare	6-17-44	1959
9312	The Cat Came Back	7-15-44	2031
9313	Isle of Pingo Pongo	8-19-44	2067

MERRIE MELODIES CARTOONS (Color)

(Average 7 Minutes)

Prod. No.	Title	Rel. Date	P.D. Page
9701	Meatless Fly-Day	1-29-44	1735
9702	Tom Turk & Daffy	2-12-44	1743
9703	I Got Plenty of Mutton	3-11-44	1803
9704	The Weekly Reporter	3-25-44	1815
9705	Tick Tock Tuckered	4-8-44	1846
9706	The Swooner Crooner	5-6-44	1911
9707	Russian Rhapsody	5-20-44	1911
9708	Duck Soup to Nuts	5-27-44	1911
9709	Angel Puss	6-3-44	1959
9710	Slightly Daffy	6-17-44	1959
9711	Brother Brat	7-15-44	2006
9712	Plane Daffy		....
9713	Birdy and the Beast	8-19-44	2067
9714	From Hand to Mouse	8-5-44	2054

"BUGS BUNNY" SPECIALS

(7 Minutes)

Prod. No.	Title	Rel. Date	P.D. Page
9721	Bugs Bunny and the Three Bears	2-26-44	1803
9722	Bugs Bunny Nips the Nips	4-22-44	1870
9723	Hare Ribbin'	6-24-44	1959
9724	Hare Force	7-22-44	2031
9725	Buckaroo Bugs	8-26-44	2067

SANTE FE TRAIL WESTERNS

(Average 20 Minutes)

Prod. No.	Title	Rel. Date	P.D. Page
9107	Oklahoma Outlaws	9-4-43	1543
9108	Wagon Wheels West	10-30-43	1596
9109	Gun to Gun	1-8-44	1726
9110	Roaring Guns	2-19-44	1754
9111	Wells Fargo Days	4-1-44	1870
9112	Trial by Trigger	5-27-44	1911

VITAPHONE VARIETIES

(Average 10 Minutes)

Prod. No.	Title	Rel. Date	P.D. Page
9401	Our Alaskan Frontier	11-13-43	1637
9402	Bees A'Buzzin'	9-18-43	1598
9403	Hunting the Devil Cat	1-22-44	1718
9404	Struggle for Life	3-4-44	1803
9405	Jungle Thrills	4-15-44	1870
9406	Throwing the Bull	7-22-44	2031

OFFICIAL U. S. VICTORY FILMS

(Distributed by Various Major Exchanges)

Title	P.D. Page
Brothers in Blood	1659
Family Feud	1659
Food and Magic	1659
Destination: Island X	1967
No Exceptions	1726
This Is Worth Fighting For	1743
At His Side	1803
Prices Unlimited	1838
The Why of Wartime Taxes	1838
The Negro Soldier	1846
America's Hidden Weapon	1846
Road to Victory	1911
It's Your War, Too	1922
No Alternative	1922
Reward Unlimited	1959
Skirmish at the Front	1959
Movies at War	1959
The Liberation of Rome	1944

BRITISH MINISTRY OF INFORMATION

Title	P.D. Page
Common Cause	1534
Women of Britain	1534
I Was a Fireman	1677
Before the Raid	1697
Naples at War	1946
Lili Marlene	1946
Canadian Landscape	1982
Hen Hop	1982
UNRRA	1982

MISCELLANEOUS

Title	P.D. Page
War in the Mediterranean (English Films)	1415
Trade Horizons (Scheftel)	1697
Avengers Over Europe (Telenews)	1697
Parade of the Past (Fun Film)	1870
Cameramen at War (Astor)	1946
Iran (Artkino)	1982

SERIALS

COLUMBIA

Prod. No.	Title	Rel. Date	P.D. Page
5120	The Batman (15 episodes)	7-16-43	1415
5160	The Phantom (15 episodes)	12-24-43	1697
5140	The Desert Hawk (15 episodes)	7-7-44	2018

REPUBLIC

Prod. No.	Title	Rel. Date	P.D. Page
381	The Masked Marvel (12 episodes)	11-6-43	1576
382	Captain America (15 episodes)	1-29-44	1718
383	Tiger Woman (12 episodes)	5-27-44	1911
384	Haunted Harbor (15 episodes)	8-26-44	2067

UNIVERSAL

Prod. No.	Title	Rel. Date	P.D. Page
8681-93	Don Winslow of the Coast Guard (13 episodes)	7-6-43	1227
8781-93	Adventures of the Flying Cadets (13 episodes)	9-7-43	1557
8881	Great Alaskan Mystery (13 episodes)	4-25-44	1870
	1944-45		
9781	Raiders of Ghost City	7-24-42	2054

RELEASE CHART

By Companies

For Stars, Running Time, Review and other Service Data references, turn to the alphabetical Release Chart starting on page 2073. Complete listing of 1942-43 Features, by company, in order of release, may be found on pages 1508 and 1509 of the Product Digest Section in the August 28, 1943 issue.

COLUMBIA

Prod. No.	Title	Release Date
5201	Hail to the Rangers	Sep. 16,'43
5031	Doughboys in Ireland	Oct. 7,'43
5003	Sahara	Oct. 14.'43
5034	Chance of a Lifetime	Oct. 26,'43
5016	Is Everybody Happy?	Oct. 28,'43
5202	Silver City Raiders	Nov. 4,'43
5024	Return of the Vampire	Nov. 11,'43
5017	There's Something About a Soldier	Nov. 30,'43
5009	The Heat's On	Dec. 2,'43
5021	Crime Doctor's Strangest Case	Dec. 9,'43
5029	Klondike Kate	Dec. 16,'43
5203	Cowboy in the Clouds	Dec. 23,'43
5005	What a Woman!	Dec. 28,'43
5036	The Racket Man	Jan. 18,'44
5020	Swing Out the Blues	Jan. 20,'44
5022	Beautiful but Broke	Jan. 28,'44
5204	The Vigilantes Ride	Feb. 8,'44
5006	None Shall Escape	Feb. 8,'44
5220	Cowboy Canteen	Feb. 8,'44
5042	The Ghost That Walks Alone	Feb. 10,'44
5018	Nine Girls	Feb. 17,'44
5038	Sailor's Holiday	Feb. 24,'44
5013	Hey Rookie	Mar. 9.'44
5039	Two Man Submarine	Mar. 16,'44
5205	Sundown Valley	Mar. 23,'44
5032	The Whistler	Mar. 30,'44
5001	Cover Girl	Apr. 6,'44
5015	Jam Session	Apr. 13,'44
5028	The Girl in the Case	Apr. 20,'44
5206	Wyoming Hurricane	Apr. 20,'44
5035	Black Parachute	May 4,'44
5004	Once Upon a Time	May 11,'44
5041	Underground Guerillas	May 18,'44
5207	Riding West	May 18,'44
5023	Stars on Parade	May 25,'44
5010	Address Unknown	June 1,'44
5043	They Live In Fear	June 15,'44
5208	The Last Horseman	June 22,'44
5040	She's a Soldier Too	June 29,'44
5019	Louisiana Hayride	July 13,'44
5008	Secret Command	July 20,'44
5037	U-Boat Prisoner	July 25,'44
5007	Mr. Winkle Goes to War	Aug. 3,'44
5027	Cry of the Werewolf	Aug. 17,'44
5026	Soul of a Monster	Aug. 17,'44
5012	Kansas City Kitty	Aug. 24,'44
....	Swing in the Saddle	Aug. 31,'44
5002	Impatient Years	Sep. 7,'44
....	Ever Since Venus	Sep. 14,'44
....	One Mysterious Night	Sep. 21,'44
....	Dormant Account	Sep. 21,'44
....	Carolina Blues	Sep. 26,'44
....	The Unwritten Code	Sep. 28,'44

MGM

Block 5

Prod. No.	Title	Release Date
401	Salute to the Marines	Sep.,'43
402	Above Suspicion	Sep.,'43
403	I Dood It	Sep.,'43
404	Swing Shift Maisie	Oct.,'43
405	Best Foot Forward	Oct.,'43
406	Adventure of Tartu	Oct.,'43
407	Dr. Gillespie's Criminal Case	Nov.,'43
408	Young Ideas	Nov.,'43
409	Girl Crazy	Nov.,'43
410	Lassie Come Home	Dec.,'43
411	The Man from Down Under	Dec.,'43
412	Whistling in Brooklyn	Dec.,'43

Block 6

Prod. No.	Title	Release Date
413	Thousands Cheer	Jan.,'44
414	The Cross of Lorraine	Jan.,'44
415	Lost Angel	Jan.,'44
490	Madame Curie	Feb.,'44
417	Cry "Havoc"	Feb.,'44
422	Song of Russia	Feb.,'44
418	Rationing	Mar.,'44
416	A Guy Named Joe	Mar.,'44
419	Broadway Rhythm	Mar.,'44
420	See Here, Private Hargrove	Mar.,'44
421	The Heavenly Body	Apr.,'44
423	Swing Fever	Apr.,'44

Block 7

Prod. No.	Title	Release Date
424	Andy Hardy's Blonde Trouble	May,'44
425	Gaslight	May,'44
426	Meet the People	May,'44
427	Three Men in White	June,'44
428	Two Girls and a Sailor	June,'44

Block 8

Prod. No.	Title	Release Date
429	Bathing Beauty	July,'44
430	The Canterville Ghost	July,'44

SPECIAL

Prod. No.	Title	Release Date
466	Tunisian Victory	Apr. 28,'44
491	The White Cliffs of Dover	June,'44

MONOGRAM

Prod. No.	Title	Release Date
....	Melody Parade	Aug. 27,'43
....	Spotlight Scandals	Sep. 24,'43
....	The Unknown Guest	Oct. 22,'43
....	The Texas Kid	Nov. 26,'43
....	Death Valley Rangers	Dec. 3,'43
...	Mr. Muggs Steps Out	Dec. 10,'43
....	Women in Bondage	Jan. 10,'44
....	Where Are Your Children?	Jan. 17,'44
....	Westward Bound	Jan. 17,'44
....	The Sultan's Daughter	Jan. 24,'44
....	Raiders of the Border	Jan. 31,'44
....	Charlie Chan in the Secret Service	Feb. 14,'44
....	Voodoo Man	Feb. 21,'44
....	Million Dollar Kid	Feb. 28,'44
....	Sweethearts of the U.S.A.	Mar. 18,'44
....	Arizona Whirlwind	Mar. 18,'44
....	Partners of the Trail	Apr. 1,'44
....	Lady Let's Dance	Apr. 15,'44
....	Hot Ryhthm	Apr. 22,'44
....	Outlaw Trail	Apr. 29,'44
....	Law Men	May 6,'44
....	Detective Kitty O'Day	May 13,'44
....	The Chinese Cat	May 20,'44
....	Follow the Leader	June 3,'44
....	Sonora Stagecoach	June 10,'44
....	Return of the Ape Man	June 24,'44
....	Range Law	July 1,'44
....	Johnny Doesn't Live Here Any More	July 8,'44
....	Are These Our Parents?	July 15,'44
....	Three of a Kind	July 22,'44
....	West of the Rio Grande	Aug. 5,'44
....	Call of the Jungle	Aug. 19,'44
....	Leave It to the Irish	Aug. 26,'44
....	The Utah Kid	Aug. 26,'44
....	Oh, What a Night	Sep. 2,'44
....	Charlie Chan in Black Magic	Sep. 9,'44
....	Block Busters	Sep. 16,'44
....	Land of the Outlaws	Sep. 16,'44
....	Marked Trails	Sep. 30,'44
....	Law of the Valley	Nov. 4,'44

PARAMOUNT

Block 1

Prod. No.	Title	Release Date
4301	Let's Face It	
4302	The Good Fellows	
4303	True to Life	
4304	Tornado	
4305	Hostages	

SPECIAL

Prod. No.	Title	Release Date
4331	City that Stopped Hitler	

Block 2

Prod. No.	Title	Release Date
4306	Henry Aldrich Haunts a House	
4307	Riding High	
4308	Minesweeper	
4309	No Time for Love	

Block 3

Prod. No.	Title	Release Date
4311	Henry Aldrich Boy Scout	
4312	Miracle of Morgan's Creek	
4313	Timber Queen	
4314	Standing Room Only	
4315	The Uninvited	

SPECIAL

Prod. No.	Title	Release Date
4338	For Whom the Bell Tolls	
4336	Lady in the Dark	
4337	The Story of Dr. Wassell	
4335	Going My Way	

OWI-WAC

Prod. No.	Title	Release Date
T3-1	The Memphis Belle	Apr. 14,'44

Block 4

Prod. No.	Title	Release Date
4316	The Navy Way	
4317	The Hour Before the Dawn	
4318	You Can't Ration Love	

Block 5

Prod. No.	Title	Release Date
4321	And the Angels Sing	
4322	Henry Aldrich Plays Cupid	
4323	The Hitler Gang	
4324	Gambler's Choice	
4325	Double Indemnity	

Block 6

Prod. No.	Title	Release Date
4326	Hail the Conquering Hero	
4327	Take It Big	
4328	Henry Aldrich's Little Secret	
4329	I Love a Soldier	
4330	The Great Moment	

PRC PICTURES

Prod. No.	Title	Release Date
405	Submarine Base	July 20,'43
401	Isle of Forgotten Sins	Aug. 15,'43
411	Danger! Women at Work	Aug. 23,'43
459	Blazing Frontier	Sep. 1,'43
406	Tiger Fangs	Sep. 10,'43
412	The Girl from Monterey	Oct. 4,'43
451	Return of the Rangers	Oct. 26,'43
460	Devil Riders	Nov. 5,'43
452	Boss of Rawhide	Nov. 20,'43
402	Harvest Melody	Nov. 22,'43
407	Jive Junction	Dec. 20,'43
461	The Drifter	Dec. 20,'43
453	Gunsmoke Mesa	Jan. 3,'44
403	Career Girl	Jan. 11,'44
408	Nabonga	Jan. 25,'44
454	Outlaw Roundup	Feb. 10,'44
409	Men on Her Mind	Feb. 12,'44
462	Frontier Outlaws	Mar. 4,'44
414	Lady in the Death House	Mar. 15,'44
463	Thundering Gun Slingers	Mar. 25,'44
413	The Amazing Mr. Forest	Mar. 29,'44
455	Guns of the Law	Apr. 10,'44
419	The Monster Maker	Apr. 15,'44
422	Shake Hands With Murder	Apr 22,'44
456	The Pinto Bandit	Apr. 27,'44
420	Men of the Sea	Apr. 30,'44
464	Valley of Vengeance	May 5,'44
418	The Contender	May 10,'44
457	Spook Town	June 3,'44
415	Warterfront	June 10,'44
465	Fuzzy Settles Down	July 25,'44
458	Brand of the Devil	July 30,'44
404	Minstrel Man	Aug. 1,'44
417	Seven Doors to Death	Aug. 5,'44
416	Delinquent Daughters	Aug. 10,'44
421	Machine Gun Mama	Aug. 18,'44
466	Rustler's Hideout	Sep. 2,'44
41PS	When the Lights Go On Again	Sep. 15,'44

RKO

Block 1

Prod. No.	Title	Release Date
401	The Fallen Sparrow	
402	Adventures of a Rookie	
403	The Seventh Victim	
404	So This Is Washington	
405	A Lady Takes a Chance	

Block 2

Prod. No.	Title	Release Date
406	The Iron Major	
407	Gangway for Tomorrow	
408	Government Girl	
409	Gildersleeve on Broadway	
410	The Falcon and the Coeds	

SPECIAL

Prod. No.	Title	Release Date
451	The North Star	
452	Up In Arms	
492	Snow White and the Seven Dwarfs (R)	
461	Goyescas	

Block 3

Prod. No.	Title	Release Date
411	Around the World	
412	The Ghost Ship	
413	Tarzan's Desert Mystery	
414	Rookies in Burma	
415	Higher and Higher	

Block 4

Prod. No.	Title	Release Date
416	Tender Comrade	
417	Passport to Destiny	
418	Curse of the Cat People	
419	Escape to Danger	
420	Action in Arabia	

Block 5

Prod. No.	Title	Release Date
421	The Falcon Out West	
422	Days of Glory	
423	Yellow Canary	
424	Seven Days Ashore	
425	Show Business	

Block 6

Prod. No.	Title	Release Date
426	Gildersleeve's Ghost	
427	Marine Raiders	
428	A Night of Adventure	
429	Step Lively	
430	Youth Runs Wild	

Block 7

Prod. No.	Title	Release Date
431	The Falcon in Mexico	
433	Mademoiselle Fifi	
432	Music in Manhattan	
434	Bride by Mistake	
435	Heavenly Days	

REPUBLIC

Prod. No.	Title	Release Date
361	Fugitive from Sonora	July 1,'4
301	The Saint Meets the Tiger	July 29,'4
362	Black Hills Express	Aug. 15,'4
302	Hoosier Holiday	Sep. 13,'4
351	Beyond the Last Frontier	Sep. 18,'4
375	Death Valley Manhunt	Sep. 25,'4
363	Man from the Rio Grande	Oct. 18,'4
303	Here Comes Elmer	Nov. 15,'4
376	Overland Mail Robbery	Nov. 20,'4
306	The Deerslayer	Nov. 22,'4
304	Mystery Broadcast	Nov. 23,'4
305	Drums of Fu Manchu	Nov. 27,'4
364	Canyon City	Nov. 29,'
307	In Old Oklahoma	Dec. 6,'4
310	Pistol Packin' Mama	Dec. 15,'4
352	Raiders of Sunset Pass	Dec. 20,'4
365	California Joe	Dec. 29,'4
309	Whispering Footsteps	Dec. 30,'4
308	O, My Darling Clementine	Dec. 31,'4
353	Pride of the Plains	Jan. 5,'4
341	Hands Across the Border	Jan. 5,'4
3301	Rootin', Tootin' Rhythm (R)	Jan. 15,'4
9002	Women in War (R)	Jan. 25,'4
333	Casanova in Burlesque	Feb. 19,'4
3302	The Big Show (R)	Mar. 1,'
354	Beneath Western Skies	Mar. 3,'
311	The Fighting Seabees	Mar. 10,'
377	Mojave Firebrand	Mar. 19,'
312	My Best Gal	Mar. 28,'
378	Hidden Valley Outlaws	Apr. 2,'
355	The Laramie Trail	Apr. 3,'
366	Outlaws of Santa Fe	Apr. 4,'
313	Rosie the Riveter	Apr. 9,'
3303	Oh, Susanna (R)	Apr. 15,'
315	The Lady and the Monster	Apr. 17,'
314	Trocadero	Apr. 24,'
316	Jamboree	May 5,'
342	Cowboy and the Senorita	May 12,'
3311	Tucson Raiders	May 14,'
3304	Melody Trail (R)	June 1,'
317	Silent Partner	June 9,'
320	Goodnight Sweetheart	June 17,'
343	Yellow Rose of Texas	June 24,'
318	Man from Frisco	July 1,'
3312	Marshall of Reno	July 2,'
319	Call of the South Seas	July 7,'
356	Call of the Rockies	July 14,'
3305	Comin' Round the Mountain (R)	July 15,'
321	Secrets of Scotland Yard	July 26,'

Prod. No.	Title	Release Date
325	Three Little Sisters	July 31,'44
344	Song of Nevada	Aug. 5,'44
322	The Girl Who Dared	Aug. 5,'44
324	Port of 40 Thieves	Aug. 13,'44
313	San Antonio Kid	Aug. 16,'44
306	Ride, Ranger, Ride	Sep. 1,'44
326	Strangers in the Night	Sep. 12,'44
345	San Fernando Valley	Sep. 15,'44
323	Storm Over Lisbon	Not Set
...	Atlantic City	Not Set
...	That's My Baby	Not Set
...	Lights of Old Santa Fe	Not Set

(incomplete)

20TH-FOX

Prod. No.	Title	Release Date
401	Bomber's Moon	Aug. 6,'43
402	Heaven Can Wait	Aug. 13,'43
403	Holy Matrimony	Aug. 27,'43
404	Claudia	Sep. 3,'43
405	Wintertime	Sep..17,'43
408	Sweet Rosie O'Grady	Oct. 1,'43
409	Paris After Dark	Oct. 15,'43
406	In Old Chicago (R)	Oct. 29,'43
407	Banjo on My Knee (R)	Oct. 29,'43
412	Guadalcanal Diary	Nov. 5,'43
414	The Battle of Russia	Nov. 5,'43
413	Dancing Masters	Nov. 19,'43
410	The Rains Came (R)	Nov. 26,'43
411	Under Two Flags (R)	Nov. 26,'43
415	Happy Land	Dec. 3,'43
416	The Gang's All Here	Dec. 24,'43
417	The Lodger	Jan. 7,'44
418	Uncensored	Jan. 21,'44
419	Lifeboat	Jan. 28,'44
420	Jane Eyre	Feb.,'44
421	The Sullivans	Feb.,'44
422	The Purple Heart	Mar.,'44
423	Four Jills in a Jeep	Mar.,'44
424	Buffalo Bill	Apr.,'44
425	Tampico	Apr.,'44
426	Shrine of Victory	Apr.,'44
427	Pin Up Girl	May,'44
428	Bermuda Mystery	May,'44
429	Eve of St. Mark	June,'44
430	Ladies of Washington	June,'44
431	Roger Touhy, Gangster	July,'44
432	Candlelight in Algeria	July,'44
433	Home in Indiana	July,'44

UNITED ARTISTS

Prod. No.	Title	Release Date
....	Yanks, Ahoy	July 1,'43
....	That Nazty Nuisance	Aug. 8,'43
....	Victory Through Air Power	Aug. 13,'43
....	Hi Diddle Diddle	Aug. 20,'43
....	Johnny Come Lately	Sep. 3,'43
....	The Kansan	Sep. 10,'43
....	Bar 20	Oct. 1,'43
....	False Colors	Nov. 5,'43
....	Riders of the Deadline	Dec. 3,'43
....	Jack London	Dec. 24,'43
....	Woman of the Town	Dec. 31,'43
....	Three Russian Girls	Jan. 14,'44
....	Bridge of San Luis Rey	Feb. 11,'44
....	Texas Masquerade	Feb. 18,'44
....	Knickerbocker Holiday	Mar. 17,'44
....	It Happened Tomorrow	Apr. 7,'44
....	Voice in the Wind	Apr. 21,'44
....	Lumber Jack	Apr. 28,'44
....	Up in Mabel's Room	Apr. 28,'44
....	Mystery Man	May 31,'44
....	Song of the Open Road	June 2,'44
....	The Hairy Ape	June 16,'44
....	Forty Thieves	June 23,'44
....	Sensations of 1945	June 30,'44
....	Summer Storm	July 14,'44
....	Abroad with Two Yanks	Aug. 4,'44

UNIVERSAL

Prod. No.	Title	Release Date
8017	Fired Wife	Sep. 3,'43
8022	Strange Death of Adolf Hilter	Sep. 10,'43
8028	Larceny with Music	Sep. 10,'43
8024	Sherlock Holmes Faces Death	Sep. 17,'43
8009	Top Man	Sep. 17,'43
8081	Arizona Trail	Sep. 24,'43
8023	Always a Bridesmaid	Sep. 24,'43
8007	Corvette K-225	Oct. 1,'43
8005	Crazy House	Oct. 8,'43
8035	Hi Ya Sailor	Oct. 15,'43
8033	You're a Lucky Fellow, Mr. Smith	Oct. 22,'43
8062	Flesh and Fantasy	Oct. 29,'43
8013	Son of Dracula	Nov. 5,'43
8082	Frontier Law	Nov. 5,'43
8038	The Mad Ghoul	Nov..12,'43
8030	Never a Dull Moment	Nov. 19,'43
8004	His Butler's Sister	Nov. 26,'43
8042	So's Your Uncle	Dec. 3,'43
8041	She's for Me	Dec. 10,'43
8026	Calling Dr. Death	Dec. 17,'43
8025	Moonlight in Vermont	Dec. 24,'43
8064	Gung Ho	Dec. 31,'43
8034	Sing a Jingle	Jan. 7,'44
8003	Ali Baba and the 40 Thieves	Jan. 14,'44
8021	Spider Women	Jan. 21,'44
8083	Marshal of Gunsmoke	Jan. 21,'44
6014	Phantom Lady	Jan. 28,'44
8020	Swingtime Johnny	Feb. 4,'44
8060	The Imposter	Feb. 11,'44
8029	Weekend Pass	Feb. 18,'44
8011	Chip Off the Old Block	Feb. 25,'44
8031	Hat-Check Honey	Mar. 10,'44
8084	Oklahoma Raiders	Mar. 17,'44
8065	Ladies Courageous	Mar. 17,'44
8044	Hi Good-Lookin'	Mar. 24,'44
8027	Weird Woman	Apr. 14,'44
8016	Her Primitive Man	Apr. 21,'44
8037	Moon Over Las Vegas	Apr. 28,'44
8036	Slightly Terrific	May 5,'44
8061	Follow the Boys	May 5,'44
8006	Cobra Woman	May 12,'44
8032	Pardon My Rhythm	May 19,'44
8019	The Scarlet Claw	May 26,'44
8085	Boss of Boom Town	May 26,'44
8012	This Is the Life	June 2,'44
8008	Invisible Man's Revenge	June 9,'44
8015	Ghost Catchers	June 16,'44
8043	South of Dixie	June 23,'44
8002	Christmas Holiday	June 30,'44
8086	Trigger Trail	July 7,'44
8039	The Mummy's Ghost	July 7,'44
8018	Jungle Woman	July 7,'44
8045	Twilight on the Prairie	July 14,'44
8040	Allergic to Love	July 21,'44
8087	Trail to Gunsight	Aug. 18,'44
8001	In Society	Aug. 18,'44

WARNER BROS.

Prod. No.	Title	Release Date
301	Watch on the Rhine	Sep. 4,'43
330	Oklahoma Kid (R)	Sep. 11,'43
302	Murder on the Waterfront	Sep. 18,'43
303	Thank Your Lucky Stars	Sep. 25,'43
331	Song of the Saddle (R)	Oct. 2,'43
332	Prairie Thunder (R)	Oct. 2,'43
333	Cherokee Strip (R)	Oct. 2,'43
334	Empty Holsters (R)	Oct. 2,'43
335	Guns of the Pecos (R)	Oct. 2,'43
336	Land Beyond the Law (R)	Oct. 2,'43
304	Adventure in Iraq	Oct. 9,'43
305	Princess O'Rourke	Oct. 23,'43
306	Find the Blackmailer	Nov. 6,'43
307	Northern Pursuit	Nov. 13,'43
308	Old Acquaintance	Nov. 27,'43
327	Crime School (R)	Dec. 4,'43
328	Girls on Probation (R)	Dec. 4,'43
309	Destination, Tokyo	Jan. 1,'44
310	The Desert Song	Jan. 29,'44
311	In Our Time	Feb. 19,'44
325	Frisco Kid (R)	Mar. 4,'44
312	Passage to Marseille	Mar. 11,'44
313	Shine On, Harvest Moon	Apr. 8,'44
314	Uncertain Glory	Apr. 22,'44
316	Between Two Worlds	May 20,'44
317	Make Your Own Bed	June 10,'44
318	Mask of Dimitrios	July 1,'44
341	Manpower (R)	July 15,'44
342	They Made Me a Criminal (R)	July 15,'44
343	Brother Rat (R)	July 15,'44
344	The Walking Dead (R)	July 15,'44
345	Tiger Shark (R)	July 15,'44
346	Polo Joe (R)	July 15,'44
315	Adventures of Mark Twain	July 22,'44
319	Mr. Skeffington	Aug. 12,'44

ADVANCE SYNOPSES *and information*

ARMY WIVES
(Monogram)

PRODUCER: Lindsley Parsons. **DIRECTOR:** Phil Rosen. **PLAYERS:** Elyse Knox, Marjorie Rambeau, Rick Vallin, Hardie Albright.

COMEDY. Elyse Knox is engaged to marry a soldier, but cannot get a license because she lacks four days of being twenty-one. She follows him when he is sent to another post, and finally secures the license, only to find that he has been sent out on maneuvers. The soldier is sent to Chicago, and the girl follows him and marries him there. The wedding causes him to miss the troop train on which he is scheduled to go west, but a kind-hearted general arranges matters for the young couple.

DORMANT ACCOUNT
(Columbia-Darmour)

PRODUCER: Rudolph Flothow. **DIRECTOR:** William Castle. **PLAYERS:** Richard Dix, Janis Carter, Porter Hall, John Calvert.

MYSTERY DRAMA. This is the second of a series based on the radio character, "The Whistler." Richard Dix portrays a drifter who claims a missing man's bank account, and Janis Carter is a girl reported who helps solve the identity mystery.

STRANGE AFFAIR
(Columbia)

PRODUCER: Sam Bischoff. **DIRECTOR:** Alfred E. Green. **PLAYERS:** Allyn Joslyn, Evelyn Keyes, Margaret Chapman, Edgar Buchanan, Nina Foch, Jeff Barker.

MYSTERY-COMEDY. This picture, similar in theme to the "Thin Man" and "Mr. and Mrs. North" series, involves a cartoonist who specializes in crime comics. He and his wife, in their efforts to raise money for a charitable organization, come face to face with a real-life murder. The cartoonist, impeded by the efforts of his feather-pated wife to help him, finally solves the murder.

GHOST OF INDIAN SPRINGS
(Monogram)

SUPERVISOR: Charles J. Bigelow. **DIRECTOR:** Lambert Hillyer. **PLAYERS:** Johnny Mack Brown, Raymond Hatton, Evelyn Finley, Sarah Padden, Riley Hall, Ernie Adams, Frank LaRue.

WESTERN. A group of crooked financiers, aware that the railroad is planning to run a spur through Indian Springs, tries to terrorize the ranch-owners into selling their land cheap by rustling their cattle. Two cowboys come upon the scene just in time to expose the financiers' nefarious plans.

MEET MISS BOBBY SOCKS
(Columbia)

PRODUCER: Tedd Richmond. **DIRECTOR:** Glenn Tryon. **PLAYERS:** Bob Crosby, Lynn Merrick, Louis Jordan and His Orchestra, Robert White, Louise Erickson, Kim Loo Sisters, Forbes Murray, Syd Saylor, Gladys Blake.

MUSICAL. A crooner, serving with the armed forces, receives letters from a girl he doesn't know, promising to get him a job in radio. When he is discharged from the Army, he is disappointed to discover that the girl is a high-school kid. In order to vindicate herself, the girl organizes all her friends into a fan club. Their letters persuade a radio station to sign the crooner for one broadcast. The high-school girls attend the broadcast in a body, swoon and scream, as a result of which demonstration the crooner is signed to a long-term contract.

SOMETHING FOR THE BOYS
(Twentieth Century-Fox)

PRODUCER: Irving Starr. **DIRECTOR:** Lewis Seiler. **PLAYERS:** Carmen Miranda, Michael O'Shea, Vivian Blaine, Perry Como, Brenda Marshall, Phil Silvers, Sheila Ryan, Glenn Langan, Roger Clark, Thurston Hall.

MUSICAL COMEDY. Done in Technicolor, this picture is based on the stage play of the same title. It deals with an old southern plantation, once owned by the ancestors of a modern day young man. He and his friends take it over, rehabilitate it, and make it a hotel for wives of service men in training at nearby camps. A series of complications arises in their efforts to do "Something for the Boys" and considerable comedy ensues.

SERVICE DATA
on features

Service Data appearing in this issue of Product Digest includes the over-all performance percentage figure from final reports previously published in PICTURE GROSSES. References to Round Table Exploitation and Legion of Decency ratings with audience classifications are also listed. Index to Service Data may be found in the Release Chart starting on page 2073.

An American Romance (MGM)
Audience Classification—General
Legion of Decency Rating—Class A-1
Round Table Exploitation—Aug. 19, '44, p. 62.

And the Angels Sing (Para.)
Audience Classification—General
Legion of Decency Rating—Class B
Picture Gross, Overall Performance—99.1%
Round Table Exploitation—July 22, '44, p. 46.

Are These Our Parents? (Mono.)
Audience Classification—General
Legion of Decency Rating—Class B
Round Table Exploitation—Aug. 19, '44, p. 62.

Bathing Beauty (MGM)
Audience Classification—General
Legion of Decency Rating—Class A-2
Picture Gross, Overall Performance—111.1%
Round Table Exploitation—July 22, '44, p. 46; Aug. 5, '44, p. 54; Aug. 19, '44, p. 58.

Between Two Worlds (WB)
Audience Classification—General
Legion of Decency Rating—Class A-2
Round Table Exploitation—July 29, '44, p. 74; Aug. 5, '44, p. 54.

The Canterville Ghost (MGM)
Audience Classification—General
Legion of Decency Rating—Class A-1
Round Table Exploitation—Aug. 12, '44, p. 52; Aug. 19, '44, p. 60.

Christmas Holiday (Univ.)
Audience Classification—General
Legion of Decency Rating—Class A-2
Round Table Exploitation—June 24, '44, p. 92; July 22, '44, p. 44; Aug. 19, '44, p. 63.

Dragon Seed (MGM)
Audience Classification—General
Legion of Decency Rating—Class A-2
Round Table Exploitation—Aug. 12, '44, p. 52.

The Eve of St. Mark (20th-Fox)
Audience Classification—General
Legion of Decency Rating—Class B
Picture Gross, Overall Performance—91.3%
Round Table Exploitation—June 3, '44, p. 65.

Gaslight (MGM)
Audience Classification—General
Legion of Decency Rating—Class A-2
Picture Gross, Overall Performance—101%
Round Table Exploitation—June 3, '44, p. 64; June 10, '44, p. 49; June 17, '44, p. 74; July 15, '44, p. 60; Aug. 19, '44, p. 58.

Going My Way (Para.)
Audience Classification—General
Legion of Decency Rating—Class A-1
Picture Gross, Overall Performance—126.2%

The Hairy Ape (UA)
Audience Classification—Adult
Legion of Decency Rating—Class A-2
Round Table Exploitation—July 29, '44, p. 75; Aug. 19, '44, p. 63.

The Hitler Gang (Para.)
Audience Classification—General
Legion of Decency Rating—Class B
Round Table Exploitation—Aug. 12, '44, p. 50; Aug. 19, '44, p. 66.

Home in Indiana (20th-Fox)
Audience Classification—General
Legion of Decency Rating—Class A-2
Picture Gross, Overall Performance—102.4%
Round Table Exploitation—June 24, '44, p. 92, 94; July 29, '44, p. 79.

It Happened Tomorrow (UA)
Audience Classification—General
Legion of Decency Rating—Class A-2
Round Table Exploitation—May 20, '44, p. 66; June 24, '44, p. 90; July 15, '44, p. 54; July 29, '44, p. 74, 79.

The Man from Frisco (Rep.)
Audience Classification—General
Legion of Decency Rating—Class A-1
Round Table Exploitation—July 8, '44, p. 53; July 29, '44, p. 72; Aug. 5, '44, p. 54.

Marine Raiders (RKO)
Audience Classification—General
Legion of Decency Rating—Class A-1
Round Table Exploitation—July 22, '44, p. 46.

The Mask of Dimitrios (WB)
Audience Classification—General
Legion of Decency Rating—Class A-2
Round Table Exploitation—July 29, '44, p. 76; Aug. 12, '44, p. 50; Aug. 19, '44, p. 58.

Meet the People (MGM)
Audience Classification—General
Legion of Decency Rating—Class A-2
Picture Gross, Overall Performance—97.6%
Round Table Exploitation—Apr. 29, '44, p. 58; July 8, '44, p. 53.

Mr. Winkle Goes to War (Col.)
Audience Classification—General
Legion of Decency Rating—Class A-1
Round Table Exploitation—July 29, '44, p. 76; Aug. 19, '44, p. 62.

Once Upon a Time (Col.)
Audience Classification—General
Legion of Decency Rating—Class A-1
Picture Gross, Overall Performance—101.5%
Round Table Exploitation—May 13, '44, p. 57; July 1, '44, p. 46; July 15, '44, p. 55; July 22, '44, p. 44; July 29, '44, p. 72; Aug. 5, '44, p. 56; Aug. 12, '44, p. 51, 56.

Pin Up Girl (20th-Fox)
Audience Classification—General
Legion of Decency Rating—Class A-2
Picture Gross, Overall Performance—107.9%
Round Table Exploitation—May 20, '44, p. 67; May 27, '44, p. 62; June 10, '44, p. 50; July 22, '44, p. 44, 49; July 29, '44, p. 76, 79; Aug. 19, '44, p. 63.

Sensations of 1945 (UA)
Audience Classification—General
Legion of Decency Rating—Class A-2
Round Table Exploitation—July 29, '44, p. 75.

Show Business (RKO)
Audience Classification—General
Legion of Decency Rating—Class A-2
Picture Gross, Overall Performance—98.9%
Round Table Exploitation—May 27, '44, p. 62; July 1, '44, p. 46; July 15, '44, p. 54.

LEGION of DECENCY Ratings

Class A-1	Unobjectionable
Class A-2	Unobjectionable for Adults
Class B	Unobjectionable in Part
Class C	Condemned

Since You Went Away (UA)
Audience Classification—General
Legion of Decency Rating—Class A-1
Round Table Exploitation—July 29, '44, p. 75; Aug. 12, '44, p. 50; Aug. 19, '44, p. 60.

Song of the Open Road (UA)
Audience Classification—General
Legion of Decency Rating—Class A-1
Round Table Exploitation—June 3, '44, p. 65; July 15, '44, p. 58; July 22, '44, p. 44.

Step Lively (RKO)
Audience Classification—General
Legion of Decency Rating—Class A-2
Round Table Exploitation—Aug. 19, '44, p. 62, 63.

The Story of Dr. Wassell (Para.)
Audience Classification—General
Legion of Decency Rating—Class A-2
Picture Gross, Overall Performance—108.5%
Round Table Exploitation—July 15, '44, p. 55.

Two Girls and a Sailor (MGM)
Audience Classification—General
Legion of Decency Rating—Class A-1
Picture Gross, Overall Performance—105.1%
Round Table Exploitation—June 17, '44, p. 72; June 24, '44, p. 95; July 8, '44, p. 50, 58; July 22, '44, p. 74.

Underground Guerillas (Col.)
Legion of Decency Rating—Class A-2
Round Table Exploitation—July 1, '44, p. 46; July 8, '44, p. 50.

The Uninvited (Para.)
Audience Classification—Adult
Legion of Decency Rating—Class B
Picture Gross, Overall Performance—96.9%
Round Table Exploitation—Mar. 18, '44, p. 90; Mar. 25, '44, p. 69; May 20, '44, p. 67; Aug. 5, '44, p. 54.

Up in Mabel's Room (UA)
Audience Classification—Adult
Legion of Decency Rating—Class B
Round Table Exploitation—May 6, '44, p. 61; May 20, '44, p. 66; June 3, '44, p. 62, 63; June 10, '44, p. 48; July 8, '44, p. 54; July 15, '44, p. 54; Aug. 12, '44, p. 50, 55.

The White Cliffs of Dover (MGM)
Audience Classification—General
Legion of Decency Rating—Class A-1
Picture Gross, Overall Performance—114.4%
Round Table Exploitation—July 8, '44, p. 52, 53; July 29, '44, p. 72, 74; Aug. 5, '44, p. 56; Aug. 19, '44, p. 63.

Wilson (20th-Fox)
Audience Classification—General
Legion of Decency Rating—Class A-1
Round Table Exploitation—July 29, '44, p. 72; Aug. 19, '44, p. 60.

Wing and a Prayer (20th-Fox)
Audience Classification—General
Legion of Decency Rating—Class A-2
Round Table Exploitation—Aug. 5, '44, p. 57; Aug. 19, '44, p. 63.

THE RELEASE CHART

Index to Reviews, Advance Synopses and Service Data in PRODUCT DIGEST SECTION

Release dates and running time are furnished as soon as available. Advance dates are tentative and subject to change. Running times are the official times supplied by the distributor.

All page numbers on this chart refer to pages in the PRODUCT DIGEST SECTION of MOTION PICTURE HERALD.

Consult Service Data in the PRODUCT DIGEST SECTION for Legion of Decency Rating, Audience Classification and Managers' Round Table Exploitation.

Short Subjects Chart with Synopsis Index can be found on pages 2068-2069.

All 1943-44 feature product, listed by Company, in order of release, on pages 2070-2071.

						— REVIEWED —			
Title	*Company*	*Prod. Number*	*Stars*	*Release Date*	*Running Time*	*M. P. Herald Issue*	*Product Digest Page*	*Advance Synopsis Page*	*Service Data Page*
ABOVE Suspicion	MGM	402	Joan Crawford-Fred MacMurray	Sept.,'43	90m	May 1,'43	1546	1081	1575
Abroad with Two Yanks	UA	....	William Bendix-Dennis O'Keefe	Aug. 4,'44	80m	July 29,'44	2018	1889	....
Action in Arabia	RKO	420	George Sanders-Virginia Bruce	Block 4	75m	Feb. 19,'44	1762	1746	1995
Address Unknown	Col.	5010	Paul Lukas-Mady Christians	June 1,'44	72m	Apr. 29,'44	1866	1695	1947
Adventure in Iraq	WB	304	John Loder-Ruth Ford	Oct. 9,'43	64m	Sept. 25,'43	1553	1530	....
Adventure in Music	Crystal	....	Classical Music Feature	Mar. 10,'44	62m	Mar. 25,'44	1814	....	....
Adventures of a Rookie	RKO	402	Wally Brown-Alan Carney	Block 1	64m	Aug. 21,'43	1547	1471	1617
Adventures of Mark Twain	WB	315	Fredric March-Alexis Smith	July 22,'44	130m	May 6,'44	1877	936	1995
Adventures of Tartu (British)	MGM	406	Robert Donat-Valerie Hobson	Oct.,'43	103m	Aug. 7,'43	1546	....	1655
Alaska, 1944-45	Mono.	....	Kent Taylor-Margaret Lindsay	Oct. 14,'44	....	....	....	1983	....
Ali Baba and 40 Thieves (color)	Univ.	8003	Jon Hall-Maria Montez	Jan. 14,'44	87m	Jan. 15,'44	1713	1457	1902
Allergic to Love	Univ.	8040	Martha O'Driscoll-Noah Beery, Jr.	July 21,'44	66m	May 6,'44	1877	....	....
Always a Bridesmaid	Univ.	8023	Andrews Sisters-Patric Knowles	Sept. 24,'43	61m	Oct. 2,'43	1566	1192	....
Amazing Mr. Forrest, The (Br.)	PRC	413	Edward E. Horton-Jack Buchanan	Mar. 29,'44	71m	....	....	174	....
American Romance, An (color), 1944-45	MGM	....	Brian Donlevy-Ann Richard	Oct.,'44	151m	July 1,'44	1969	1457	2072
And Now Tomorrow	Para.	....	Loretta Young-Alan Ladd	1944-45	....	....	....	1715	....
And the Angels Sing	Para.	4321	Fred MacMurray-Dorothy Lamour	Block 5	95m	Apr. 22,'44	1858	1555	2072
Andy Hardy's Blonde Trouble	MGM	424	Mickey Rooney-Lewis Stone	May,'44	107m	Apr. 8,'44	1833	1456	1995
Animal Kingdom, The	WB	....	Ann Sheridan-Olivia de Havilland	1944-45	....	....	....	1431	....
Are These Our Parents?	Mono.	....	Helen Vinson-Lyle Talbot	July 15,'44	73m	June 17,'44	1945	1923	2072
Arizona Trail	Univ.	8081	Tex Ritter-Fuzzy Knight	Sept. 24,'43	57m	....	....	1545	....
Arizona Whirlwind	Mono.	....	Ken Maynard-Hoot Gibson	Mar. 18,'44	59m	Apr. 15,'44	1845	1746	....
Army Wives	Mono.	....	Elyse Knox-Rick Vallin	Nov. 4,'44	....	....	....	2071	....
Around the World	RKO	411	Kay Kyser-Joan Davis-Mischa Auer	Block 3	81m	Nov. 27,'43	1645	1457	1902
Arrowsmith (Reissue)	Film Classics	....	Ronald Colman-Helen Hayes	Apr. 15,'45	....	Nov. 21,'31	1993	....	....
Arsenic and Old Lace, 1944-45	WB	....	Cary Grant-Raymond Massey	Sept. 23,'44	....	....	....	1806	....
Atlantic City	Rep.	....	Constance Moore-Bradford Taylor	Not Set	86m	Aug. 5,'44	2030	1899	....
Attack	OWI-RKO	....	War Documentary	June 12,'44	56m	June 10,'44	1933	....	....
BABES on Swing Street, 1944-45	Univ.	....	Peggy Ryan-Ann Blyth	Oct. 27,'44	....	....	....	1983	....
Banjo on My Knee (R.)	20th-Fox.	407	Barbara Stanwyck-Joel McCrea	Oct. 29,'43	95m	Dec. 5,'36	1585	....	....
Bar 20	UA	....	William Boyd-Andy Clyde	Oct. 1,'43	54m	July 24,'43	1559	....	....
Barbary Coast (Reissue)	Film Classics	....	Ed. G. Robinson-Miriam Hopkins	Mar. 15,'45	90m	Oct. 5,'35	1993	....	....
Barbary Coast Gent, 1944-45	MGM	....	Wallace Beery-Binnie Barnes	Sept.,'44	87m	Aug. 5,'44	2029	1849	....
Bathing Beauty (color)	MGM	429	Red Skelton-Esther Williams	July,'44	101m	June 3,'44	1922	1635	2072
Battle of China, The	War Dept.	....	Documentary	Not Set	65m	May 20,'44	1897	....	....
Battle of Russia	20th-Fox	414	Documentary	Nov. 5,'43	80m	Nov. 6,'43	1615	....	1766
Beautiful But Broke	Col.	5022	Joan Davis-Jane Frazee	Jan. 28,'44	74m	Feb. 5,'44	1742	1696	....
Beautiful Michoacan (Mex.)	Mohme	....	Tito Guizar-Gloria Marin	Apr. 25,'44	106m	May 6,'44	1878	....	....
Belle of the Yukon (color)	RKO	....	Randolph Scott-Gypsy Rose Lee	Not Set	....	....	....	1835	....
Beneath Western Skies	Rep.	354	Bob Livingston-Smiley Burnette	Mar. 3,'44	56m	May 20,'44	1898	1746	....
Bermuda Mystery	20th-Fox	428	Preston Foster-Ann Rutherford	May,'44	65m	Apr. 22,'44	1858	1835	....
Best Foot Forward (color)	MGM	405	Lucille Ball-William Gaxton	Oct.,'43	94m	July 3,'43	1532	1191	1617
Between Two Worlds	WB	316	John Garfield-Paul Henreid	May 20,'44	112m	May 13,'44	1885	1646	2072
Beyond the Last Frontier	Rep.	351	Eddie Dew-Smiley Burnette	Sept. 18,'43	55m	Sept. 11,'43	1529	....	....
Big Show, The (Reissue)	Rep.	3302	Gene Autry	Mar. 1,'44	71m	....	....	....	....
Black Hills Express	Rep.	362	Don Barry-Wally Vernon	Aug. 15,'43	55m	Aug. 7,'43	1546	1457	....
Black Parachute, The	Col.	5035	John Carradine-Larry Parks	May 4,'44	65m	June 17,'44	1946	1806	....
Blazing Frontier	PRC	459	Buster Crabbe-Al St. John	Sept. 1,'43	59m	Apr. 15,'44	1845	1531	....
Block Busters	Mono.	....	East Side Kids-Harry Langdon	Sept. 16,'44	60m	Aug. 19,'44	2054	2007	....
Bomber's Moon	20th-Fox	401	George Montgomery-Annabella	Aug. 6,'43	70m	July 10,'43	1532	1305	....
Bordertown Trail, 1944-45	Rep.	451	Smiley Burnette-Sunset Carson	Aug. 11,'44	....	....	....	2032	....
Boss of Boom Town	Univ.	8085	Rod Cameron-Vivian Austin	May 26,'44	....	....	....	1923	....
Boss of Rawhide	PRC	452	Dave O'Brien-Jim Newill	Nov. 20,'43	59m	....	....	1599	....
Bowery Champs, 1944-45	Mono.	....	East Side Kids	Dec. 9,'44	....	....	....	2032	....
Bowery to Broadway, 1944-45	Univ.	....	Contract Players	Nov. 3,'44	....	....	....	1923	....
Brand of the Devil	PRC	458	Dave O'Brien-Jim Newill	July 30,'44	....	....	....	1923	....
Brazil	Rep.	....	Virginia Bruce-Tito Guizar	1944-45	....	....	....	1971	....
Bride by Mistake	RKO	434	Laraine Day-Alan Marshall	Block 7	80m	July 29,'44	2017	1890	....
Bridge of San Luis Rey, The	UA	....	Lynn Bari-Akim Tamiroff	Feb. 11,'44	107m	Feb. 5,'44	1742	1636	1947
Bring On the Girls (color)	Para.	....	Veronica Lake-Sonny Tufts	1944-45	....	....	....	1763	....
Broadway Rhythm (color)	MGM	419	George Murphy-Ginny Simms	Mar.,'44	115m	Jan. 22,'44	1725	1616	1995
Brother Rat (Reissue)	WB	343	Priscilla Lane-Wayne Morris	July 15,'44	89m	Oct. 15,'38	1957	....	....
Bulldog Drummond (R.)	Film Classics	....	Ronald Colman-Lilyan Tashman	Oct. 15,'44	....	Apr. 13,'29	1993	....	....
Buffalo Bill (color)	20th-Fox	424	Maureen O'Hara-Joel McCrea	Apr.,'44	90m	Mar. 18,'44	1801	1531	1995

Title	Company	Prod. Number	Stars	Release Date	Running Time	REVIEWED		Advance Synopsis Page	Service Data Page
						M. P. Herald Issue	Product Digest Page		
CALIFORNIA Joe	Rep.	365	Don Barry-Helen Talbot	Dec. 29,'43	55m	Jan. 8,'44	1706	1675	....
Call of the Jungle	Mono.	....	Ann Corio-James Bush	Aug. 19,'44	....	....	....	1913	....
Call of the Rockies	Rep.	356	Smiley Burnette-Sonny Carson	July 14,'44	57m	June 10,'44	1934	1923	....
Call of the South Seas	Rep.	319	Janet Martin-Allan Lane	July 7,'44	....	....	....	1899	....
Calling Dr. Death	Univ.	8026	Lon Chaney-Patricia Morison	Dec. 17,'43	63m	Dec. 18,'43	1673	1635	....
Candlelight in Algeria (Br.)	20th-Fox	432	James Mason-Carla Lehmann	July,'44	85m	Jan. 1,'44	1694	....	....
Candles at Nine (British)	Nat'l-Anglo	....	Jessie Matthews	Not Set	86m	July 1,'44	1970	....	....
Canterbury Tale (British)	Eagle-Lion	....	Eric Portman-Sheila Sim	Not Set	....	May 13,'44	1885	....	....
Canterville Ghost, The	MGM	430	Charles Laughton-Margaret O'Brien	July,'44	95m	May 27,'44	1909	1635	2072
Canyon City	Rep.	364	Don Barry-Helen Talbot	Nov. 29,'43	55m	Nov. 13,'43	1626	1599	....
Career Girl	PRC	403	Frances Langford-Craig Wood	Jan. 11,'44	69m	Dec. 18,'43	1674	1634	....
Carolina Blues (formerly Battleship Blues)	Col.	....	Kay Kyser-Ann Miller-Victor Moore	Sept. 26,'44	....	....	....	1899	....
Casanova Brown, 1944-45	RKO	581	Gary Cooper-Teresa Wright	Sept. 1,'44	92m	Aug. 5,'44	2029	1806	....
Casanova in Burlesque	Rep.	333	Joe E. Brown-June Havoc	Feb. 19,'44	72m	Jan. 29,'44	1733	1676	....
Castle of Crimes, 1944-45	PRC	513	Keneth Kent-Diana Churchill	Aug. 25,'44	....	....	....	....	....
Chance of a Lifetime, The	Col.	5034	Chester Morris-Jeanne Bates	Oct. 26,'43	65m	Oct. 16,'43	1586	1545	....
Charlie Chan in Black Magic	Mono.	....	Sidney Toler-Mantan Moreland	Sept. 9,'44	65m	Aug. 12,'44	2042	2007	....
Charlie Chan in Secret Service	Mono.	....	Sidney Toler-Gwen Kenyon	Feb. 14,'44	65m	Jan. 15,'44	1714	1599	....
Charlie Chan in the Chinese Cat	Mono.	....	Sidney Toler-Joan Woodbury	May 20,'44	65m	Apr. 1,'44	1826	....	....
Cherokee Strip (Reissue)	WB	333	Dick Foran	Oct. 2,'43	56m	....	....	....	....
Chip Off the Old Block	Univ.	8011	Donald O'Connor-Peggy Ryan	Feb. 25,'44	81m	Feb. 19,'44	1761	1715	1902
Christmas Holiday	Univ.	8002	Deanna Durbin-Gene Kelly	June 30,'44	92m	June 10,'44	1934	1695	2072
Cinderella Jones	WB	....	Joan Leslie-Robert Alda	1944-45	....	....	....	1746	....
City That Stopped Hitler	Para.	4331	Russian Documentary	Special	57m	Sept. 4,'43	1521	....	1655
Claudia	20th-Fox	404	Dorothy McGuire-Robert Young	Sept. 3,'43	91m	Aug. 21,'43	1558	....	1655
Climax, The (color), 1944-45	Univ.	....	Susanna Foster-Boris Karloff	Oct. 20,'44	....	....	....	1786	....
Cobra Woman (color)	Univ.	8006	Jon Hall-Maria Montez	May 12,'44	70m	Apr. 29,'44	1866	1457	1655
Comin' Round the Mountain (R.)	Rep.	3305	Gene Autry	July 15,'44	55m	....	....	....	....
Conflict	WB	....	Humphrey Bogart-Alexis Smith	1944-45	....	....	....	1456	....
Conspirators, The	WB	....	Hedy Lamarr-Paul Henreid	1944-45	....	....	....	1850	....
Contender, The	PRC	418	Buster Crabbe-Arline Judge	May 10,'44	66m	May 13,'44	1886	1850	....
Corn Is Green, The	WB	....	Bette Davis-John Dall	1944-45	....	....	....	2007	....
Corvette K-225	Univ.	8007	Randolph Scott-James Brown	Oct. 1,'43	99m	Oct. 2,'43	1565	1240	1719
Cover Girl (color)	Col.	5001	Rita Hayworth-Gene Kelly	Apr. 6,'44	107m	Mar. 11,'44	1793	1416	1947
Cowboy Canteen	Col.	5220	Charles Starrett-Jane Frazee	Feb. 8,'44	72m	Feb. 26,'44	1774	1763	....
Cowboy in the Clouds	Col.	5203	Charles Starrett-Julie Duncan	Dec. 23,'43	55m	Jan. 8,'44	1706	1636	....
Cowboy and the Lady (Reissue)	Film Classics	....	Gary Cooper-Merle Oberon	Sept. 15,'44	90m	Nov. 12,'38	1993	....	...
Cowboy from Lonesome River, 1944-45	Col.	....	Charles Starrett-Vi Athens	Sept. 21,'44	....	....	....	2007	....
Cowboy and the Senorita, The	Rep.	342	Roy Rogers-Dale Evans-Mary Lee	May 12,'44	78m	Apr. 1,'44	1825	1747	....
Crazy House	Univ.	8005	Olsen and Johnson	Oct. 8,'43	80m	Oct. 23,'43	1595	1531	1719
Crime by Night, 1944-45	WB	402	Jane Wyman-Jerome Cowan	Sept. 9,'44	72m	July 29,'44	2018	1091	....
Crime Doctor's Strangest Case	Col.	5021	Warner Baxter-Lynn Merrick	Dec. 9,'43	68m	Jan. 22,'44	1725	1654	....
Crime School (Reissue)	WB	327	Humphrey Bogart-Dean End Kids	Dec. 4,'43	86m	May 7,'38	1626	....	....
Cross of Lorraine, The	MGM	414	Pierre Aumont-Gene Kelly	Jan.,'44	90m	Nov. 13,'43	1625	1457	1719
Cry "Havoc"	MGM	417	Margaret Sullavan-Ann Sothern	Feb.,'44	97m	Nov. 6,'43	1614	1555	....
Cry of the Werewolf	Col.	5027	Nina Foch-Stephen Crane	Aug. 17,'44	63m	Aug. 19,'44	2053	1558	....
Curse of the Cat People	RKO	418	Simone Simon-Kent Smith	Block 4	70m	Feb. 19,'44	1762	1715	....
DANCING Masters, The	20th-Fox	413	Laurel and Hardy	Nov. 19,'43	63m	Oct. 30,'43	1605	1555	....
Danger! Women at Work	PRC	411	Patsy Kelly-Mary Brian	Aug. 23,'43	61m	July 17,'43	1426	...	....
Dangerous Journey, 1944-45	20th-Fox	504	Burma Travelogue	Sept.,'44	73m	Aug. 12,'44	2041	....	....
Dark Mountain	Para.	....	Ellen Drew-Robert Lowery	Block 1	....	....	....	2032	....
Dark Waters	UA	....	Merle Oberon-Franchot Tone	Not Set	....	....	....	1983	....
Days of Glory	RKO	422	Tamara Toumanova-Gregory Peck	Block 5	86m	Apr. 22,'44	1858	1636	....
Dead End (Reissue)	Film Classics	....	Humphrey Bogart-Joel McCrea	July 15,'44	90m	Aug. 7,'37	1993	....	....
Dead Men's Eyes, 1944-45	Univ.	....	Lon Chaney-Jean Parker	Nov. 10,'44	....	....	....	1983	....
Death Valley Manhunt	Rep.	375	Bill Elliott-Gabby Hayes	Sept. 25,'43	55m	Aug. 28,'43	1558	1402	....
Death Valley Rangers	Mono.	....	Hoot Gibson-Ken Maynard	Dec. 3,'43	59m	Dec. 18,'43	1674	1555	....
Deerslayer, The	Rep.	306	Bruce Kellogg-Jean Parker	Nov. 22,'43	67m	Nov. 6,'43	1615	1599	....
Delinquent Daughters	PRC	416	June Carlson-Fifi D'Orsay	Aug. 10,'44	72m	July 8,'44	1981	1913	....
Desert Song, The (color)	WB	310	Dennis Morgan-Irene Manning	Jan. 29,'44	96m	Dec. 18,'43	1673	872	1818
Destination, Tokyo	WB	309	Cary Grant-John Garfield	Jan. 1,'44	135m	Dec. 25,'43	1685	1530	1847
Detective Kitty O'Day	Mono.	....	Jean Parker-Tim Ryan	May 13,'44	63m	Apr. 1,'44	1826	....	....
Devil Riders, The	PRC	460	Buster Crabbe-Al St. John	Nov. 5,'43	58m	Feb. 12,'44	1754	1566	....
Dixie Jamboree, 1944-45	PRC	505	Frances Langford-Guy Kibbee	Aug. 15,'44	72m	July 15,'44	1993	1835	....
Dormant Account	Col.	....	Richard Dix-Janis Carter	Sept. 21,'44	....	....	....	2071	....
Double Indemnity	Para.	4325	Barbara Stanwyck-Fred MacMurray	Block 5	107m	Apr. 29,'44	1866	1646	....
Doughboys in Ireland	Col.	5031	Kenny Baker-Jeff Donnell	Oct. 7,'43	61m	Oct. 9,'43	1574	1545	....
Doughgirls, The	WB	....	Ann Sheridan-Alexis Smith	1944-45	....	....	....	1835	....
Dragon Seed, 1944-45	MGM	....	Katharine Hepburn-Walter Huston	Aug.,'44	148m	July 22,'44	2005	1675	2072
Drifter, The	PRC	461	Buster Crabbe-Al St. John	Dec. 20,'43	62m	May 27,'44	1910	1606	....
Dr. Gillespie's Criminal Case	MGM	407	Lionel Barrymore-Van Johnson	Nov.,'43	89m	May 8,'43	1546	1192	....
Drums of Fu Manchu	Rep.	305	Henry Brandon-William Royle	Nov. 27,'43	68m	Nov. 13,'43	1626	1606	....
EMPTY Holsters (Reissue)	WB	334	Dick Foran	Oct. 2,'43	62m	....	....	....	....
Empire of the West	Col.	....	Charles Starrett-Vi Athens	1944-45	....	....	....	2007	....
Enemy of Women	Mono.	....	Paul Andor-Claudia Drake-Donald Woods	Oct. 21,'44	86m	Aug. 26,'44	2066	1599	....
English Without Tears (British)	Two Cities-GFD	....	Michael Wilding-Penelope Ward	Not Set	89m	Aug. 26,'44	2066	....	....
Escape to Danger (British)	RKO	419	Eric Portman-Ann Dvorak	Block 4	83m	Feb. 5,'44	1742	....	....
Eve Knew Her Apples	Col.	....	Ann Miller-William Wright	1944-45	....	....	....	2007	....
Eve of St. Mark, The	20th-Fox	429	Michael O'Shea-Anne Baxter	June,'44	96m	May 20,'44	1897	1636	2072
Ever Since Venus	Col.	....	Ross Hunter-Ann Savage	Sept. 14,'44	....	....	....	1971	....
Experiment Perilous	RKO	....	Hedy Lamarr-George Brent	1944-45	....	....	....	1994	....

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FALCON and the Coeds, The	RKO	410	Tom Conway-Jean Brooks	Block 2	68m	Nov. 6,'43	1615	1599	....
Falcon in Mexico, The	RKO	431	Tom Conway-Mona Maris	Block 7	70m	July 29,'44	2018	1971	....
Falcon Out West, The	RKO	421	Tom Conway-Barbara Hale	Block 5	64m	Mar. 4,'44	1782	....	....
Fallen Sparrow, The	RKO	401	Maureen O'Hara-John Garfield	Block 1	93m	Aug. 21,'43	1547	1182	1719
False Colors	UA	....	William Boyd	Nov. 5,'43	65m	Nov. 6,'43	1614	1431	....
Fanny by Gaslight (Brit.)	Gains.-GFD	....	Phyllis Calvert-James Mason	Not Set	108m	May 27,'44	1910	....	....
Farewell, My Lovely	RKO	....	Dick Powell-Anne Shirley	1944-45	....	....	....	1971	....
Fighting Seabees, The	Rep.	311	John Wayne-Susan Hayward	Mar. 10,'44	100m	Jan. 22,'44	1725	1616	1847
Find the Blackmailer	WB	306	Faye Emerson-Jerome Cowan	Nov. 6,'43	55m	Oct. 23,'43	1594	....	....
Fired Wife	Univ.	8017	Robert Paige-Louise Allbritton	Sept. 3,'43	73m	Sept. 4,'43	1521	....	....
Flame of Barbary Coast	Rep.	....	John Wayne-Ann Dvorak	1944-45	....	....	....	1994	....
Flesh and Fantasy	Univ.	8062	Charles Boyer-Barbara Stanwyck	Oct. 29,'43	94m	Sept. 18,'43	1541	1058	1766
Follow the Boys	Univ.	8061	Stage and Screen Entertainers	May 5,'44	109m	Apr. 1,'44	1825	1635	1995
Follow the Leader	Mono.	....	East Side Kids	June 3,'44	65m	July 1,'44	1970	1606	....
Forty-eight Hours (British) (formerly Went the Day Well?)	AFE	....	Leslie Banks-Basil Sydney	June 28,'44	90m	Nov. 14,'42	1981	...	....
Forty Thieves	UA	....	William Boyd-Andy Clyde	June 23,'44	60m	June 24,'44	1958	....	....
For Whom the Bell Tolls (color)	Para.	4338	Gary Cooper-Ingrid Bergman	Special	168m	July 17,'43	1546	855	1719
Four Jills in a Jeep	20th-Fox	423	Kay Francis-Carole Landis	Mar.,'44	89m	Mar. 18,'44	1802	1676	1995
Frenchman's Creek (color)	Para.	....	Joan Fontaine-Arturo de Cordova	1944-45	....	....	....	1416	....
Frisco Kid (Reissue)	WB	325	James Cagney-Margaret Lindsay	Mar. 4,'44	77m	Nov. 2,'35	1726	....	....
Frontier Law	Univ.	8082	Russell Hayden-Jennifer Holt	Nov. 5,'43	55m	....	....	1606	....
Frontier Outlaws	PRC	462	Buster Crabbe-Al St. John	Mar. 4,'44	58m	Aug. 5,'44	2030	1746	....
Fugitive from Sonora	Rep.	361	Don Barry-Lynn Merrick	July 1,'43	55m	July 10,'43	1414	1375	....
Fuzzy Settles Down	PRC	465	Buster Crabbe-Al St. John	July 25,'44	....	....	....	1937	....
GAMBLER'S Choice	Para.	4324	Chester Morris-Nancy Kelly	Block 5	65m	Apr. 29,'44	1867	1850	....
Gang's All Here, The (color)	20th-Fox	416	Alice Faye-Carmen Miranda	Dec. 24,'43	103m	Dec. 4,'43	1653	1530	1847
Gangsters of the Frontier, 1944-45	PRC	551	Dave O'Brien-Jim Newill	Sept. 21,'44	....	....	....	....	....
Gangway for Tomorrow	RKO	407	Margo-Robert Ryan-John Carradine	Block 2	69m	Nov. 6,'43	1614	1566	....
Gaslight	MGM	425	Charles Boyer-Ingrid Bergman	May,'44	114m	May 16,'44	1885	1786	2072
Ghost Catchers, The	Univ.	8015	Olsen and Johnson	June 16,'44	68m	June 10,'44	1935	1835	....
Ghost of Indian Springs, 1944-45	Mono.	....	Johnny Mack Brown	Dec. 23,'44	....	....	....	2071	....
Ghost Ship, The	RKO	412	Richard Dix-Edith Barrett	Block 3	69m	Dec. 11,'43	1666	1646	....
Ghost That Walks Alone, The	Col.	5042	Arthur Lake-Lynn Roberts	Feb. 10,'44	63m	Feb. 19,'44	1762	1696	....
Gildersleeve on Broadway	RKO	409	Harold Peary-Billie Burke	Block 2	65m	Oct. 23,'43	1595	1566	....
Gildersleeve's Ghost	RKO	426	Harold Peary-Marion Martin	Block 6	64m	June 24,'44	1957	1786	....
Girl Crazy	MGM	409	Mickey Rooney-Judy Garland	Nov.,'43	99m	Aug. 7,'43	1558	1191	1766
Girl from Monterrey, The	PRC	412	Armida-Edgar Kennedy	Oct. 4,'43	61m	Sept. 25,'43	1554	1509	....
Girl in the Case, The	Col.	5028	Edmund Lowe-Janis Carter	Apr. 20,'44	64m	June 3,'44	1921	1806	....
Girl Rush, The	RKO	....	Frances Langford-Wally Brown	1944-45	....	....	....	2032	....
Girls on Probation (Reissue)	WB	328	Jane Bryan-Ronald Reagan	Dec. 4,'43	63m	Oct. 29,'38	1626	....	....
Girl Who Dared, The	Rep.	322	Lorna Gray-Peter Cookson	Aug. 5,'44	....	....	....	1899	....
Give Us the Moon (British)	Gains.-G.F.D.	....	Margaret Lockwood-Vic Oliver	Not Set	95m	Aug. 26,'44	2067	....	....
Going My Way	Para.	4335	Bing Crosby-Rise Stevens	Special	126m	Feb. 26,'44	1773	1763	2072
Goldwyn Follies, The (R.)	Film Classics	....	Adolphe Menjou-Zorina	May 15,'45	120m	Jan. 29,'38	1993	....	....
Good Fellows, The	Para.	4302	Cecil Kellaway-Helen Walker	Block 1	70m	Aug. 14,'43	1559	1191	....
Good-night, Sweetheart	Rep.	320	Bob Livingston-Ruth Terry	June 17,'44	67m	June 10,'44	1935	1850	....
Government Girl	RKO	408	Olivia de Havilland-Sonny Tufts	Block 2	83m	Nov. 6,'43	1614	1416	1766
Goyescas (Spanish)	RKO	461	Musical Feature	Special	110m	May 20,'44	1898	....	....
Great Moment, The	Para.	4330	Joel McCrea-Betty Field	Block 6	83m	June 10,'44	1934	912	....
Great Mr. Handel, The (color) (British)	Midfilm	....	Wilfred Lawson-Elizabeth Allan	Sept. 9,'43	89m	Sept. 18,'43	1542	....	....
Greenwich Village (color), 1944-45	20th-Fox	505	Don Ameche-Carmen Miranda	Sept.,'44	82m	Aug. 12,'44	2041	1676	....
Guadalcanal Diary	20th-Fox	412	Preston Foster-William Bendix	Nov. 5,'43	93m	Oct. 30,'43	1605	1457	1766
Guest in the House	UA	....	Anne Baxter-Ralph Bellamy	Not Set	....	....	....	1983	....
Gung Ho	Univ.	8064	Randolph Scott-Grace McDonald	Dec. 31,'43	88m	Dec. 25,'43	1686	1599	1847
Gunsmoke Mesa	PRC	453	Dave O'Brien-Jim Newill	Jan. 3,'44	59m	June 17,'44	1946	1635	....
Guns of the Law	PRC	455	Dave O'Brien-Jim Newill	Apr. 10,'44	55m	....	....	1806	....
Guns of the Pecos (Reissue)	WB	335	Dick Foran	Oct. 2,'43	56m	....	....	....	....
Guy Named Joe, A	MGM	416	Spencer Tracy-Irene Dunne	Mar.,'44	120m	Dec. 25,'43	1686	1431	1902
Gypsy Wildcat (color), 1944-45	Univ.	....	Marie Montez-Jon Hall	Sept. 1,'44	77m	Aug. 12,'44	2041	1675	....
HAIL the Conquering Hero	Para.	4326	Eddie Bracken-Ella Raines	Block 6	100m	June 10,'44	1933	1696	....
Hail to the Rangers	Col.	5201	Charles Starrett	Sept. 16,'43	57m	Nov. 27,'43	1646	1055	....
Hairy Ape, The	UA	....	William Bendix-Susan Hayward	June 16,'44	91m	May 20,'44	1897	1763	2072
Halfway House, The (British)	Ealing	....	Francoise Rosay-Mervyn Johns	Not Set	95m	Mar. 4,'44	1781	....	....
Hands Across the Border	Rep.	341	Roy Rogers-Ruth Terry	Jan. 5,'44	73m	Dec. 11,'43	1665	1545	....
Happy Land	20th-Fox	415	Don Ameche-Frances Dee	Dec. 3,'43	75m	Nov. 13,'43	1625	1555	1766
Harvest Melody	PRC	402	Rosemary Lane-Johnny Downs	Nov. 22,'43	71m	Oct. 9,'43	1574	1545	....
Hat-Check Honey	Univ.	8031	Grace McDonald-Leon Errol	Mar. 10,'44	69m	Mar. 1,'44	1794	1746	....
Having Wonderful Crime	RKO	....	Pat O'Brien-George Murphy	Not Set	....	....	....	1971	....
Heat's On, The	Col.	5009	Mae West-Victor Moore	Dec. 2,'43	79m	Dec. 4,'43	1653	1555	1818
Heaven Can Wait (color)	20th-Fox	402	Don Ameche-Gene Tierney	Aug. 13,'43	112m	July 24,'43	1578	1240	1617
Heaven Is Around the Corner (British)	Nat'l-Anglo	....	Will Fyffe-Leni Lynn	Not Set	100m	Mar. 18,'44	1802	....	....
Heavenly Body, The	MGM	421	William Powell-Hedy Lamarr	Apr.,'44	94m	Jan. 1,'44	1693	1555	1947
Heavenly Days	RKO	435	Fibber McGee and Molly	Block 7	71m	July 29,'44	2018	1817	....
Henry Aldrich, Boy Scout	Para.	4311	Jimmy Lydon-Charlie Smith	Block 3	65m	Jan. 8,'44	1706	1696	1902
Henry Aldrich Haunts a House	Para.	4306	Jimmy Lydon-Charlie Smith	Block 2	73m	Nov. 6,'44	1614	1566	1766
Henry Aldrich's Little Secret	Para.	4328	Jimmy Lydon-Charlie Smith	Block 6	74m	June 10,'44	1933	174	....
Henry Aldrich Plays Cupid	Para.	4322	Jimmy Lydon-Charlie Smith	Block 5	64m	Apr. 22,'44	1858	1431	....
Here Comes Elmer	Rep.	303	Al Pearce-Dale Evans	Nov. 15,'43	74m	Oct. 16,'43	1585	....	....
Her Primitive Man	Univ.	8016	Louise Allbritton-Robert Paige	Apr. 21,'44	79m	Apr. 8,'44	1833	1675	....
Heroes of the Sagebrush	Col.	....	Charles Starrett-Constance Worth	1944-45	....	....	....	2007	....
Hey, Rookie	Col.	5013	Ann Miller-Larry Parks	Mar. 9,'44	77m	May 6,'44	1877	1654	....
Hidden Valley Outlaws	Rep.	378	Bill Elliott-Gabby Hayes	Apr. 2,'44	55m	Apr. 8,'44	1834	1806	....
Hi Diddle Diddle	UA	....	Martha Scott-Adolphe Menjou	Aug. 20,'43	73m	July 31,'43	1559	1375	1617
Hi Good-Lookin'	Univ.	8044	Eddie Quillan-Harriet Hilliard	Mar. 24,'44	62m	Mar. 18,'44	1801	1763	....

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Higher and Higher	RKO	415	Michele Morgan-Frank Sinatra	Block 3	90m	Dec. 11,'43	1665	1616	1847
His Butler's Sister	Univ.	8004	Deanna Durbin-Franchot Tone	Nov. 26,'43	93m	Nov. 13,'43	1625	1555	1766
Hitler Gang, The	Para.	4323	Robert Watson-Victor Varconi	Block 5	99m	Apr. 29,'44	1865	1675	2072
Hi Ya Sailor	Univ.	8035	Donald Woods-Elyse Knox	Oct. 15,'43	63m	Oct. 9,'43	1574	1531	....
Holy Matrimony	20th-Fox	403	Monty Woolley-Gracie Fields	Aug. 27,'43	87m	Aug. 28,'43	1547	1431	1655
Home in Indiana (color)	20th-Fox	433	Walter Brennan-Lon McAllister	July,'44	103m	May 27,'44	1909	1634	2072
Hoosier Holiday	Rep.	302	Dale Evans-George Byron	Sept. 13,'43	72m	Aug. 28,'43	1547	....	....
Horn Blows at Midnight, The	WB	....	Jack Benny-Alexis Smith	1944-45	....	....	....	1715	....
Hostages	Para.	4305	Luise Rainer-William Bendix	Block 1	87m	Aug. 14,'43	1579	1277	1766
Hotel Reserve (British)	RKO	....	James Mason-Lucie Mannheim	Not Set	89m	June 17,'44	1945	....	....
Hot Rhythm	Mono.	....	Dona Dake-Robert Lowery	Apr. 22,'44	79m	Mar. 4,'44	1783	1763	....
Hour Before the Dawn, The	Para.	4317	Veronica Lake-Franchot Tone	Block 4	74m	Mar. 4,'44	1781	1555	....
House of Frankenstein (formerly The Devil's Brood)	Univ.	....	Lon Chaney-Boris Karloff	1944-45	....	....	....	2007	....
I DOOD It	MGM	403	Red Skelton-Eleanor Powell	Sept.,'43	102m	July 31,'43	1579	1191	1719
I Love a Soldier	Para.	4329	Paulette Goddard-Sonny Tufts	Block 6	106m	June 10,'44	1934	1675	....
I'll Be Seeing You (formerly With All My Heart)	UA	....	Ginger Rogers-Joseph Cotten	Not Set	....	....	....	1913	....
Impatient Years, The	Col.	5002	Jean Arthur-Lee Bowman-Chas. Coburn	Sept. 7,'44	90m	Aug. 26,'44	2065	1849	....
Impostor, The	Univ.	8066	Jean Gabin-Allyn Joslyn	Feb. 11,'44	94m	Feb. 12,'44	1754	1616	1847
Incendiary Blonde (color)	Para.	....	Betty Hutton-Arturo de Cordova	1944-45	....	....	....	1675	....
In Old Chicago (Reissue)	20th-Fox	406	Alice Faye-Tyrone Power-Don Ameche	Oct. 29,'43	94m	Jan. 8,'38	1542	....	....
In Old Oklahoma	Rep.	307	John Wayne-Martha Scott	Dec. 6,'43	102m	Oct. 23,'43	1593	....	1719
In Our Time	WB	311	Ida Lupino-Paul Henreid	Feb. 19,'44	110m	Feb. 5,'44	1741	1416	1902
Intruder, The (formerly Tomorrow the World)	UA	....	Fredric March-Betty Field	Not Set	....	....	....	2007	....
In Society	Univ.	8001	Abbott and Costello	Aug. 18,'44	75m	Aug. 12,'44	2041	2032	....
In the Meantime, Darling	20th-Fox	....	Jeanne Crain-Frank Latimore	1944-45	....	....	....	1850	....
Invisible Man's Revenge, The	Univ.	8008	Jon Hall-Evelyn Ankers	June 9,'44	78m	June 3,'44	1921	1849	....
Irish Eyes Are Smiling (color)	20th-Fox	....	Monty Woolley-Dick Haymes	1944-45	....	....	....	1835	....
Iron Major, The	RKO	406	Pat O'Brien-Ruth Warrick	Block 2	85m	Oct. 23,'43	1593	1555	1719
Is Everybody Happy?	Col.	5016	Ted Lewis-Nan Wynn	Oct. 28,'43	78m	Nov. 27,'43	1646	1545	1655
Isle of Forgotten Sins	PRC	401	John Carradine-Gale Sondergaard	Aug. 15,'43	84m	July 3,'43	1532	1339	1617
It Happened One Sunday (British)	Assoc. Br.-Pathe	....	Robert Beatty-Barbara White	Not Set	97m	Aug. 26,'44	2067	....	....
It Happened Tomorrow	UA	....	Dick Powell-Linda Darnell	Apr. 7,'44	84m	Mar. 25,'44	1813	1675	2072
JACK London	UA	....	Michael O'Shea-Susan Hayward	Dec. 24,'43	93m	Nov. 27,'43	1645	1554	1847
Jamboree	Rep.	316	George Byron-Ruth Terry	May 5,'44	71m	Apr. 1,'44	1825	1817	....
Jam Session	Col.	5015	Ann Miller-Jess Barker	Apr. 13,'44	77m	May 13,'44	1886	1806	1947
Jane Eyre	20th-Fox	420	Orson Welles-Joan Fontaine	Feb.,'44	96m	Feb. 5,'44	1741	1240	1847
Janie, 1944-45	WB	401	Joyce Reynolds-Robert Hutton	Sept. 2,'44	101m	July 29,'44	2017	1747	....
Jeannie (British)	English	....	Barbara Mullen-Michael Redgrave	Oct. 1,'43	85m	Aug. 23,'43	1593	....	....
Jive Junction	PRC	407	Dickie Moore-Tina Thayer	Dec. 20,'43	64m	Nov. 20,'43	1633	1606	....
Johnny Come Lately	UA	....	James Cagney-Grace George	Sept. 3,'43	97m	Aug. 28,'43	1559	1375	1719
Johnny Doesn't Live Here	Mono.	....	Simone Simon-James Ellison	July 8,'44	79m	May 13,'44	1886	1826	....
Jungle Woman	Univ.	8018	Evelyn Ankers-J. Carrol Naish	July 7,'44	60m	May 27,'44	1910	1899	....
KANSAN, The	UA	....	Richard Dix-Jane Wyatt	Sept. 10,'43	79m	June 19,'43	1547	1182	....
Kansas City Kitty	Col.	5012	Joan Davis-Jane Frazee-Bob Crosby	Aug. 24,'44	63m	Aug. 26,'44	2066	1923	....
Keys of the Kingdom	20th-Fox	....	Sir Cedric Hardwicke-Roddy McDowall	1944-45	....	....	....	1806	....
Kid from Spain (Reissue)	Film Classics	....	Eddie Cantor-Lyda Roberti	Aug. 15,'44	90m	Nov. 7,'32	1993	....	....
Kid Millions (Reissue)	Film Classics	....	Eddie Cantor-Ann Sothern	Jan. 15,'45	92m	Oct. 27,'34	1993	....	....
Kings of the Ring	Lewis-Lesser	....	Fight Film Feature	Jan. 22,'44	95m	Jan. 29,'44	1735	....	....
Kismet (color), 1944-45	MGM	....	Ronald Colman-Marlene Dietrich	Oct.,'44	103m	Aug. 26,'44	2065	1635	....
Klondike Kate	Col.	5029	Ann Savage-Tom Neal	Dec. 16,'43	64m	Feb. 5,'44	1742	1636	....
Knickerbocker Holiday	UA	....	Nelson Eddy-Charles Coburn	Mar. 17,'44	85m	Mar. 4,'44	1781	1635	1818
LAD from Our Town	Artkino	....	Russian Feature	Oct. 6,'43	65m	Oct. 16,'43	1586	....	....
Ladies Courageous	Univ.	8065	Loretta Young-Geraldine Fitzgerald	Mar. 17,'44	88m	Mar. 25,'44	1814	1616	1995
Ladies of Washington	20th-Fox	430	Ronald Graham-Trudy Marshall	June,'44	61m	May 20,'44	1898	1849	....
Lady and the Monster, The	Rep.	315	Vera Ralston-Richard Arlen	Apr. 17,'44	86m	Mar. 18,'44	1801	....	1995
Lady in the Dark (color)	Para.	4336	Ginger Rogers-Ray Milland	Special	100m	Feb. 12,'44	1753	1091	1995
Lady in the Death House	PRC	414	Lionel Atwill-Jean Parker	Mar. 15,'44	58m	Mar. 25,'44	1814	1746	....
Lady, Let's Dance	Mono.	....	Belita-James Ellison	Apr. 15,'44	88m	Jan. 29,'44	1735	1599	....
Lady Takes a Chance, A	RKO	405	Jean Arthur-John Wayne	Block 1	86m	Aug. 21,'43	1547	1240	1655
Land Beyond the Law (Reissue)	WB	336	Dick Foran	Oct. 2,'43	55m	....	....	....	....
Land of the Outlaws	Mono.	....	Johnny Mack Brown	Sept. 16,'44	55m	Aug. 26,'44	2066	1983	....
Laramie Trail, The	Rep.	355	Bob Livingston-Smiley Burnette	Apr. 3,'44	55m	Mar. 25,'44	1814	1786	....
Larceny with Music	Univ.	8028	Allan Jones-Kitty Carlisle	Sept. 10,'43	64m	Sept. 11,'43	1530	1351	....
Lassie Come Home (color)	MGM	410	Roddy McDowall-Edmund Gwenn	Dec.,'43	90m	Aug. 21,'43	1546	1240	1766
Last Horseman, The, 1944-45	Col.	5208	Russell Hayden-Dub Taylor	June 22,'44	54m	July 1,'44	1969	1890	....
Last Ride, The	WB	....	Richard Travis-Eleanor Parker	Oct. 7,'44	....	....	....	1115	....
Laura	20th-Fox	....	Gene Tierney-Dana Andrews	1944-45	....	....	....	1899	....
Law Men	Mono.	....	Johnny Mack Brown	May 6,'44	55m	July 1,'44	1970	1817	....
Law of the Valley	Mono.	....	Johnny Mack Brown	Nov. 4,'44	....	....	....	2032	....
Leave It to the Irish	Mono.	....	James Dunn-Wanda McKay	Aug. 26,'44	....	....	....	1923	....
Let's Face It	Para.	4301	Bob Hope-Betty Hutton	Block 1	76m	Aug. 7,'43	1559	1277	1766
Lifeboat	20th-Fox	419	Tallulah Bankhead-William Bendix	Jan. 28,'44	96m	Jan. 15,'44	1713	1616	1995
Life and Death of Colonel Blimp (British)	Archers-Gen'l	....	Anton Walbrook-Roger Livesey	Not Set	163m	July 10,'43	1413	....	....
Lights of Old Santa Fe	Rep.	....	Roy Rogers-Dale Evans	Not Set	....	....	....	1994	....
Little Devils, 1944-45	Mono.	....	Harry Grey-Paul Kelly	Dec. 23,'44	....	....	....	1994	....
Lodger, The	20th-Fox	417	Laird Cregar-Merle Oberon	Jan. 7,'44	84m	Jan. 8,'44	1705	1636	1902
Lost Angel	MGM	415	Margaret O'Brien-James Craig	Jan.,'44	91m	Nov. 6,'43	1613	1555	1995
Lost in a Harem, 1944-45	MGM	....	Bud Abbott-Lou Costello	Dec.,'44	....	....	....	1850	....
Louisiana Hayride	Col.	5019	Judy Canova-Richard Lane	July 13,'44	67m	....	....	1890	....
Lumber Jack	UA	....	William Boyd-Andy Clyde	Apr. 28,'44	63m	Apr. 8,'44	1834	1763	....

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MACHINE Gun Mama (formerly Mexican Fiesta)	PRC	421	Armida-El Brendel	Aug. 18,'44	....	....	....	1889	....
Madame Curie	MGM	490	Greer Garson-Walter Pidgeon	Feb.,'44	124m	Nov. 20,'43	1633	1416	1995
Mademoiselle Fifi	RKO	433	Simone Simon-Kurt Kreuger	Block 7	69m	July 29,'44	2017	1958	....
Mad Ghoul, The	Univ.	8038	Evelyn Ankers-David Bruce	Nov. 12,'43	65m	Oct. 23,'43	1594	1586	....
Maisie Goes to Reno, 1944-45	MGM	....	Ann Sothern-John Hodiak	Sept.,'44	90m	Aug. 12,'44	2041	1971	....
Make Your Own Bed	WB	317	Jack Carson-Jane Wyman	June 10,'44	82m	May 20,'44	1898	1715	1995
Man from Down Under, The	MGM	411	Charles Laughton-Binnie Barnes	Dec.,'43	103m	Aug. 7,'43	1547	....	...
Man from 'Frisco	Rep.	318	Michael O'Shea-Anne Shirley	July 1,'44	91m	Apr. 29,'44	1866	1835	2072
Man from the Rio Grande, The	Rep.	363	Don Barry-Twinkle Watts	Oct. 18,'43	55m	Oct. 2,'43	1566	....	....
Man in Half Moon Street, The	Para.	....	Nils Asther-Helen Walker	1944-45	....	....	....	1747	....
Manpower (Reissue)	WB	341	Edward G. Robinson-George Raft	July 15,'44	103m	July 5,'41	1957	....	..
Marine Raiders	RKO	427	Pat O'Brien-Ruth Hussey	Block 6	90m	June 24,'44	1957	1696	2072
Marked Trails	Mono.	....	Hoot Gibson-Veda Ann Borg	Sept. 30,'44	59m	Aug. 12, 44	2042	1971	....
Marriage Is a Private Affair, 1944-45	MGM	....	Lana Turner-John Hodiak	Oct.,'44	118m	Aug. 19,'44	2053	1806	....
Marshal of Gunsmoke	Univ.	8083	Tex Ritter-Russell Hayden	Jan. 21,'44	58m	....	....	1806	....
Marshal of Reno	Rep.	3312	Bill Elliott-Bobby Blake	July 2,'44	54m	July 8,'44	1981	1923	..
Mask of Dimitrios, The	WB	318	Sydney Greenstreet-Peter Lorre	July 1,'44	95m	June 10,'44	1934	1746	2072
Master Race, The	RKO	....	Carl Esmond-Osa Massen	1944-45	....	....	....	1983	....
Meet Me in St. Louis (color)	MGM	....	Judy Garland-Margaret O'Brien	1944-45	....	....	....	1715	....
Meet Miss Bobby Socks, 1944-45	Col.	....	Bob Crosby-Lynn Merrick	Oct. 12,'44	....	....	....	2071	....
Meet the People	MGM	426	Dick Powell-Lucille Ball	May,'44	100m	Apr. 8,'44	1834	1456	2072
Melody Parade	Mono.	....	Mary Beth Hughes-Eddie Quillan	Aug. 27,'43	73m	Aug. 7,'43	1559	1339	....
Melody Trail (Reissue)	Rep.	3304	Gene Autry	June 1,'44	....	....	....	....	....
Memphis Belle, The (color)	Para.-WAC	T3-1	War Documentary	Apr. 14,'44	41m	Mar. 25,'44	1813	....	....
Men of the Sea (British)	PRC	420	Wilfred Lawson-Mary Jerrold	Apr. 30,'44	50m	....	....	1890	....
Men on Her Mind	PRC	409	Mary Beth Hughes-Edward Norris	Feb. 12,'44	67m	Feb. 5,'44	1743	1715	....
Merry Monahans, The, 1944-45	Univ.	....	Donald O'Connor-Peggy Ryan	Sept. 15,'44	91m	Aug. 19,'44	2053	1786	....
Million Dollar Kid, The	Mono.	....	East Side Kids	Feb. 28,'44	65m	Feb. 26,'44	1774	1676	..
Minesweeper	Para.	4308	Richard Arlen-Jean Parker	Block 2	66m	Nov. 6,'43	1615	1606	1818
Ministry of Fear	Para.	....	Ray Milland-Marjorie Reynolds	1944-45	....	....	....	1616	....
Minstrel Man	PRC	404	Benny Fields-Gladys George	Aug. 1,'44	69m	July 1,'44	1970	....	....
Miracle of Morgan's Creek, The	Para.	4312	Eddie Bracken-Betty Hutton	Block 3	98m	Jan. 8,'44	1705	1079	1947
Mojave Firebrand	Rep.	377	Bill Elliott-Gabby Hayes	Mar. 19,'44	55m	Jan. 29,'44	1734	....	....
Monster Maker, The	PRC	419	J. Carrol Naish-Ralph Morgan	Apr. 15,'44	65m	Mar. 11,'44	1794	....	....
Moonlight and Cactus, 1944-45	Univ.	....	Andrews Sisters-Leo Carillo	Sept. 9,'44	60m	Aug. 26,'44	2067	1746	. .
Moonlight in Vermont	Univ.	8025	Gloria Jean-Fay Helm	Dec. 24,'43	62m	Dec. 25,'43	1686	1635	....
Moon Over Las Vegas	Univ.	8037	Anne Gwynne-David Bruce	Apr. 28,'44	69m	Apr. 15,'44	1845	1785	....
Mr. Muggs Steps Out	Mono.	....	East Side Kids	Dec. 10,'43	63m	Dec. 25,'43	1686	1555	....
Mr. Skeffington	WB	319	Bette Davis-Claude Rains	Aug. 12,'44	127m	May 27,'44	1909	1654	.
Mr. Winkle Goes to War	Col.	5007	E. G. Robinson-Ruth Warrick	Aug. 3,'44	80m	July 15,'44	1993	1817	2072
Mrs. Parkington, 1944-45	MGM	....	Greer Garson-Walter Pidgeon	Nov.,'44	....	....	....	1835	..
Mummy's Ghost, The	Univ.	8039	John Carradine-Lon Chaney	July 7,'44	61m	May 13,'44	1886	1763	....
Murder, He Says	Para.	....	Fred MacMurray-Marjorie Main	1944-45	....	....	....	1983	....
Murder in the Blue Room	Univ.	....	Anne Gwynne-Donald Cook	1944-45	....	....	....	1971	....
Murder on the Waterfront	WB	302	John Loder-Ruth Ford	Sept. 18,'43	49m	July 31,'43	1579	....	....
Music in Manhattan	RKO	432	Anne Shirley-Dennis Day	Block 7	80m	July 29,'44	2017	1958	....
My Best Gal	Rep.	312	Jane Withers-Jimmy Lydon	Mar. 28,'44	67m	Mar. 18,'44	1802	1696	....
My Pal, Wolf	RKO	....	Jill Esmond-Una O'Connor	1944-45	....	....	....	2032	....
My Reputation	WB	....	Barbara Stanwyck-George Brent	1944-45	....	....	....	1695	....
Mystery Broadcast	Rep.	304	Nils Asther-Ruth Terry	Nov. 23,'43	63m	Oct. 23,'43	1595	1586	....
Mystery Man	UA	....	William Boyd-Andy Clyde	May 31,'44	58m	July 1,'44	1969	....	....
NABONGA	PRC	408	Buster Crabbe-Fifi D'Orsay	Jan. 25,'44	73m	Mar. 4,'44	1783	1634	1902
National Barn Dance, 1944-45	Para.	....	Jean Heather-James Brown	Block 1	....	....	....	1849	....
National Velvet (color)	MGM	....	Mickey Rooney-Jackie Jenkins	1944-45	....	....	....	1763	....
Naughty Marietta (Reissue)	MGM	....	Jeanette MacDonald-Nelson Eddy	Nov.,'44	80m	Mar. 2,'35	2030	....	....
Navy Way, The	Para.	4316	Robert Lowery-Jean Parker	Block 4	74m	Feb. 26,'44	1774	1747	1995
Nevada	RKO	....	Bob Mitchum-Nancy Gates	Not Set	....	....	....	2007	....
Never a Dull Moment	Univ.	8030	Ritz Bros.-Frances Langford	Nov. 19,'43	60m	Nov. 6,'43	1615	1351	....
Night of Adventure, A	RKO	428	Tom Conway-Jean Brooks	Block 6	65m	June 3,'44	1921	1850	....
Nine Girls	Col.	5018	Ann Harding-Evelyn Keyes	Feb. 17,'44	78m	Mar. 18,'44	1802	1676	1902
No Greater Love (Russian)	Artkino	....	Russian feature	Mar. 3,'44	71m	Mar. 4,'44	1782	....	1902
None But the Lonely Heart	RKO	....	Cary Grant-Ethel Barrymore	Not Set	....	....	....	1826	....
None Shall Escape	Col.	5006	Marsha Hunt-Alexander Knox	Feb. 3,'44	85m	Jan. 15,'44	1713	1695	1995
Northern Pursuit	WB	307	Errol Flynn-Julie Bishop	Nov. 13,'43	94m	Oct. 23,'43	1593	1471	1847
North Star, The	RKO-Goldwyn	451	Walter Huston-Anne Baxter	Special	105m	Oct. 16,'43	1585	1305	1766
Norway Replies	Hoffberg	....	Documentary on Norway	Feb. 25,'44	61m	Mar. 4,'44	1782	....	....
No Time for Love	Para.	4309	Claudette Colbert-Fred MacMurray	Block 2	83m	Nov. 13,'43	1625	855	1818
OBJECTIVE, Burma	WB	....	Errol Flynn-Henry Hull	1944-45	....	....	....	1983	....
Oh, Susanna (Reissue)	Rep.	3303	Gene Autry	Apr. 15,'44	59m	....	....	....	....
Oh, What a Night	Mono.	....	Edmund Lowe-Marjorie Rambeau	Sept. 2,'44	72m	Aug. 12,'44	2042	1923	....
Oklahoma Kid (Reissue)	WB	330	James Cagney-Humphrey Bogart	Sept. 11,'43	80m	Mar. 18,'39	1482	....	....
Oklahoma Raiders	Univ.	8084	Tex Ritter-Fuzzy Knight	Mar. 17,'44	58m	....	....	1785	...
Old Acquaintance	WB	308	Bette Davis-Miriam Hopkins	Nov. 27,'43	110m	Nov. 6,'43	1613	1192	1902
O My Darling Clementine	Rep.	308	Frank Albertson-Lorna Grey	Dec. 31,'43	68m	Dec. 4,'43	1653	1636	....
On Approval (British)	Box-Brook.	....	Clive Brook-Beatrice Lillie	Not Set	80m	May 27,'44	1910	....	....
Once Upon a Time	Col.	5004	Cary Grant-Janet Blair	May 11,'44	89m	Apr. 29,'44	1867	1616	2072
One Body Too Many	Para.	....	Jack Haley-Jean Parker	1944-45	....	....	....	1850	....
One Heavenly Night (R.)	Film Classics	....	Evelyn Laye-John Boles	Feb. 15,'45	....	Oct. 25,'30	1993	....	....
One Inch from Victory	Scoop	....	Documentary on Russia	Apr. 25,'44	67m	May 6,'44	1878	....	....
One Mysterious Night	Col.	....	Chester Morris-Janis Carter	Sept. 21,'44	....	....	....	2032	....
Our Hearts Were Young and Gay, 1944-45	Para.	....	Diana Lynn-Gail Russell	Block 1	....	....	....	1746	....
Outlaw Roundup	PRC	454	Dave O'Brien-Jim Newill	Feb. 10,'44	55m	....	....	1715	....
Outlaw Trail, The	Mono.	....	Hoot Gibson-Bob Steele	Apr. 29,'44	55m	Apr. 1,'44	1826	1786	....
Outlaws of Santa Fe	Rep.	366	Don Barry-Wally Vernon	Apr. 4,'44	54m	Mar. 18,'44	1802	....	....
Overland Mail Robbery	Rep.	376	Bill Elliott-Anne Jeffreys	Nov. 20,'43	55m	Oct. 23,'43	1594	....	....

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PARDON My Rhythm	Univ.	8032	Gloria Jean-Patric Knowles	May 19,'44	61m	May 6,'44	1878	1785	....
Paris After Dark	20th-Fox	409	George Sanders-Brenda Marshall	Oct. 15,'43	85m	Oct. 9,'43	1573	1545	....
Partners of the Trail	Mono.	....	Johnny Mack Brown-Raymond Hatton	Apr. 1,'44	54m	Mar. 4,'44	1782	1747	....
Passage to Marseille	WB	312	Humphrey Bogart-Michele Morgan	Mar. 11,'44	109m	Feb. 19,'44	1761	1616	1995
Passport to Destiny (Formerly Passport to Adventure)	RKO	417	Elsa Lanchester-Gordon Oliver	Block 4	64m	Jan. 29,'44	1734	1636	....
Patrick the Great	Univ.	....	Donald O'Connor-Peggy Ryan	1944-45	....	....	....	1675	....
Pearl of Death, 1944-45	Univ.	....	Basil Rathbone-Nigel Bruce	Sept. 22,'44	....	....	....	1983	....
People's Avengers (Russian)	Artkino	....	War Documentary	June 15,'44	56m	June 24,'44	1958	....	....
Phantom Lady	Univ.	8014	Ella Raines-Franchot Tone	Jan. 28,'44	87m	Jan. 29,'44	1733	1675	1995
Picture of Dorian Gray, The	MGM	....	George Sanders-Angela Lansbury	1944-45	....	....	....	1899	....
Pinto Bandit	PRC	456	Dave O'Brien-Jim Newill	Apr. 27,'44	56m	June 17,'44	1946	1826	....
Pin-Up Girl (color)	20th-Fox	427	Betty Grable-Joe E. Brown	May,'44	83m	Apr. 22,'44	1857	1531	2072
Pistol Packin' Mama	Rep.	310	Ruth Terry-Bob Livingston	Dec. 15,'43	64m	Dec. 11,'43	1666	1654	1818
Polo Joe (Reissue)	WB	346	Joe E. Brown	July 15,'44	65m	Sept. 26,'36	1957	....	....
Port of 40 Thieves	Rep.	324	Stephanie Bachelor-Richard Powers	Aug. 13,'44	58m	June 24,'44	1958	....	....
Practically Yours, 1944-45	Para.	....	Claudette Colbert-Fred MacMurray	Block 2	....	....	....	1806	....
Prairie Thunder (Reissue)	WB	332	Dick Foran	Oct. 2,'43	55m	....	....	....	....
Pride of the Plains	Rep.	353	Robert Livingston-Smiley Burnette	Jan. 5,'44	56m	Dec. 4,'43	1653	....	....
Princess and the Pirate, The (color)	RKO-Goldwyn	....	Bob Hope-Virginia Mayo	Not Set	....	....	....	1889	....
Princess O'Rourke	WB	305	Olivia de Havilland-Robert Cummings	Oct. 23,'43	94m	Sept. 25,'43	1553	962	1655
Purple Heart, The	20th-Fox	422	Dana Andrews-Richard Conte	Mar.,'44	99m	Feb. 26,'44	1773	1654	1947
QUEEN and the Cardinal	French	....	Georges Milton-Robert Le Vigan	May 31,'44	91m	June 10,'44	1935	....	....
RACKET Man, The	Col.	5036	Tom Neal-Jeanne Bates	Jan. 18,'44	64m	Jan. 8,'44	1706	1676	....
Raiders of the Border	Mono.	....	Johnny Mack Brown	Jan. 31,'44	53m	Jan. 15,'44	1714	....	....
Raiders of Sunset Pass	Rep.	352	Eddie Dew-Smiley Burnette	Dec. 20,'43	56m	Dec. 25,'43	1686	1457	....
Rainbow Island (color), 1944-45	Para	....	Dorothy Lamour-Eddie Bracken	Block 1	....	....	....	1654	....
Rains Came, The (Reissue)	20th-Fox	410	Myrna Loy-Tyrone Power	Nov. 26,'43	95m	Sept. 9,'39	1574	....	....
Range Law	Mono.	....	Johnny Mack Brown	July 1,'44	57m	May 13,'44	1886	....	....
Rationing	MGM	418	Wallace Beery-Marjorie Main	Mar.,'44	93m	Jan. 29,'44	1734	1616	1995
Reckless Age, 1944-45	Univ.	....	Gloria Jean-Judy Clark	Nov. 17,'44	....	....	....	1983	....
Resurrection (Mexican)	Clasa	....	Lupita Tovar-Emilio Tuero	Apr. 10,'44	88m	Apr. 29,'44	1867	....	....
Return of the Ape Man	Mono.	....	Bela Lugosi-John Carradine	June 24,'44	60m	July 8,'44	1981	1606	....
Return of the Rangers	PRC	451	Dave O'Brien-Jim Newill	Oct. 26,'43	60m	Oct. 16,'43	1585	1545	....
Return of the Vampire	Col.	5024	Bela Lugosi-Frieda Inescourt	Nov. 11,'43	69m	Feb. 5,'44	1742	1599	....
Rhapsody in Blue	WB	....	Joan Leslie-Robert Alda	1944-45	....	....	....	1530	....
Ride, Ranger, Ride (Reissue)	Rep.	3306	Gene Autry	Sept. 1,'44	....	....	....	....	....
Riders of the Deadline	UA	....	William Boyd	Dec. 3,'43	70m	Jan. 15,'44	1714	1696	....
Riding High (color)	Para.	4307	Dorothy Lamour-Dick Powell	Block 2	88m	Nov. 6,'43	1613	1431	1847
Riding West	Col.	5207	Charles Starrett-Shirley Patterson	May 18,'44	58m	....	....	1835	....
Road to Utopia	Para.	....	Bing Crosby-Bob Hope-D. Lamour	1944-45	....	....	....	1715	....
Roger Touhy, Gangster	20th-Fox	431	Preston Foster-Lois Andrews	July,'44	65m	May 27,'44	1910	1362	1995
Rookies in Burma	RKO	414	Alan Carney-Wally Brown	Block 3	62m	Dec. 11,'43	1666	1646	....
Rootin', Tootin' Rhythm (Reissue)	Rep.	3301	Gene Autry	Jan. 15,'44	61m	....	....	....	....
Rosie the Riveter	Rep.	313	Jane Frazee-Frank Albertson	Apr. 9,'44	75m	Mar. 25,'44	1814	1785	....
Roughly Speaking	WB	....	Rosalind Russell-Jack Carson	1944-45	....	....	....	1983	....
Rustler's Hideout	PRC	466	Buster Crabbe-Al St. John	Sept. 2,'44	....	....	....	1971	....
SAHARA	Col.	5003	Humphrey Bogart-Bruce Bennett	Oct. 14,'43	97m	Oct. 2,'43	1565	1305	1719
Saint Meets the Tiger, The	Rep.	301	Hugh Sinclair-Jean Gillis	July 29,'43	70m	Aug. 7,'43	1471	....	....
Saint That Forged a Country, The (Mex.)	Clasa-Mohme	....	Ramon Novarro-Gloria Marin	May 25,'44	106m	June 10,'44	1935	....	....
Sailor's Holiday	Col.	5038	Arthur Lake-Jane Lawrence	Feb. 24,'44	61m	Apr. 15,'44	1845	1696	....
Salute to the Marines (color)	MGM	401	Wallace Beery-Fay Bainter	Sept.,'43	101m	July 31,'43	1579	1057	1655
San Antonio Kid	Rep.	3313	Bill Elliott-Bobby Blake	Aug. 16,'44	59m	Aug. 5,'44	2030	....	....
San Fernando Valley	Rep.	345	Roy Rogers-Dale Evans	Sept. 15,'44	74m	Aug. 26,'44	2066	1971	....
San Diego, I Love You, 1944-45	Univ.	....	Louise Allbritton-Jon Hall	Sept. 29,'44	....	....	....	1983	....
San Francisco de Asis (Mex.)	Azteca	....	Jose Luis Jimenez	Not Set	125m	Apr. 1,'44	1826	....	....
Saratoga Trunk	WB	....	Gary Cooper-Ingrid Bergman	1944-45	....	....	....	1431	....
Scarlet Claw, The	Univ.	8019	Basil Rathbone-Nigel Bruce	May 26,'44	74m	Apr. 29,'44	1867	1850	....
Secret Command	Col.	5008	Pat O'Brien-Carole Landis	July 20,'44	82m	June 3,'44	1921	1786	....
Secrets in the Dark	MGM	....	Susan Peters-Robert Young	1944-45	....	....	....	1850	....
Secrets of Scotland Yard	Rep.	321	Edgar Barrier-Stephanie Bachelor	July 26,'44	68m	June 17,'44	1945	1937	....
See Here, Private Hargrove	MGM	420	Robert Walker-Donna Reed	Mar.,'44	100m	Feb. 19,'44	1761	1616	1995
See My Lawyer, 1944-45	Univ.	....	Olsen and Johnson-Grace McDonald	Oct. 13,'44	....	....	....	1899	....
Sensations of 1945	UA-Stone	....	Dennis O'Keefe-Eleanor Powell	June 30,'44	85m	June 24,'44	1957	1746	2072
Seven Days Ashore	RKO	424	Wally Brown-Gordon Oliver	Block 5	74m	Apr. 22,'44	1858	1817	....
Seven Doors to Death	PRC	417	Chick Chandler-June Clyde	Aug. 5,'44	64m	Aug. 5,'44	2031	1923	....
Seventh Cross, The, 1944-45	MGM	....	Spencer Tracy-Signe Hasso	Sept.,'44	111m	July 22,'44	2006	1715	....
Seventh Victim, The	RKO	403	Tom Conway-Kim Hunter	Block 1	71m	Aug. 21,'43	1558	1471	....
Shadows in the Night	Col.	....	Warner Baxter-Nina Foch	July 27,'44	67m	Aug. 5,'44	2031	1899	....
Shadows of Suspicion	Mono.	....	Marjorie Weaver-Tim Ryan	Sept. 23,'44	....	....	....	2032	....
Shake Hands with Murder	PRC	422	Iris Adrian-Frank Jenks	Apr. 22,'44	63m	May 6,'44	1878	1835	....
Sherlock Holmes Faces Death	Univ.	8024	Basil Rathbone-Nigel Bruce	Sept. 17,'43	68m	Sept. 11,'43	1529	....	....
She's a Soldier, Too	Col.	5040	Beulah Bondi-Nina Foch	June 29,'44	67m	Aug. 26,'44	2066	1890	....
She's for Me	Univ.	8041	David Bruce-Grace McDonald	Dec. 10,'43	60m	Dec. 11,'43	1665	1635	....
Shine On, Harvest Moon	WB	313	Ann Sheridan-Dennis Morgan	Apr. 8,'44	112m	Mar. 11,'44	1794	1457	1995
Show Business	RKO	425	Eddie Cantor-George Murphy	Block 5	92m	Apr. 22,'44	1857	1675	2072
Shrine of Victory (British)	20th-Fox	426	Documentary on Greece	Apr.,'44	45m	Aug. 21,'43	1495	....	....
Sign of the Cross, The (Reissue)	Para.	....	Fredric March-Claudette Colbert	1944-45	118m	Aug. 19,'44	2053	....	....
Silent Partner	Rep.	317	Beverly Loyd-William Henry	June 9,'44	....	....	....	1835	....
Silver City Kid (1944-45)	Rep.	461	Allan Lane	July 20,'44	....	....	....	....	....
Silver City Raiders	Col.	5202	Russell Hayden-Bob Wills	Nov. 4,'43	55m	Nov. 27,'43	1646	....	....

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Since You Went Away	UA	....	Colbert-Temple-Woolley-Cotten	Special	171m	July 22,'44	2005	1635	2072
Sing a Jingle	Univ.	8034	Allan Jones-June Vincent	Jan. 7,'44	62m	Jan. 1,'44	1694	1654	....
Sing, Neighbor, Sing, 1944-45	Rep.	401	Ruth Terry-Lulubelle and Scotty	Aug. 12,'44	70m	Aug. 12,'44	2042	2032	....
Singing Sheriff, The, 1944-45	Univ.	....	Bob Crosby-Fay McKenzie	Oct. 6,'44	....	....	....	1983	....
Slightly Terrific	Univ.	8036	Leon Errol-Anne Rooney	May 5,'44	62m	Apr. 22,'44	1858	1785	....
Snow White and the Seven Drawfs (color)	RKO-Disney	492	Disney Cartoon Feature	Reissue	83m	Dec. 25,'37	1782	....	....
Something for the Boys	20th-Fox	....	Carmen Miranda-Michael O'Shea	1944-45	....	....	....	2071	....
So This Is Washington	RKO	404	Lum 'n' Abner-Mildred Coles	Block 1	64m	Aug. 21,'43	1558	1471	....
Son of Dracula	Univ.	8013	Louise Allbritton-Lon Chaney	Nov. 5,'43	80m	Nov. 13,'43	1626	1241	1818
Song of Bernadette, The	20th-Fox	....	Jennifer Jones-Charles Bickford	Special	157m	Dec. 25,'43	1685	1416	1995
Song of Nevada	Rep.	344	Roy Rogers-Mary Lee-Dale Evans	Aug. 5,'44	75m	June 17,'44	1945	1890	....
Song of Russia	MGM	422	Robert Taylor-Susan Peters	Feb.,'44	107m	Jan. 1,'44	1693	1416	1902
Song of the Open Road	UA	....	Edgar Bergen-"Charlie"-Bonita Granville	June 2,'44	93m	Apr. 29,'44	1866	1695	2072
Song of the Saddle (Reissue)	WB	331	Dick Foran	Oct. 2,'43	59m	Apr. 11,'36	1482	....	....
Song to Remember, A (formerly At Night We Dream)	Col.	....	Merle Oberon-Paul Muni	Special	....	....	....	1715	....
Sonora Stagecoach	Mono.	....	Hoot Gibson-Bob Steele	June 10,'44	60m	Aug. 26,'44	2066	1890	....
Soul of a Monster, The (formerly Death Walks Alone)	Col.	5026	Rose Hobart-Jeanne Bates	Aug. 17,'44	....	....	....	1958	....
South of Dixie	Univ.	8043	Anne Gwynne-David Bruce	June 23,'44	61m	May 27,'44	1911	1889	....
So's Your Uncle	Univ.	8042	Donald Woods-Elyse Knox	Dec. 3,'43	64m	Dec. 4,'43	1654	1635	....
Spider Woman	Univ.	8021	Basil Rathbone-Nigel Bruce	Jan. 21,'44	63m	Jan. 15,'44	1714	1675	....
Spook Town	PRC	457	Dave O'Brien-Jim Newill	June 3,'44	59m	....	....	1890	....
Spotlight Scandals	Mono.	....	Billy Gilbert-Frank Fay	Sept. 24,'43	73m	July 24,'43	1579	1351	....
Stagecoach to Monterey, 1944-45	Rep.	462	Allan Lane-Peggy Stewart	Sept. 15,'44	55m	....	....	2032	....
Standing Room Only	Para.	4314	Paulette Goddard-Fred MacMurray	Block 3	82m	Jan. 8,'44	1706	1616	1995
Stars on Parade	Col.	5023	Lynn Merrick-Larry Parks	May 25,'44	63m	July 29,'44	2018	1890	....
Step Lively	RKO	429	Frank Sinatra-George Murphy	Block 6	88m	June 24,'44	1957	1785	2072
Storm Over Lisbon	Rep.	323	Vera Hruba Ralston-Erich von Stroheim	Not Set	....	....	....	1850	....
Story of Dr. Wassell (color)	Para.	4337	Gary Cooper-Laraine Day	Special	136m	Apr. 22,'44	1857	1530	2072
Strange Affair, 1944-45	Col.	....	Allyn Joslyn-Evelyn Keyes	Oct. 5,'44	....	....	....	2071	....
Strange Death of Adolf Hitler	Univ.	8022	Ludwig Donath-Gale Sondergaard	Sept. 10,'43	72m	Sept. 4,'43	1522	....	....
Strangers in the Night	Rep.	326	William Terry-Virginia Grey	Sept. 12,'44	56m	....	....	2032	....
Submarine Base	PRC	405	John Litel-Alan Baxter	July 20,'43	66m	July 10,'43	1414	1305	....
Sullivans, The	20th-Fox	421	Anne Baxter-Thomas Mitchell	Feb.,'44	111m	Feb. 5,'44	1741	1636	1902
Sultan's Daughter, The	Mono.	....	Ann Corio-Charles Butterworth	Jan. 24,'44	64m	Dec. 18,'43	1674	1555	....
Summer Storm	UA	....	George Sanders-Linda Darnell	July 14,'44	106m	May 20,'44	1897	1747	....
Sundown Valley	Col.	5205	Charles Starrett-Jeanne Bates	Mar. 23,'44	55m	Apr. 8,'44	1834	1763	....
Suspect, The, 1944-45	Univ.	....	Ella Raines-Charles Laughton	Nov. 24,'44	....	....	....	....	....
Sweet and Lowdown, 1944-45	20th-Fox	503	Lynn Bari-Benny Goodman	Sept.,'44	75m	Aug. 5,'40	2030	1786	....
Sweet Rosie O'Grady (color)	20th-Fox	408	Betty Grable-Robert Young	Oct. 1,'43	76m	Sept. 25,'43	1553	1305	1719
Sweethearts of the U. S. A.	Mono.	....	Una Merkel-Donald Novis	Mar. 18,'44	63m	Mar. 18,'44	1802	1586	....
Swing Fever	MGM	423	Kay Kyser-Marilyn Maxwell	Apr.,'44	81m	Nov. 13,'43	1626	1241	1995
Swing Hostess, 1944-45	PRC	509	Martha Tilton-Charles Collins	Sept. 8,'44	....	....	....	2032	....
Swing in the Saddle	Col.	....	David McEnery-Jane Frazee	Aug. 31,'44	....	....	....	2032	....
Swing Out the Blues	Col.	5020	Bob Haymes-Lynn Merrick	Jan. 20,'44	70m	Jan. 22,'44	1726	1636	....
Swing Shift Maisie	MGM	404	Ann Sothern-James Craig	Oct.,'43	86m	May 8,'43	1546	1191	1617
Swingtime Johnny	Univ.	8020	Andrews Sisters-Harriet Hilliard	Feb. 4,'44	60m	Jan. 1,'44	1695	1676	....
TAKE It Big	Para.	4327	Jack Haley-Harriet Hilliard	Block 6	75m	June 10,'44	1934	1786	....
Take It or Leave It, 1944-45	20th-Fox	501	Phil Baker-Phil Silvers	Aug.,'44	70m	July 15,'44	1993	1890	....
Tall in the Saddle	RKO	....	John Wayne-Ella Raines	1944-45	....	....	....	1899	....
Tampico	20th-Fox	425	Lynn Bari-Edward G. Robinson	Apr.,'44	75m	Apr. 1,'44	1825	1636	1947
Tarzan's Desert Mystery	RKO	413	Johnny Weissmuller-Nancy Kelly	Block 3	70m	Dec. 11,'43	1666	1362	1847
Tawny Pipit (British)	Two Cities-GFD	....	Bernard Miles-Rosamund John	Not Set	85m	June 3,'44	1921	....	....
Taxi to Heaven (Russian)	Artkino	....	Musical Feature	May 24,'44	70m	June 3,'44	1922	....	....
Tender Comrade	RKO	416	Ginger Rogers-Robert Ryan	Block 4	101m	Jan. 1,'44	1693	1635	1902
Texas Kid, The	Mono.	....	Johnny Mack Brown	Nov. 26,'43	57m	Nov. 27,'43	1645	1545	....
Texas Masquerade	UA	....	William Boyd	Feb. 18,'44	59m	Jan. 29,'44	1733	....	....
Thank Your Lucky Stars	WB	303	Warner Stars Revue	Sept. 25,'43	127m	Aug. 21,'43	1559	1058	1719
That Nazty Nuisance	UA	....	Bobby Watson-Joe Devlin	Aug. 6,'43	42m	June 12,'43	1546	1019	....
That's My Baby	Rep.	....	Richard Arlen-Ellen Drew	Not Set	....	....	....	....	....
There's Something About a Soldier	Col.	5017	Evelyn Keyes-Tom Neal	Nov. 30,'43	80m	Dec. 18,'43	1674	1545	....
They Live in Fear	Col.	5043	Otto Kruger-Clifford Severn	June 15,'44	65m	....	....	1889	....
They Made Me a Criminal (R.)	WB	342	John Garfield-Ann Sheridan	July 15,'44	92m	Jan. 7,'39	1957	....	....
They Met in Moscow (Rus.)	Artkino	....	Musical feature	June 6,'44	80m	June 10,'44	1933	....	....
They Shall Have Music (Reissue)	Film Classics	....	Jascha Heifetz-Joel McCrea	June 15,'45	120m	July 15,'39	1993	....	....
Thin Man Goes Home, The	MGM	....	William Powell-Myrna Loy	1944-45	....	....	....	2007	....
Thirty Seconds Over Tokyo	MGM	....	Van Johnson-Robert Walker	1944-45	....	....	....	1989	. . ..
This Happy Breed (Brit.)	Two Cities	....	Robert Newton-Celia Johnson	Not Set	115m	May 27,'44	1909	....	....
This Is the Life	Univ.	8012	Susanna Foster-Donald O'Connor	June 2,'44	87m	May 6,'44	1878	1416	1947
Thousands Cheer (color)	MGM	413	Kathryn Grayson-Gene Kelly	Jan.,'44	126m	Sept. 18,'43	1541	1079	1766
3's a Family	UA	....	Marjorie Reynolds-Charles Ruggles	Not Set	....	....	....	....	....
Three Little Sisters	Rep.	325	Mary Lee-Ruth Terry-Cheryl Walker	July 31,'44	69m	July 29,'44	2017	1971	....
Three Men in White	MGM	427	Lionel Barrymore-Van Johnson	June,'44	85m	May 6,'44	1877	1786	....
Three of a Kind	Mono.	....	Billy Gilbert-Shemp Howard	July 22,'44	67m	Aug. 12,'44	2042	1958	....
Three Russian Girls	UA	....	Anna Sten-Kent Smith	Jan. 14,'44	80m	Jan. 1,'44	1694	1457	1947
Thundering Gun Slingers	PRC	463	Buster Crabbe-Al St. John	Mar. 25,'44	60m	....	....	1786	....
Tiger Fangs	PRC	406	Frank Buck-Duncan Renaldo	Sept. 10,'43	59m	Sept. 25,'43	1554	1531	....
Tiger Shark (Reissue)	WB	345	Edward G. Robinson-Richard Arlen	July 15,'44	79m	Aug. 27,'32	1957	....	....
Till We Meet Again, 1944-45	Para.	....	Ray Milland-Maureen O'Hara	Block 1	....	....	....	1676	....
Timber Queen	Para.	4313	Dick Arlen-Mary Beth Hughes	Block 3	65m	Jan. 8,'44	1706	1696	....
To Have and Have Not	WB	....	Humphrey Bogart-Dolores Moran	1944-45	....	....	....	1850	....
Top Man	Univ.	8009	Donald O'Connor-Peggy Ryan	Sept. 17,'43	82m	Sept. 18,'43	1541	1456	....
Tornado	Para.	4304	Chester Morris-Nancy Kelly	Block 1	82m	Aug. 14,'43	1579	1457	....
Trail to Gunsight	Univ.	8087	Eddie Dew-Maris Wrixon	Aug. 18,'44	....	....	....	1971	....
Tree Grows in Brooklyn, A	20th-Fox	....	Dorothy McGuire-Joan Blondell	1944-45	....	....	....	1923	....
Trigger Trail	Univ.	8086	Rod Cameron-Fuzzy Knight	July 7,'44	....	....	....	1923	..

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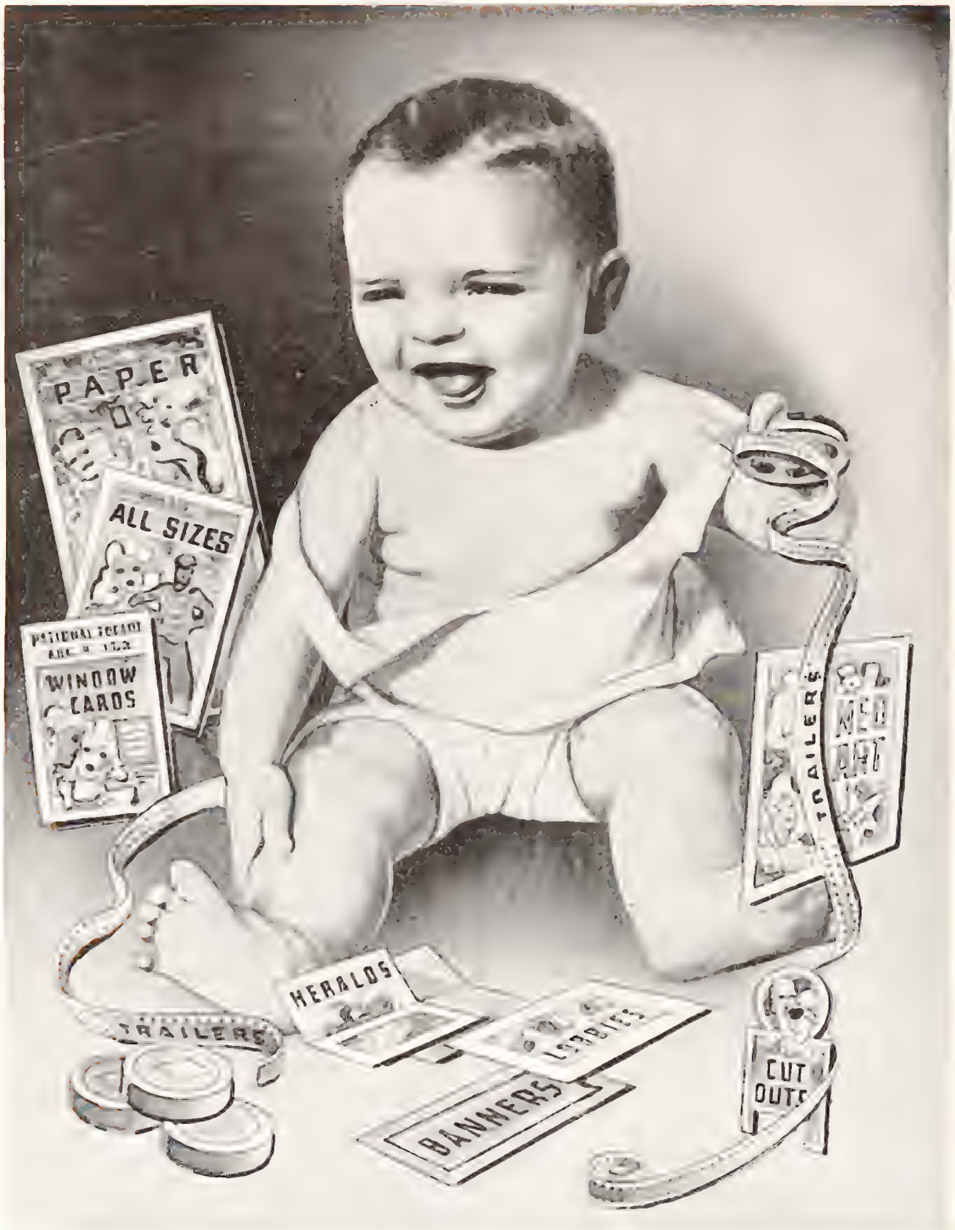
Trocadero	Rep.	314	Rosemary Lane-Johnny Downs	Apr. 24,'44	74m	Apr. 8,'44	1833	1806	
True to Life	Para.	4303	Mary Martin-Franchot Tone	Block I	93m	Aug. 14,'43	1578	1079	1719
Tucson Raiders	Rep.	3311	Bill Elliott-Bobby Blake	May 14,'44	55m	May 20,'44	1898	1890	....
Tunisian Victory	MGM-MOI	466	Documentary	Apr. 28,'44	80m	Mar. 11,'44	1794	....	1947
Twilight on the Prairie	Univ.	8045	Eddie Quillan-Vivian Austin	July 14,'44	62m	June 3,'44	1921	1899	....
Two-Man Submarine	Col.	5039	Tom Neal-Ann Savage	Mar. 16,'44	62m	May 13,'44	1887	1746	....
Two Girls and a Sailor	MGM	428	Jimmy Durante-Van Johnson	June,'44	124m	Apr. 29,'44	1865	1696	2072
Two Soldiers (Russian)	Artkino	....	Russian War Feature	July 25,'44	75m	Aug. 5,'44	2030	....	....
Two Years Before the Mast	Para.	....	Alan Ladd-Brian Donlevy	1944-45	....	....	....	1923	....
U-BOAT Prisoner	Col.	5037	Bruce Bennett-Erik Rolf	July 25,'44	65m	Aug. 5,'44	2031	1899	....
Uncensored (British)	20th-Fox	418	Eric Portman-Phyllis Calvert	Jan. 21,'44	83m	Aug. 1,'42	1714	....	....
Uncertain Glory	WB	314	Errol Flynn-Paul Lukas	Apr. 22,'44	102m	Apr. 8,'44	1833	1636	1995
Underground Guerrillas (British)	Col.	5041	John Clement-Mary Morris	May 18,'44	82m	....	....	1890	2072
Under Two Flags (Reissue)	20th-Fox	411	Ronald Colman-Claudette Colbert	Nov. 26,'43	99m	May 9,'36	1574	....	....
Uninvited, The	Para.	4315	Ray Milland-Ruth Hussey	Block 3	98m	Jan. 8,'44	1705	1416	2072
Unknown Guest	Mono.	....	Victor Jory-Pamela Blake	Oct. 22,'43	64m	Aug. 28,'43	1559	....	....
Unwritten Code, The	Col.	....	Tom Neal-Ann Savage	Sept. 28,'44	....	....	....	....	....
Up in Arms (color)	RKO-Goldwyn	452	Danny Kaye-Dinah Shore	Special	105m	Feb. 12,'44	1753	1457	1947
Up in Mabel's Room	UA	....	Marjorie Reynolds-Dennis O'Keefe	Apr. 28,'44	76m	Mar. 25,'44	1813	1695	2072
Utah Kid, The (formerly Trigger Law)	Mono.	....	Hoot Gibson-Bob Steele	Aug. 26,'44	....	....	....	1971	....
VALLEY of Vegeance	PRC	464	Buster Crabbe-Al St. John	May 5,'44	56m	July 15,'44	1993	1890	....
Very Thought of You, The	WB	....	Dennis Morgan-Faye Emerson	1944-45	....	....	....	1850	....
Victory Through Air Power (color)	UA-Disney	....	Disney Aviation Feature	Aug. 13,'43	65m	July 10,'43	1532	1375	1617
Vigilantes Ride, The	Col.	5204	Russell Hayden-Shirley Patterson	Feb. 3,'44	56m	Feb. 12,'44	1754	1081	....
Voice in the Wind	UA	....	Francis Lederer-Sigrid Gurie	Apr. 21,'44	84m	Mar. 4,'44	1782	....	1847
Voodoo Man, The	Mono.	....	Bela Lugosi-John Carradine	Feb. 21,'44	62m	Feb. 26,'44	1774	1676	....
WAC, a Wave, a Marine, A, 1944-45	Mono.	....	Elyse Knox-Henry Youngman	Oct. 7,'44	70m	July 29,'44	2018	1899	....
Walking Dead, The (Reissue)	WB	344	Boris Karloff	July 15,'44	66m	Mar. 7,'36	1957	....	....
Watch on the Rhine	WB	301	Bette Davis-Paul Lukas	Sept. 4,'43	113m	July 31,'43	1579	986	1719
Waterfront	PRC	415	J. Carroll Naish-John Carradine	June 10,'44	66m	May 13,'44	1887	1850	....
Waterloo Bridge (Reissue)	MGM	....	Robert Taylor-Vivian Leigh	Sept.,'44	103m	May 18,'40	2030	....	....
Way Ahead, The (British)	Two Cities	....	David Niven-Stanley Holloway	Not Set	115m	June 17,'44	1945	....	....
We Live Again (Reissue)	Film Classics	....	Fredric March-Anna Sten	Nov. 15,'44	83m	Sept. 29,'34	1993	....	....
Weekend Pass	Univ.	8029	Martha O'Driscoll-Noah Beery, Jr.	Feb. 18,'44	63m	Feb. 5,'44	1742	1676	....
Weird Woman	Univ.	8027	Lon Chaney-Anne Gwynne	Apr. 14,'44	64m	Apr. 8,'44	1834	1747	....
Welcome, Mr. Washington (British)	Br. Nat'l-Anglo	....	Barbara Mullen-Donald Stewart	Not Set	90m	July 1,'44	1969	....	....
West of the Rio Grande	Mono.	....	Johnny Mack Brown	Aug. 5,'44	57m	Aug. 22,'44	2006	1937	....
Westward Bound	Mono.	....	Ken Maynard-Hoot Gibson	Jan. 17,'44	59m	Jan. 15,'44	1714	1599	....
What a Woman!	Col.	5005	Rosalind Russell-Brian Aherne	Dec. 28,'43	93m	Dec. 11,'43	1665	1635	1818
When Strangers Marry, 1944-45	Mono.	....	Dean Jagger-Kim Hunter	Oct. 7,'44	67m	Aug. 19,'44	2053	1971	....
When the Lights Go On Again	PRC	41PS	James Lydon-Grant Mitchell	Sept. 15,'44	....	....	....	2032	....
Where Are Your Children?	Mono.	....	Jackie Cooper-Patricia Morison	Jan. 17,'44	72m	Nov. 27,'43	1645	1606	1847
Whispering Footsteps	Rep.	309	John Hubbard-Rita Quigley	Dec. 30,'43	55m	Feb. 26,'44	1774	1636	....
Whistler, The	Col.	5032	Richard Dix-Gloria Stuart	Mar. 30,'44	59m	May 13,'44	1886	1785	....
Whistling in Brooklyn	MGM	412	Red Skelton-Ann Rutherford	Dec.,'43	87m	Oct. 2,'43	1565	1431	1766
White Cliffs of Dover, The	MGM	491	Irene Dunne-Roddy MacDowall	June,'44	126m	Mar. 11,'44	1793	1586	2072
Wilson (color)	20th-Fox	....	Alexander Knox-Charles Coburn	1944-45	154m	Aug. 5,'44	2029	1676	2072
Wing and a Prayer, 1944-45	20th-Fox	502	Don Ameche-Dana Andrews	Aug.,'44	97m	July 22,'44	2006	1835	2072
Wintertime	20th-Fox	405	Sonja Henie-Jack Oakie	Sept. 17,'43	82m	Sept. 11,'43	1529	1431	1655
Woman in the Window, The	RKO	....	Edward G. Robinson-Joan Bennett	1944-45	....	....	....	1923	....
Woman of the Town, The	UA	....	Albert Dekker-Claire Trevor	Dec. 31,'43	88m	Dec. 18,'43	1673	1531	1818
Woman in Bondage	Mono.	....	Gail Patrick-Nancy Kelly	Jan. 10,'44	72m	Nov. 20,'43	1634	1554	1818
Women in War (Reissue)	Rep.	9002	Elsie Janis-Wendy Barrie	Jan. 25,'44	69m	May 25,'40	1726	....	....
Wuthering Heights (R.)	Film Classics	....	Merle Oberon-Lawrence Olivier	Dec. 15,'44	105m	Apr. 1,'39	1993	....	....
Wyoming Hurricane	Col.	5206	Russell Hayden-Bob Wills	Apr. 20,'44	58m	May 13,'44	1886	1079	....
YANKS Ahoy	UA-Roach	....	Joe Sawyer-William Tracy	July 1,'43	58m	Mar. 13,'43	1532	1019	....
Yellow Canary (British)	Wilcox-RKO	423	Anna Neagle-Richard Greene	Block 5	84m	Nov. 20,'43	1634	....	....
Yellow Rose of Texas	Rep.	343	Roy Rogers-Dale Evans	June 24,'44	69m	May 20,'44	1898	1890	....
Young Ideas	MGM	408	Mary Astor-Herbert Marshall	Nov.,'43	77m	July 31,'43	1578	1240	1818
You Can't Ration Love	Para.	4318	Betty Jane Rhodes-Johnnie Johnston	Block 4	78m	Mar. 4,'44	1781	1763	1947
You're a Lucky Fellow, Mr. Smith	Univ.	8033	Allan Jones-Evelyn Ankers	Oct. 22,'43	64m	Oct. 9,'43	1573	1531	....
Youth Runs Wild	RKO	430	Bonita Granville-Kent Smith	Block 6	67m	June 24,'44	1958	1786	....
ZIEGFELD Follies (color)	MGM	....	MGM Contract Stars	1944-45	....	....	....	1913	....

All 1942-43 Feature Product listed Company by Company in Order of Release on pages 2070 and 2071.

SOMEWHERE ON NEW GUINEA: The above INS news-photo, showing the arrival of Jack Benny and his group of Hollywood USO performers, gives a hint of how war correspondents of Motion Picture Magazine, *as a matter of routine, get around.*

In the group are George Lait, INS Staff Correspondent; June Bruner; Larry Adler; Lewis Bowen, American Red Cross; Carole Landis; Asahel Bush; Martha Tilton; Jack Benny; Jack Mahon, INS; and Dick Day, American Red Cross Photographer. In the center, between Carole Landis and Martha Tilton, as part of the welcoming committee, is Will Oursler, Motion Picture's *war correspondent in the Pacific. This shot fairly illustrates the scope of Fawcett's editorial service to its millions of magazine readers. Further, it explains how* Motion Picture Magazine *and Fawcett Publications can speak lucidly on the contribution made by the motion picture industry to the happiness of American boys at the fighting fronts. Fawcett Publications, Inc., 1501 Broadway, New York 18, N. Y.*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